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March 29, 1969

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Int'l Section Begins Pg. 53





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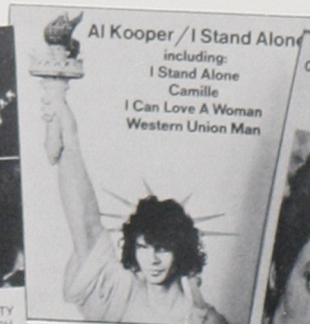
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Classics Are 'Now'

Like the U.S. cavalry, Hollywood-style, rescuing beleaguered pioneers just in the nick of time, the contemporary pop scene today could rescue the classical sound, which is not setting the music industry on fire. This would be a far cry from the days when pop tunesmiths dipped into Tchaikovsky, Rachmaninoff and Borodin, et al, and re-fashioned many of their melodic themes into "new" pop songs and, sometimes, Broadway scores. Often rationalized as an "introduction" into serious music, this well-intentioned plagiarism did little more than elicit the comment of "Isn't this 'Tonight We Love'?" when its original source was heard.

Today, however, contemporary pop music seems interested in the real thing, not just melodic themes, but ideas from this area that might be incorporated with justifiable creativity into the rock movement. It's often said that in classical music it's not the theme that really counts, but what one does with the theme. This is the more profound aspect of serious music that is being considered by rock innovators.

But, what about classical music for classic music's sake? Here, too, things are looking up from a contemporary standpoint. We don't know if its the complete answer to serious music's prayers, but electronic devices, es-

pecially the Moog, are generating considerable interest in "purist" (well, almost) adaptations of the classics. So much so that Columbia recently reported that its best-selling album is "Switched On Bach," a holiday for Bach music on the Moog electronic synthesizer. The "now" approach to classical music has effectively been used to augment the emotional power of such films as "2001" and "Elvira Madigan," both productions the kind of films that could not have been made a decade ago. The soundtracks of both productions were huge successes.

There is no doubt that this Fusion Movement, if you will, will continue to make further inroads. From the serious music point of view, it should be noted that many of today's leading classical artists are young enough to be not only interested bystanders in the development of contemporary sounds into a serious artform of itself, but have deep identification with much that it is going on as well. Seiji Ozawa, the brilliant conductor, openly admits he is influenced by today's sounds.

This, then, is the prospect for the future: a wider exposure of classical music in its traditional sense plus what could be an historic Fusion Movement in which both classical and pop techniques are merged to form a yet unknown new music.

SUBSCRIPTION RATES \$25 per year anywhere in the U.S.A. Published weekly. Second class postage paid at Hartford, Conn. 06105 U.S.A.

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CashBox TOP 100

March 29, 1969

| | | | | | |
|------------|--|------|----|----|------|
| 1 | TIME OF THE SEASON Zombies-Date 1628 | 3/22 | 4 | 6 | 3/15 |
| 2 | AQUARIUS/LET THE SUNSHINE IN MEDLEY 5th Dimension-Soul City 772 | | 6 | 51 | |
| 3 | DIZZY Tommy Roe-ABC 11164 | | 1 | 1 | |
| 4 | TRACES Classics IV-Imperial 66352 | | 3 | 8 | |
| 5 | PROUD MARY Creedence Clearwater-Fantasy 619 | | 2 | 2 | |
| 6 | INDIAN GIVER 1910 Fruitgum Co.-Buddah 91 | | 5 | 4 | |
| 7 | GALVESTON Glen Campbell-Capitol 2428 | | 11 | 23 | |
| 8 | RUNAWAY CHILD, RUNNING WILD Temptations-Gordy 7084 | | 8 | 13 | |
| 9 | YOU'VE MADE ME SO VERY HAPPY Blood, Sweat & Tears-Columbia 44776 | | 17 | 64 | |
| 10 | MY WHOLE WORLD ENDED David Ruffin-Motown 1140 | | 12 | 16 | |
| 11 | ROCK ME Steppenwolf-Dunhill 4182 | | 16 | 22 | |
| 12 | BUILD ME UP, BUTTERCUP Foundations-Uni 55101 | | 7 | 3 | |
| 13 | THINGS I'D LIKE TO SAY New Colony Six-Mercury 72858 | | 14 | 17 | |
| 14 | ONLY THE STRONG SURVIVE Jerry Butler-Mercury 72898 | | 34 | 53 | |
| 15 | MR. SUN, MR. MOON Paul Revere & Raiders-Columbia 44744 | | 18 | 19 | |
| 16 | MENDOCINO Sir Douglas, Quintet-Smash 2191 | | 21 | 29 | |
| 17 | THIS GIRL'S IN LOVE WITH YOU Dionne Warwick-Scepter 12241 | | 9 | 10 | |
| 18 | THE WEIGHT Aretha Franklin-Atlantic 2603 | | 10 | 12 | |
| 19 | EVERYDAY PEOPLE Sly & the Family Stone-Epic 10407 | | 13 | 7 | |
| 20 | THIS MAGIC MOMENT Jay & The Americans-United Artists 50475 | | 15 | 5 | |
| 21 | YOU GAVE ME A MOUNTAIN Frankie Laine-ABC 11174 | | 27 | 30 | |
| 22 | DON'T GIVE IN TO HIM Gary Puckett & Union Gap-Columbia 44788 | | 51 | 66 | |
| 23 | HOT SMOKE & SASSAFRASS Bubble Puppy International Artists 128 | | 28 | 32 | |
| 24 | SNATCHING IT BACK Clarence Carter-Atlantic 2605 | | 30 | 31 | |
| 25 | TWENTY FIVE MILES Edwin Starr-Gordy 7083 | | 37 | 55 | |
| 26 | I'LL TRY SOMETHING NEW Diana Ross & Supremes & Temptations-Motown 1142 | | 36 | 57 | |
| 27 | TRY A LITTLE TENDERNESS 3 Dog Night-Dunhill 4177 | | 31 | 35 | |
| 28 | IT'S YOUR THING Isley Brothers-T Neck 901 | | 58 | 78 | |
| 29 | I GOT A LINE ON YOU Spirit-Ode 115 | | 25 | 28 | |
| 30 | SWEET CREAM LADIES, FORWARD MARCH Box Tops-Mala 12035 | | 32 | 33 | |
| 31 | I'VE GOTTA BE ME Sammy Davis Jr.-Reprise 0779 | | 23 | 14 | |
| 32 | BROTHER LOVE'S TRAVELLING SALVATION SHOW Neil Diamond-Uni 55109 | | 41 | 46 | |
| 33 | BABY, BABY, DON'T CRY Smokey Robinson & Miracles-Tamla 54178 | | 20 | 9 | |
| 34 | THE LETTER Arbors-Date 1638 | | 46 | 58 | |
| 35 | I CAN HEAR MUSIC Beach Boys-Capitol 2432 | | 66 | 77 | |
| 36 | LOVIN' THINGS Grassroots-Dunhill 4180 | | 35 | 36 | |
| 37 | TEAR DROP CITY Monkees-Colgems 191 | | 39 | 42 | |
| 38 | JOHNNY ONE TIME Brenda Lee-Decca 32428 | | 40 | 45 | |
| 39 | FIRST OF MAY Bee Gees-Atco 6657 | | 53 | — | |
| 40 | A LOVER'S QUESTION Otis Redding-Atco 6654 | | 38 | 38 | |
| 41 | THE WAY IT USED TO BE Engelbert Humperdinck-Parrott 40036 | | 60 | 71 | |
| 42 | THESE ARE NOT MY PEOPLE Johnny Rivers-Imperial 66360 | | 42 | 43 | |
| 43 | LONG GREEN Fireballs-Atco 6651 | | 45 | 49 | |
| 44 | GIMME GIMME GOOD LOVIN' Crazy Elephant-Bell 763 | | 54 | 65 | |
| 45 | IT'S ONLY LOVE B. J. Thomas-Scepter 12244 | | 62 | — | |
| 46 | BLESSED IS THE RAIN Brooklyn Bridge-Buddah 95 | | 57 | 61 | |
| 47 | MEMORIES Elvis Presley-RCA Victor 9731 | | 63 | 73 | |
| 48 | TIME WAS Canned Heat-Liberty 56097 | | 52 | 67 | |
| 49 | NO NOT MUCH Vogues-Reprise 0803 | | 61 | 68 | |
| 50 | WILL YOU BE STAYING AFTER SUNDAY Peppermint Rainbow-Decca 32410 | | 55 | 60 | |
| 51 | WHEN HE TOUCHES ME Peaches & Herb-Date 1637 | | 59 | 62 | |
| 52 | DON'T FORGET ABOUT ME Dusty Springfield-Atlantic 2606 | | 56 | 59 | |
| 53 | DO YOUR THING Watts 103rd Street Rhythm Band Warner Bros./7 Arts 7250 | | 76 | 84 | |
| 54 | MINI-SKIRT MINNIE Wilson Pickett-Atlantic 2611 | | 67 | — | |
| 55 | IS IT SOMETHING YOU'VE GOT Tyrone Davis-Dakar 605 | | 65 | — | |
| 56 | BUT YOU KNOW I LOVE YOU First Edition-Reprise 0799 | | 19 | 15 | |
| 57 | HAIR Cowbills-MGM 14026 | | 77 | — | |
| 58 | DON'T TOUCH ME Bettye Swann-Capitol 2382 | | 80 | — | |
| 59 | SWEET CHERRY WINE Tommy James & Shondells-Roulette 7039 | | 75 | — | |
| 60 | WISHFUL SINFUL Doors-Elektra 45656 | | — | — | |
| 61 | DIDN'T YOU KNOW Gladys Knight & Pips-Soul 35059 | | 64 | 70 | |
| 62 | APRICOT BRANDY Rhinoceros-Elektra 45647 | | 69 | — | |
| 63 | IN THE BAD, BAD OLD DAYS Foundations-Uni 55117 | | — | — | |
| 64 | HAWAII FIVE-O Ventures-Liberty 56068 | | 74 | 85 | |
| 65 | MOVE IN A LITTLE CLOSER BABY Mama Cass-Dunhill 4184 | | 70 | 76 | |
| 66 | I LIKE WHAT YOUR DOING Carla Thomas-Stax 24 | | 78 | 79 | |
| 67 | TIME IS TIGHT Booker T & MG's-Stax 28 | | 71 | — | |
| 68 | DAY AFTER DAY Shango-A&M 1014 | | 72 | 81 | |
| 69 | KICK OUT THE JAMS MC 5-Elektra 45648 | | 73 | 80 | |
| 70 | THE PLEDGE OF ALLEGIANCE Red Skelton-Columbia 44798 | | 81 | 92 | |
| 71 | PLAYGIRL The Prophets-Kapp 962 | | 84 | 94 | |
| 72 | TO KNOW YOU IS TO LOVE YOU Bobby Vinton-Epic 10461 | | — | — | |
| 73 | MERCY Ohio Express-Buddah 102 | | 86 | — | |
| 74 | ICE CREAM SONG Dynamics-Cotillion 44021 | | 85 | 88 | |
| 75 | GIVE IT AWAY Chi-Lites-Brunswick 55398 | | 79 | 83 | |
| 76 | MY WAY Frank Sinatra-Reprise 0817 | | 89 | — | |
| 77 | IDAHO Four Seasons-Philips 40597 | | 87 | — | |
| 78 | WHEN YOU DANCE Jay & Americans-United Artists 50510 | | — | — | |
| 79 | I STILL LOVE YOU Jackie Wilson-Brunswick 55402 | | 83 | 87 | |
| 80 | IN THE STILL OF THE NIGHT Paul Anka-RCA Victor 0126 | | 90 | — | |
| 81 | THE CHOKIN' KIND Joe Simon-Sound Stage 7 2628 | | 91 | 96 | |
| 82 | SOPHISTICATED CISSY The Meters-Josie 1001 | | 47 | 44 | |
| 83 | GOODBYE COLUMBUS Association-Warner Bros./7 Arts 7267 | | 82 | 86 | |
| 84 | BACK DOOR MAN Derek Bang 566 | | 48 | 54 | |
| 85 | I LOVE MY BABY Archie Bell & Drells-Atlantic 2612 | | — | — | |
| 86 | NOTHING BUT A HEARTACHE Flirtations-Deram 85038 | | 88 | 95 | |
| 87 | ZAZUERIA Herb Alpert & Tijuana Brass-A&M 1043 | | 92 | — | |
| 88 | I DON'T WANT NOBODY TO GIVE ME NOTHING James Brown-King 6224 | | — | — | |
| 89 | WHERE DO YOU GO TO MY LOVELY Peter Sarstedt-World Pacific /7/91 | | 93 | — | |
| 90 | THERE NEVER WAS A TIME Jeannie C. Riley-Plantation 16 | | 94 | — | |
| 91 | ONE EYE OPEN Maskman & Agents-Dynamo 125 | | 95 | 98 | |
| 92 | TRICA TELL YOUR DADDY Andy Kim-Steed 715 | | — | — | |
| 93 | IT'S A GROOVY WORLD Uniflcs-Kapp 985 | | — | — | |
| 94 | WITH PEN IN HAND Vikki Carr-Liberty 56092 | | — | — | |
| 95 | RHYTHM OF THE RAIN Gary Lewis-Liberty 56093 | | — | — | |
| 96 | BORN AGAIN Sam & Dave-Atlantic 2608 | | 96 | — | |
| 97 | EMMARETTA Deep Purple-Tetragrammaton 1519 | | — | — | |
| 98 | MORE TODAY THAN YESTERDAY Spiral Starecase-Columbia 44741 | | — | — | |
| 99 | WEDDING CAKE Connie Francis-MGM 14034 | | 97 | 99 | |
| 100 | A MILLION TO ONE Brian Hyland-Dot 17222 | | — | — | |

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|--|-----|--|----|--|----|---|----|
| A Lover's Question (Progressive, Eden, BMI) | 40 | Goodbye Columbus (Ensign, BMI) | 83 | Long Green (Burdette, BMI) | 43 | Tear Drop City (Screen Gems/Columbia, BMI) | 37 |
| A Million To One (Jobete, BMI) | 100 | Hair (United Artists, ASCAP) | 62 | Lovin' Things (Gallico, BMI) | 36 | There Never Was A Time (Shelby Singleton, BMI) | 90 |
| Apricot Brandy (Nina, BMI) | 62 | Hawai Five-O (April, ASCAP) | 57 | Memories (Gladys, ASCAP) | 47 | These Are Not My People (Lowery, BMI) | 42 |
| Aquarius/Let The Sunshine In Medley (United Artists, ASCAP) | 2 | Hot Smoke & Sassafras (Tapien, BMI) | 64 | Mendocino (Southern Love, BMI) | 16 | The Way It Used To Be (Maribus, BMI) | 41 |
| Baby, Baby Don't Cry (Jobete, BMI) | 33 | I Can Hear Music (Trio, BMI) | 23 | Mercy (Peanut Butter/Kaskat, BMI) | 73 | Things I'd Like To Say (New Colony/T.M., BMI) | 13 |
| Back Door Man (Cymto, BMI) | 84 | Ice Cream Song (Dilei, Cotillion, BMI) | 35 | Mini-Skirt Minnie (New Research, BMI) | 54 | This Girl's In Love With You (Blue Seas/Jac., ASCAP) | 17 |
| Blessed Is The Rain (Pocket Full Of Tunes, BMI) | 46 | Idaho (Garavima/Genius, ASCAP) | 77 | More Today Than Yesterday (Spiral, BMI) | 98 | This Magic Moment (Rumbalero/Progressive/Quintet/Tedlow, BMI) | 20 |
| Born Again (Birdes/Walden, ASCAP) | 96 | I Don't Want Nobody To Give Me Nothing (Dynatone, BMI) | 88 | Move In A Little Closer Baby (Shane, BMI) | 65 | Time Is Tight (East/Memphis, BMI) | 67 |
| Brother Love's Travelling Salvation Show (Stone Bridge, BMI) | 32 | I Got A Line On You (Hollenbeck, BMI) | 74 | Mr. Sun, Mr. Moon (Boom, BMI) | 15 | Time Of The Season (Mainstay, BMI) | 1 |
| Build Me Up Buttercup (January, Nice Songs, BMI) | 12 | I Like What You're Doing (East Memphis, BMI) | 29 | My Way (Spanka, Don C BMI) | 76 | Time Was (Metric, BMI) | 48 |
| But You Know I Love You (First Edition, BMI) | 56 | I'll Try Something New (Jobete, BMI) | 66 | My Whole World Ended (Jobete, BMI) | 10 | To Know You Is To Love You (Vogue, BMI) | 72 |
| Chokin' Kind, The (Wilderness, BMI) | 81 | I Love My Baby (World War III, Downstairs, BMI) | 26 | Nothing But A Heartache (Felsted, BMI) | 49 | Traces (Low-Sal, BMI) | 86 |
| Day After Day (Goombay, Irving, BMI) | 68 | Indian Giver (Kaskat/Kahoona, BMI) | 85 | One Eye Open (Catalogue/Den, BMI) | 86 | Trica Tell Your Daddy (Unart/New Life, BMI) | 92 |
| Didn't You Know (Jobete, BMI) | 61 | In The Bad, Bad Old Days (January, BMI) | 6 | Only The Strong Survive (Parabut/Double Diamond/Downstairs, BMI) | 91 | Try A Little Tenderness (Connelly & Roberts, ASCAP) | 27 |
| Dizzy (Low Twi, BMI) | 3 | In The Still Of The Night (Cherio, BMI) | 63 | Playgirl (George Koester, BMI) | 14 | Twenty Five Miles (Jobete, BMI) | 25 |
| Don't Forget About Me (Screen Gems/Columbia, BMI) | 52 | Is It Something You've Got (Dakar, BMI) | 80 | Pledge Of Allegiance, The (Valentine, ASCAP) | 70 | Wedding Cake, The (Shelby Singleton, BMI) | 99 |
| Don't Give In To Him (Four Star, BMI) | 22 | I Still Love You (Dakar/BRC, BMI) | 55 | Proud Mary (Jondora, BMI) | 5 | Weight, The (Dwarf, ASCAP) | 78 |
| Don't Touch Me (Pamper, BMI) | 58 | It's A Groovy World (Andjun, ASCAP) | 79 | Rhythm Of The Rain (Tamerlane, BMI) | 95 | When You Dance (Angel, BMI) | 18 |
| Do Your Thing (Wright/Gerst/Tamerlane, BMI) | 53 | It's Only Love (Press, BMI) | 45 | Rock Me (Trousedale, BMI) | 11 | When He Touches Me (Painted Desert, BMI) | 51 |
| Emmaretta (Ganja, ASCAP) | 97 | It's Your Thing (Brothers Three, BMI) | 28 | Run Away Child, Running Wild (Jobete, BMI) | 8 | Where Do You Go To My Lovely (Unart, BMI) | 89 |
| Everyday People (Daly City, BMI) | 19 | I've Gotta Be Me (Damia, ASCAP) | 31 | Snatchin It Back (Fame, BMI) | 24 | Will You Be Staying After Sunday (Screen Gems/Columbia, BMI) | 50 |
| First Of May (Casseroles, BMI) | 7 | Johnny One Time (Hill & Range/Blue Crest, BMI) | 38 | Sophisticated Cissy (Marsaint, BMI) | 8 | Wishful Sinful (Nipper, ASCAP) | 60 |
| Galveston (Ja-Ma, ASCAP) | 39 | Kick Out The Jams (Paradox, BMI) | 69 | Sweet Cherry Wine (Big Seven, BMI) | 52 | With Pen In Hand (Unart, BMI) | 61 |
| Gimme, Gimme Good Lovin' (Peanut Butter, BMI) | 44 | Letter, The (Earl Barton, BMI) | 34 | Sweet Cream Ladies, Forward March (Blackwood, BMI) | 30 | You Gave Me A Mountain (Mojae, BMI) | 21 |
| Give It Away (Dakar/BRC, BMI) | 75 | | | | | You Made Me So Very Happy (Jobete, BMI) | 9 |
| | | | | | | Zazuera (Rodra, BMI) | 87 |

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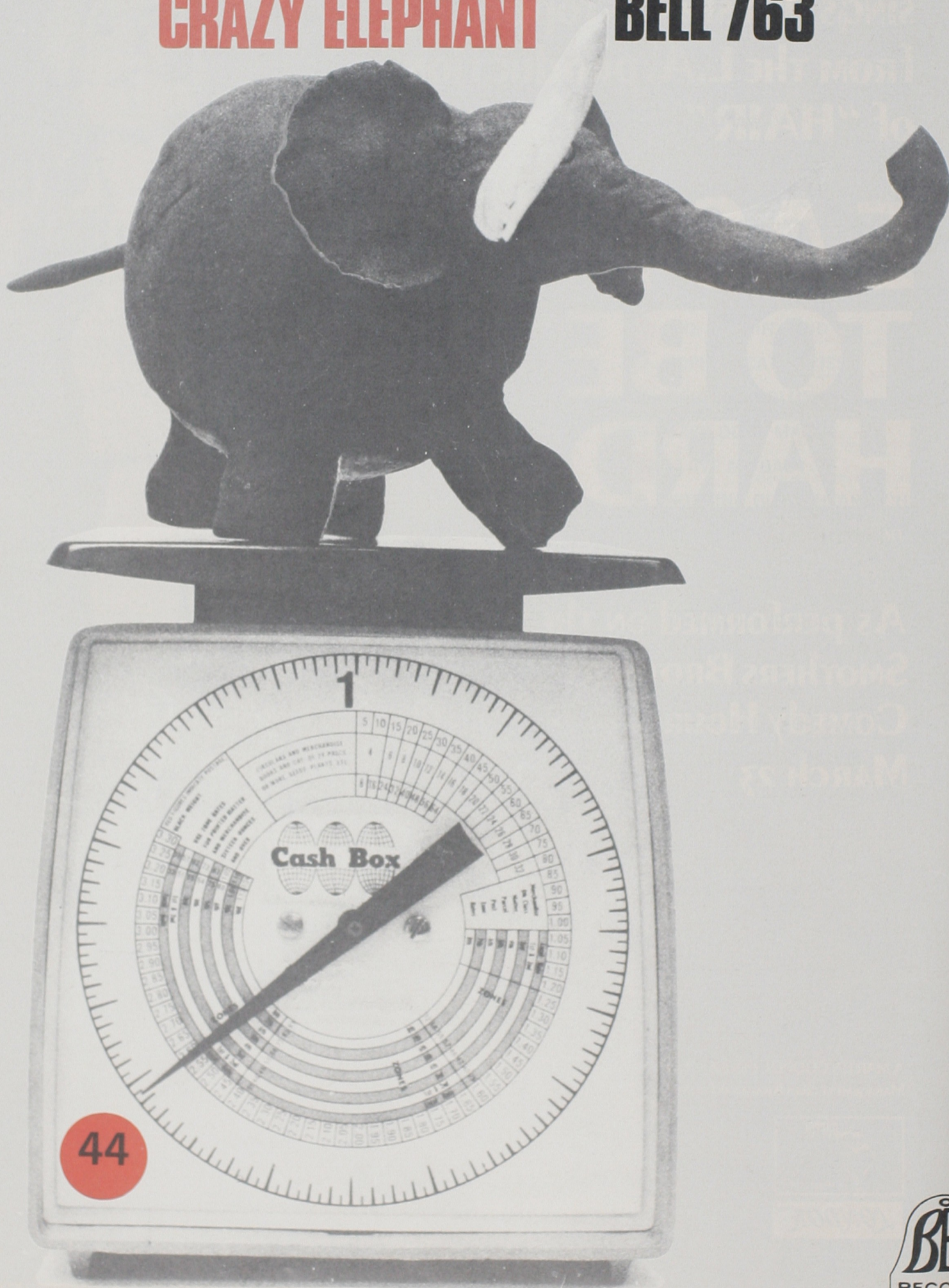


some kind
of heavy...

GIMME GIMME GOOD LOVIN'

CRAZY ELEPHANT

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44



Buddah Series Offers Early Rock Classics

NEW YORK — In an effort to satisfy the demands of collectors and to spur interest on the part of the mass market in the area of the beginnings of rock, Buddah Records will issue the first in a series of albums that will cover the early, formative years of rock, blues, gospel, and rhythm and blues. The first group of releases will include albums by Jerry Butler, John Lee Hooker, Jimmy Reed, Eddie Harris, and The Staple Singers.

"Each album represents the final 'first' stage of the artist with much of the material having been unavailable to the mass market up to this time," says Neil Bogart, vice president of Buddah in announcing the series. Typical of the series is 'The Very Best Of Jimmy Reed', which contains all of his early hits including 'Baby, What You Want Me To Do', 'Honest I Do', and 'Big Boss Man.' With liner notes by blues authority Pete Welding, the album makes available the original versions of Reed performances that have been unobtainable for some years.

Highlights of the series include "The Very Best Of John Lee Hooker" containing tunes like "Dimples" and "Boom Boom"; "The Very Best Of Jerry Butler" which includes "He Will Break Your Heart", "For Your Precious Love", and "Moon River" among others; and "The Very Best Of The Staple Singers" featuring the family's emphasis on pure gospel following

(Con't on Page 34)

Columbia Pictures (Thru Bell) & TIC Establish Internal Disk Operations

Uttal President Of New Col. Pics Unit

NEW YORK — Columbia Pictures Industries has established its own record label unit through the purchase of Bell Records for \$3.5 million in CPI stock. Deal establishes CPI's record division, which will be helmed by Larry Uttal, president of Bell.

While CPI is involved in two label operations, Colgems and SGC, both companies are manufactured and distributed by other record companies. Colgems runs through RCA, while SGC is operated by Atlantic. These relationships remain in effect.

The Bell deal means a completely internal disk operation for CPI. It's further understood that Bell will have first option on all CPI-originated material, such as movie and TV soundtracks. In addition, Uttal told **Cash Box** that he will run an acquisition-minded operation. This will include other labels, theatrical properties, and wholesaling companies. The terms of the purchase, announced last week by Jerome S. Hyams, exec vp of CPI, call for the record division to function under the aegis of Screen Gems. Bell's present exec staff and network of distributors remain unchanged.

Bell's own label distribution deals involve the Direction, Bobby Darin's label, Elf, Page 1, A.G.P., Philly Groove, Goldwax, D.J.M. and Flashback. Also, Bell operates several affi-

liates, including Amy, Mala and Bell Country.

As president of Bell for the past five years, Uttal has been in favor of having product produced by indie producers. It maintains agreements with such indie factors as "Bones" Howe, "Papa Don" Schroeder, American Group Productions, including Chips Moman, Tommy Cogbill and Don Crews), Dan Penn, Steve and Bill Jerome, Dick James Music, Dunwich Productions, Bill Medley, Buzz Cason, Bobby Russell and Kasenetz-Katz Associates.

Bell's artist roster includes Bobby Darin, Cilla Black, the Box Tops, the Delfonics, Merrilee Rush, Bobby Russell, James and Bobby Purify, Crazy Elephant and Mike Stoller. Over the past year, the artist-indie producer roster has produced 39 chart singles and seven chart albums.

On the international scene, Bell has established its own label units in the United Kingdom, Germany, France, Canada and other major markets.

Principal shareholders in Bell were Uttal and Al Massler, who runs the Golden Records set-up.

Columbia Pictures Industries, the recently-adopted corporate name for Columbia Pictures, last year purchased Roosevelt Music to bolster its music publishing activities.

Fraser Heads TIC's Foreward Records

HOLLYWOOD — Transcontinental Investing Corp. has formed Forward Records. Gordon (Bud) Fraser is president of the new entity. The announcement was made by Mike Curb, President of Transcontinental Entertainment Corp., another TIC entity of which Fraser is executive vice-president.

At the same time, Fraser also announced the appointment of Danny Kessler as Forward's A&R director; Sal Licata, director of sales and promotion; and Bill Burdsal, director of administration and finance.

Fraser joined TIC last January, following a 20-year association with Capitol Records. Prior to joining TIC, he served as president of Tower Records, a subsid of Capitol, and before that in a number of executive positions for Capitol including vice president, of merchandising; vice president of sales; and vice-president, international.

(Con't on Page 34)

Hansen To Print How To Play Moog Books With Music

NEW YORK — Hansen Publications is planning to produce the first series of music books that provide the music and technical information on playing the Moog synthesizer.

Still "in the grind," according to Ben Kaufman, north east manager and educational director of Hansen, the series will serve a dual-purpose. It will enable purchasers to play the music on ordinary organs plus outline the initial steps in approaching the Moog. Robert Moog, developer of the unit, will write on the Moog. Also, Dick Hyman, who has just done a Moog LP of his original compositions on Command, has agreed to a release of the music from the LP in printed form. He, too, will write on the subject for Hansen.

While there have been scholarly studies of electronic music in book form, they have not been accompanied by actual music, but by various sound effects. Hansen will offer the music and the technique.

TNC Plans Jingles Via Film, Studio

NEW YORK — Trans National Communications plans a full-phased entry into commercial jingles production late this summer.

This is being achieved via the diversified company's recent acquisition of Broadway Recording Studios, this city. Having previously established East-West Films, which can supply the visual production end of commercials, the company will now make use of Broadway to complete its internal facilities for the creation of commercials.

Much of the executive drive in this development is being supplied by Ward Byron, who is vp and general manager of Broadway. Byron has long been associated with musical talent as a writer-director-producer of many radio and TV shows. He has also done commercials as part of the Young & Rubicam ad agency. He and Rodney Erickson, president of East-West Films, are longtime associates.

Byron said that commercial sessions at Broadway will take advantage of

(Con't on Page 34)

Lesser Acting MGM Head

NEW YORK — Seymour F. Lesser, administrative and financial vp of Robbins Music and its subsidiaries (The Big Three), is assuming the duties of acting head of MGM Records and Robbins until a new head of MGM's recording and music activities is selected. Arnold Maxin, who has been head of Robbins and acting head of MGM Records, is leaving the MGM Corporation.

FRONT COVER



"Dance to the Music," the single that introduced Sly & the Family Stone to record buyers, is their only one-sided hit so far. In spite of the million-seller status of the team's "Everyday People," the flip "Sing a Simple Song" gave the disk a second effort to bring sales over two-million, according to Epic Records. Between the releases, "Life" and "M'Lady" provided strong double-sided exposure for the act.

Sylvester (Sly) Stone, in addition to writing material for the group, arranged and produced all their records and has just completed a new LP "Stand!" It will be released with the title track as a new single this week, following its premiere performance on the Ed Sullivan Show.

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Kirshner Obtains Royalty Rights To 6 Musicals By Alan Jay Lerner

NEW YORK — Don Kirshner has brought into the fold of his Don Kirshner Entertainment Corp. disk, stock and amateur royalty rights to six musicals with words and book by Alan Jay Lerner.

The deal, giving Lerner undisclosed amount of cash and stock in the Kirshner complex, involves "Brigadoon," "Paint Your Wagon," "My Fair Lady," "Gigi" and "On a Clear Day You Can See Forever." All but "Clear Day" feature music by Frederick Loewe. Burton Lane wrote the music for "Clear Day." "Gigi" was a Lerner-Loewe film sequel to "My Fair Lady."

The arrangement means that Lerner relinquishes most of his royalty rights

to these shows to the Kirshner firm. Kirshner formed DKE several years ago after a spectacular career in music publishing and as the music man at Columbia Pictures. The company's disk activities include a distribution deal with RCA for Kirshner's Calendar label.

When "Paint Your Wagon" and "Clear Day" are released as films over the next two years, all of the five stage musicals involved will have been adapted to the screen. In addition, Lerner's new show with Andre Previn, "Coco," due for next season, will also be a film following its legit run. Lerner is also planning a musical film based on "The Little Prince," the French children's classic.

1968 FM Radio Sales Continued FM Boom; 56.4% Of U.S. Market

WASHINGTON, D. C. — The FM share of the radio market continued to grow in 1968, registering increases and new highs in all categories. According to the Electronic Industries Association consumer products division and based on EIA marketing services department statistics, FM radios constituted 37.1 per cent of domestic-label radios (table, clock, portable) in 1968, compared to 33.5 per cent in 1967. In numbers, FM radios grew from 4.21 million table, clock and portable units in 1967 to 4,322,000 units in a total domestic-label radio market that decreased from 12.6 million units in the earlier year to 11.7 million in 1968. These statistics are increased to 47 per cent and 42.3 per cent, respectively, for 1968 vs. 1967, when TV and phonograph combinations are included.

Measured in dollars, however, FM accounted for 56.4 per cent of the factory value of all domestic-label table, clock and portable radios in 1968 vs. 55 per cent in 1967. Table, clock and portable all registered increased percentages in FM saturation, while portable showed a decrease in dollar sales. The average value of an FM home radio decreased from \$26.55 in 1967 to \$24.92 in 1968.

Auto radios also had an excellent year. Total U.S. sales (domestic and foreign-label) rose from 9.5 million units in 1967 to 12.5 million in 1968. The FM share increased from 941,000, or 10 per cent in 1967, to 1,369,000, or 11 per cent, in 1968.

Total imports of table, clock and portable FM radios (domestic and foreign-label) were also up from 8,962,000, or 38 per cent of total radio imports in 1967, to 13,890,000, or 49 per cent in 1968.

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Col. Gives Birth To '1776' Caster

NEW YORK — What is easily the sleeper of the year musical so far is being rush-released in its cast LP form by Columbia Records. The show is "1776," depicting the trials and tribulations of the Founding Fathers as conveyed by the words and music of Sherman Edwards and book by Peter Stone. Columbia cut the caster on Sunday, March 23, under Tom Shepard, Columbia A&R producer. Stuart Ostrow is presenting the show, which was widely-praised by the critics at its recent opening on Broadway.

Atlantic Inks Crosby, Still & Nash Group

NEW YORK — In one of the major rock signings of the last few years, Atlantic Records' president Ahmet Ertegun, announced that the label

Jones, Campbell Reap Prime Time Benefits

NEW YORK — More than two months ago, our "Prime Time for Youth" editorial heralded the arrival of teen-pop artists Tom Jones and Glen Campbell as hosts of their own regular weekly early evening shows. Since then, both have experienced sales surges commensurate with their solid ratings.

Jones has this week entered the top ten for the first time in his career with "Help Yourself," and has jumped sales of two earlier LP's into the top 100. His "Tom Jones Live" set moves to 88 with a bullet this week, and "Fever Zone" climbs 21 points to the #95 position.

Glen Campbell, who has been making more regular appearances on American programs, also found LP sales taking off as a result of his "Goodtime Hour." The "Wichita Lineman" album goes to number 4 this week (up two spots though his new "Galveston" album has just been released); his "Gentle on My Mind" set that is nearly two years old holds a #26 slot, and the Campbell teaming with Bobbie Gentry climbed to 80.

Coleman Enters Legit Productions w/ Eye On Contemporary Musicals

NEW YORK — Larry Coleman has entered the legit production field. Most recently managing director of the professional dept. of E.B. Marks Music, Coleman said he will seek properties in "today's musical bag, using the writings of gifted contemporary authors and composers.

Coleman's first offering, which he is presenting in association with Broadway producer Norman Twain, is planned for the fall of 1970. It's based on the best-seller of several seasons ago, "Only You, Dick Daring," with a score by Steve Allen. A second property, just optioned, is being worked on for spring of 1971. Other possibilities are an Off-Broadway show freely revolving around the career of a "famous" American rock group and a documentary film with a Las Vegas locale.

Coleman departs for London and Paris on April 11 to look at the current theatre scene in those cities and meet with some of the younger film writer-producers. He'll remain overseas for six to eight weeks. An office in New York will be opened in July.

Coleman entered the music business as a jazz pianist and later started writing. His hit numbers include "Ricochet," "Changing Partners," "Papaya Mama" and "Just As Much as Ever." He was a co-founder of the Kingston Trio publishing operation and a vp of Ballistone Music. Before joining E.B. Marks, he headed the Columbus Circle Group of the Richmond Organization and served as general manager of TRO's theater dept. Also, he was general professional manager of Joy Music. He has also been the personal manager of Lonnie Satin, Bobby Hackett and Jack Scott, among others.

would be the home for the newly-formed (and eagerly-awaited) group led by David Crosby (of the Byrds), Steve Stills (of the Buffalo Springfield) and Graham Nash (of the Hollies).

Although the trio had been playing together on a casual basis for about half-a-year, contractual difficulties kept them from recording. Their new manager, Dave Geffen, cleared the legal hurdles last month, and the group went into intensive rehearsals, followed by several weeks of recording in Los Angeles.

Dallas Taylor, former drummer from Clear Light, is also part of the group, and a bass player may also be added. At a press conference held last week to announce the signing, Ertegun predicted that the group (to be known as Crosby-Stills and Nash) will have "the vocal impact of the Everly Brothers," as well as the expected instrumental expertise.

The new album, expected out in four to five weeks, will feature all original material. The group has over sixty songs which they've written individually, and will start writing together shortly. Crosby, Stills and Nash produced the set along with Bill Halbertson. The group, which has not yet performed publicly, expects to hit the festival trail this summer.

Without the benefit of a publicity campaign, Crosby, Stills and Nash have already been the subject of a rash of underground articles.

NATRA 'Gets It Together' To Be A Responsible Voice

NEW ORLEANS — More than two-hundred NATRA members met for two days (March 8-9) at the Fontainebleau Motor Hotel in New Orleans for the first southern Regional Conference. This was the first formal meeting since the recent Miami Conclave.

Working under the theme "Get It Together" the National Association of Television and Radio Announcers stressed the progress made since incorporating a regional setup to improve "the lines of communication" and to give NATRA "a much more vigorous and spirited posture on local levels." Much of the gathering's optimism was focused on Capitol Records president Stanley Gortikov's speech commenting that "discussions should begin with NATRA as a responsible voice seeking a fair and legitimate role for the Negro in our related industries."

Regional Presidents

Presidents were named for each of the ten regions set up under NATRA's national leadership. These were James Rowe (WIGO) for Atlanta; Les Anderson (WEBB) in the Capitol Region; Ray Meaders (WDAO), Great Lakes; Larry McKinley (WYLD), Gulf Coast; Eddie Holland (WMPP), Midwest; Everett Dudley (WENZ), Norfolk, Richmond; Ervin Hester (WSRC), Southeast; Alvin Dixon (WPAX), South-

Execs Shift; 4 New VP's At Atlantic

NEW YORK — Major promotions, including the naming of four vice-presidents, have been made at Atlantic Records, according to Ahmet Ertegun, president of the company. Promotions were also reported for Rick Willard, Jerry Greenberg and Bill Staton.

The new vp's are Bob Kornheiser, vp and coordinator of sales and promotion; Len Sachs, vp and director of marketing; Sheldon Vogel, financial vp; and Bob Rolontz, vp and director of publicity and advertising. These are

all newly-created posts at Atlantic. Previously, the company promoted Tom Dowd as vp and director of engineering and Henry Allen as vp and director of promotion.

Other Promotions

Rick Willard, formerly singles sales manager for the Cotillion label, was appointed singles sales manager for the

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Kornheiser, Sachs, Vogel & Rolontz

Decade Round-Up; Col. Leads Golden Parade Of LP Product

NEW YORK — In a decade-long wrap-up since the RIAA began certifying disks for gold record awards, Columbia Records stands as the golden champ.

The label's total of 92 gold LP's (it's

95 if the three Epic gold disks are counted) leads the field, with Capitol's 56 in second place. (In singles, Columbia's 10 awards puts it in third place behind Capitol, 20, and Atlantic, 12, in a period covering 1958-68; Epic has been awarded four additional gold singles).

Harris Is Asst. To Jac Holzman

NEW YORK — Steve Harris has been promoted to special assistant to Jac Holzman, president of Elektra Records. Holzman described the appointment as part of a reorganization of the label into "newly creative positions." Harris will act as consultant for the Elektra-owned WCCC radio station in Hartford, Conn. and oversee various special projects outside of Elektra's normal sphere of activities. He's been with the label since 1965, most recently serving in radio promotion.



Steve Harris

Artist Breakdown

Columbia's top Gold achiever is Andy Williams, whose even dozen Gold Records is topped only by The Beatles' thirteen gold LP's. The next highest achiever for Columbia is Mitch Miller, whose albums have brought him eleven gold Records. Columbia artists Barbra Streisand and Johnny Mathis each have eight gold LP's. Miss Streisand has won more gold records for her albums than any other female performer in the recording industry.

Columbia's folk-rock duo Simon and Garfunkel has achieved a gold record for every one of their five LP's: "Wednesday Morning, 3 A. M.," "Sounds of Silence," "Parsley, Sage, Rosemary and Thyme," "Bookends" and "The Graduate."

Other Columbia artists who helped make Columbia the holder of the most gold albums include Ray Conniff, Bob Dylan, Paul Revere and The Raiders Featuring Mark Lindsay, Johnny Cash, Percy Faith, Tony Ben-

(Con't on Page 34)

ern; William Brown (KJET), Southwest; and Tom Reed (KGFJ) in the western states.

In addition to serious discussion sessions on internal issues, the organization arrived at a 16-point set of resolutions which cited areas for improvement of black representation and working conditions in radio and related areas.

Among the internal measures taken, the organization encouraged growth and support of black owned record labels; betterment of substandard working conditions existing at "most ethnic appeal stations; formation of a managerial committee on advertising and ethics with regard to commercials on black stations; emphasis on a more complete and meaningful programming with regard to black history; and a strengthening of education for youth entering the music and radio fields."

Jay Lowy Is Named A&R Veep At Dot

HOLLYWOOD — Jay S. Lowy has been elected vice-president of A & R at Dot Records. Arnold D. Burk, Paramount Pictures Corp. vice-president in charge of music operations and President of Dot said the move places Lowy in complete charge of A & R creativity and administration, including the overseeing of firm's production staff and relationships with independent producers and artists. Lowy, who has been based at Paramount Pictures Publishing Companies in New York where he functioned as general professional manager, will shortly relocate to Dot's home office in Hollywood.

Born in Chicago and raised in Los Angeles, Lowy entered the industry in June, 1954 as a local promotion man with London Records. Two years later he formed his own promotion company while retaining the London account independently. Besides London, Lowy handled several pubberies and a score of artists, including Frankie Avalon, Jimmie Rodgers and Paul Anka. In addition, the office represented several Los Angeles record distributors. In January, 1959, Lowy was tapped by The Big Three, Robbins, Feist and Miller, for their West Coast professional staff. Lowy moved to New York in early 1966, when the company named him General Professional Manager. During his tenure there Lowy developed numerous major campaigns, among them, the score from "Dr. Zhivago" and far-reaching activity for "Shadow Of Your Smile."

Lowy joined Paramount Pictures music division in November of 1967 as general professional manager of their publishing companies. Some twenty five recordings of "Odd Couple" were garnered on various labels while theme from "Rosemary's Baby" achieved forty versions. The "Romeo & Juliet" theme now has fifteen entries. During the past six months Paramount Publishing has been well represented on the charts with contemporary product from all of its catalogs by various labels.



Jay Lowy



Larry Coleman

Mason Williams: Money & Art Can Mix

NEW YORK — The concept that "money dictates to art" is one that triple Grammy winner Mason Williams is trying to change, and he feels that with the help of his recording company, Warner Bros./7 Arts, he'll be able to do it.

"I lost a skirmish with big money in television when the feuds with the censors over material in the Smothers Brothers Comedy Hour finally wore me down," Williams told **Cash Box**, "but I feel that the music industry, whose artistic progress is second only to visual art, is ready for additional advancement."

Formerly Part-Time Musician

When Williams wrote and recorded the Grammy-winning "Classical Gas," he was only a part-time musician. His third album, "Music," due out this week, is the result of heavy concentration, and Williams feels it is his best yet. "I was given complete artistic control over the album and we (arranger Al Capps and producer Dick Glasser) did a considerable amount of experimentation, all of which we think came out successfully." (One of Williams' beliefs is that unsuccessful experiments should remain the private torment of the artist, and not be foisted on the public, and he is very down on good artists who issue bad albums).

Meets Smothers

Williams, part of a folk group in college, first met Tom & Dick Smothers in Aspen Colorado in 1960. They crossed paths again at several folk clubs and festivals, til one day Mason was asked to play on a Smothers' album session. He adapted to the Smothers' musical and comical style so quickly that he soon became part of their live act. After the flop of the Brothers' "Angel" series, Williams and Tom Smothers began ground and brain work on a new type of series, which eventually hit the air as the Smothers Brothers Comedy Hour. "Tom & Dick always believe in giving everyone a chance to show what they can do. They gave the chance to me, and now I'm giving the same chance to the many talented people I come across." The original concept of the show was as a different style variety series, staying away from the usual Broadway-style production and over-worked comedy skits. Troubles with the CBS censors has been a day-in and day-out happening, and Williams feels the show never really got to be completely developed. "They pretty much wore Tommy down too," he said. "If they (CBS) don't give him more freedom, there's a good chance the show won't be back next year."

Williams left his full-time scripting activities last Oct., but still contributes material from time to time, (which accounts for the cryptic "and sometimes by Mason Williams" credit at the end of each show). He was recently called in to script for Glen Campbell shows when the head-writers left, but that was just a temporary move.

WB Experiment

Williams, after joining with the Smothers Brothers, had pretty much given up his musical career, but Tom kept encouraging him. After being turned down by one of the major labels, Williams came to the attention of WB vp Joe Smith, who decided to sign him as part of a 10 artist experimental program the label was developing. Other artists pacted included Jimi Hendrix and Van Dyke Parks. "The Mason Williams Phonograph Record" LP and

the "Classical Gas" single were the best-selling results.

The new album, "Music," features Williams in a variety of sounds. The soft, orchestral "Gas" motif is continued on his adaptation of "Green-sleeves" (his new single) and a song written for Claudine Longet. Country & Western is also featured prominently, with the Sons of the Pioneers providing background vocals on one track. Williams' experiments include leaving sections of a complicated arrangement open, so that the musician has a chance to improvise and show his stuff. Tom Smothers, who makes a guest appearance on the set playing harmonica, practiced for two hours to get his part down right.

In addition to non-music projects, such as his just released "Mason Williams Reading Matter" book, the multi-talented Williams is set to co-produce, with Glasser, the next Andy Williams album. Williams enjoys working with Glasser because, "Dick tempers the arty thing I want to do and keeps me commercial."

More Room For Artists

Williams doesn't want to take over the recording field, and he doesn't expect record companies to turn their full attentions towards art, but he does want to create more room for artists to work in. He feels the record business is fantastic because it usually open. "In TV, you're restricted from the start. If I had a show which had to run sixty-one minutes, I couldn't get it off the ground. For my new album, Warners is letting me put most of the printing on the cellophane cover." (The cover of the new album will be the title superimposed over a picture of a sunset which Williams shot from a Helicopter in the desert). "Now, that's cooperation."

Woolworth Launches 90th Anny Push w/ Andy Williams Promo

NEW YORK — Woolworth, the national retail chain, is celebrating its 90th birthday — and Andy Williams is leading the hoopla. The Columbia disk star will appear on a 90th birthday TV special on May 4 (NBC), with an elaborate nation-wide promo heralding the show.

More than 2000 Woolworth stores



DONNY MEEHAN CONCEPT — A group sound composed of one man, Donny Meehan, has been released on Columbia Records. Meehan, a member of the label's remixing room, achieves the multi-vocal effect via 16-track recording technique. His first single is called "House in the Country." For the past five years, Meehan has worked as an engineer and mixer at the label, having been in on disks by Simon & Garfunkel, Donovan, Bobby Vinton, Aretha Franklin, Jerry Vale, Barbra Streisand, Bob Dylan, Steve Lawrence & Eydie Gorme. With the 16-track unit, he has sung 20 different times in harmony and synchronization with himself to create the group sound. He and Jimmy Wisner, eastern head of A&R at Columbia, plan a series of "musical explorations." Meehan records as the Don Meehan Project.

Disney Meets Stress Catalog; Weiner New Nat'l Sales Mgr.

NEW YORK — Jerry Weiner is the new national sales manager of Disneyland/Vista Records, replacing Bob Elliot, who has resigned. Weiner, according to Jimmy Johnson, head of the label, will assume responsibility for the western and midwestern accounts; and Sandy Strobbach, as previously reported, will handle eastern and southern accounts.

Weiner this week hosts, along with

Bobby Russell Pens Songs For Disney

HOLLYWOOD — Bobby Russell, the young songwriter from Nashville whose "Little Green Apples" won two Grammy awards (for Best Song of 1968 and Best Country Song of 1968) last week at the National Association of Recording Arts and Sciences banquet, has just completed two songwriting assignments for Walt Disney Productions.

The first, "The Ballad of Smith and Gabriel Jimmyboy," is utilized in both the main title and the end title of the forthcoming Disney production, "Smith," starring Glenn Ford, Nancy Olson, Dean Jagger and Keenan Wynn. The second, "Summer Sweet," will be used behind the main title of the Walt Disney Production, "Rascal," vocally in the context of the picture, and again at the end title. "Smith" will go into broad release at Easter, and "Rascal" in July.

Buena Vista will release a single featuring Russell's main title performance of "Smith and Gabriel Jimmyboy" within the next two weeks. "Summer Sweet" will be released as a single on Bobby Russell's own Elf label. There may also be other versions on Vista and other record company labels.

Jimmy Johnson, who heads the Disney music operations, feels that there is a great natural affinity between Disney product and country music and believes that Disney and Nashville are speaking to the same audience in America.

Strobbach, a series of meetings with eastern distributors and their sales and promo personnel. Conclaves are designed to emphasize catalog sales at the company. The Disney LP catalog greatly benefits from re-releases of Walt Disney film classics. This year, "Peter Pan" will be revived in the summer, and "101 Dalmations" for the Christmas Season. Weiner says that disks based on the Disney films are "the foundation of our line." "They sell beautifully every year, and we can predict what we will sell in any given year by totaling what we sold in the last year and adding 10%," Weiner points out.

The various Disney albums also benefit from TV exposure, such as the recent showings of "Heidi" and "Wizard of Oz," of which the Disney catalogs boasts non-soundtrack versions.

Weiner joined Disney last year after nine years as sales manager of records for Ohio Appliances.

AF Into Moog W/Kingsley

NEW YORK — Pop electronic music maker Gershon Kingsley has been signed by Audio Fidelity Records, with an initial single set for immediate release. Kingsley has already won several awards for his scoring of radio and TV commercials, and has had several previous album releases which have gained favorable critical attention.

Though Kingsley is known in his field, he is not yet a byword in the consumer market. AF president Herman Gimbel intends changing this with a top-budgeted ad and broadcast media campaign for the single, "Hey Hey" b/w "Twinkle, Twinkle," and the follow-up album now in the works, which features Kingsley at the Moog.

Hunter-Levenson Open New Company

NEW YORK — Hank Hunter and Neil Levenson have formed Hunter-Levenson Associates, a production-publishing operation. Firm has inked the Magid, the triplets who have performed since they were moppets. Decca will release a Hunter-Levenson produced and written master, "Phoney Baloney." Pair has penned such hits as "Vacation" by Connie Francis; "Tears and Roses" by Al Martino; "Denise" by Randy and the Rainbows; "Ginger Bread" by Frankie Avalon; and "Footsteps" by Steve Lawrence. They've also placed masters with Columbia, Capitol, United Artists, MGM, Epic, ABC, Liberty, Laurie, among others.

Vanguard/Apostolic Intro's Album Line

NEW YORK — The new Vanguard/Apostolic label, whose debut single by Everything Is Everything was a recent chart winner, introduced its album line with three new releases last week. Albums include John Townley's "The Family Of Apostolic;" George & Ben's "Boa Constrictor & A Natural Vine;" and "Far Cry," by the group of the same name.

Soon to be released are the first solo outing by Larry Coryell, "Lady Coryell," and the first set from Everything Is Everything, which will include their "Witchi Tai To" single.

under contract include Crissy Boccino and the duo of Jacqueline Penn and Louis St. Louis. All three artists are handled by Global Talent Coordination, a newly-opened firm run by Howie Kane, formerly one of Jay's Americans, and Larry Barandes.

The Heavy Hits Are On Atlantic-Atco

CREAM

"Badge"

Atco # 6668

Produced by Felix Pappalardi
by arrangement with Robert Stigwood

FROM THE HIT ALBUM
"GOODBYE"

Atco SD-7001



Sole Distribution: The Robert Stigwood Organisation, 67, Brook Street, London, W. 1.

LED ZEPPELIN

"Good Times, Bad Times"

b/w

"Communications
Breakdown"

Atlantic #2613

Produced by Jimmy Page

FROM THE HIT ALBUM
"LED ZEPPELIN"

Atlantic SD-8216



U.S. Build-Up Set For Nana Mouskouri

NEW YORK — Philips Records internationally-famed songstress Nana Mouskouri, whose recordings are issued here on Fontana, has begun a campaign to establish herself in the U.S. First step in the build-up was a sell-out concert at Carnegie Hall, produced by Harold Leventhal, who's acting as her U.S. rep, accompanied by the simultaneous release of her first English album in four years.

"I recently spent two months in England," Miss Mouskouri told Cash Box following the Carnegie Hall triumph, "performing on my own BBC-TV series, and Philips thought it was time for an English set." Miss Mouskouri's two earlier English sets, arranged by Quincy Jones and Bobby Scott, were "just

a little too jazzy for my voice. I was singing old standards, and I didn't feel comfortable." The new set, produced by her regular producer, features the Athenians, her long-time back-up group, and includes such contemporary items as "Scarborough Fair," (just released as a single), "Try To Remember," "The Last Thing On My Mind" and "Song For A Winter's Night."

"I choose all the songs myself," so I can be sure they fit my style," she said. "I won't record in a language I don't speak, because it shows. Also, if I can't speak the language, I can't pick the right songs."

Popular throughout Europe, Miss Mouskouri's main audience can be found in France and in her native Greece. "I'm very popular in France," she said, without any trace of egotism, "and I record more albums in French than in Greek."

Although Miss Mouskouri has appeared in this country before, on a tour with Harry Belafonte, her Carnegie Hall outing was her first starring date here. "I didn't expect to see all those people," she commented, "but now that I know we have fans here, a return tour is being planned for the Fall."

Chad Stewart To Almo In Producer's Slot

LOS ANGELES — Chad Stewart, formerly half of the Chad & Jeremy recording duo, has joined Almo Music, one of the A&M Records publishing subsides, as a producer.

According to Chuck Kaye, director of the Irving/Almo operation, Stewart will produce artists for A&M as well as for other label. Stewart is currently in the studio with Gayle Caldwell and Tarantula. Before the Chad & Jeremy split, Stewart scored the newly-released "Three In The Attic" flick for AIP.

Tetra Inks Baron 4

LOS ANGELES — The Steve Baron Quartet have joined Tetragrammaton Records through a long-term deal negotiated by Ken Greengrass, president of Greengrass Enterprises and Tetragrammaton president Arthur Mogull. Group's initial L.P., produced by Mike Bernicker, consists entirely of original material by Baron, and is set for mid-April release.

Tony Nominees Sparked By 'Zorba,' 'Promises'

NEW YORK — Two musicals, "Zorba" and "Promises, Promises," will compete for top honors in this year's Tony awards for achievement in the theatre.

Both musicals have eight nominations each. However, the just-opened "1776" is a last-minute bid for six awards. The televised Tony finals take place on April 20.

In the running for best musical are: "Zorba," "Promises, Promises," "Hair," "1776."



KEITH COMES TO RCA VICTOR RECORDS via the exclusive recording contract to which he has been pacted by the label. Pictured with Keith at the signing are (l. to r.) Red Daryll, RCA popular A&R producer; Al Schwartz, Keith's manager; and Ernie Altschuler, division vice president and executive producer, popular A&R. Singer/composer Keith has had "98.6" and "Ain't Gonna Lie" hit the charts. His first RCA single, "Two Ways To Marstrand," produced by Daryll, is being released immediately, and the artist's debut RCA album, "The Adventures Of Keith," is in the works and is scheduled for release shortly.

Cats On Sire

NEW YORK — Sire Records will issue product by the Cats, currently a hot act in the Netherlands. Deal, covering the U.S. and Canada, was negotiated between Seymour Stein, managing director of Sire, and Gerry Oord, managing director of Bovema in Holland. The group's current hit, "Lea," will mark their debut on Sire. An LP is set for release early this summer.

3 English Acts To Bow Via GWP

NEW YORK — Jerry Purcell's newly-formed GWP Records has picked up American rights to disks by three English Groups, the Trixons, the Freshmen and Derrick and the Sounds. Initial releases from each group will be in release within the next month.

Even our engineers are having hits.

Don Meehan is an engineer at Columbia who just happened to dig the song "House in the Country." (It's on the first Blood, Sweat & Tears album.) So he got together some people, recorded it himself, played it for the Columbia brass, and they flipped. Now he's got a single that's beginning to make some noise around the country. Next thing you know he'll be doing the Ed Sullivan thing... making movies... switching record labels...

"House in the Country"
4-44791
by The Don Meehan Project
On Columbia Records

MARY HOPKIN



POST CARD

POST COMMUNICATION

Valentine's
THROUGHOUT THE WORLD

CARD
FOR ADDRESS ONLY

5p
G.T. BRITAIN

☺ ①

1. Lord of the Reedy River.
2. Happiness Runs.
3. Love is the Sweetest Thing.
4. 4 Blodyn Gwyn.
5. The Honeymoon Song.
6. The Puppy Song.
7. Inchworm.

②

1. Voyage of the Moon.
2. Lullaby of the Leaves.
3. Young Love.
4. Those were the Days.
5. Prince en Avignon
6. The Game.
7. Show Business.

THIS IS A REAL PHOTOGRAPH

MARY HOPKIN APPLE RECORDS
3 SAVILE ROW W.1.
love from Paul
Ken (Engineer.)
Linda (photo.)

ST-3351

Vital Statistics

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

***New To The Top 100**

- #1**
TIME OF THE SEASONS (3:32)
Zombies—Date 1628
51 West 52 Street, NYC.
PROD: Rod Argent-Chris White c/o Date
PUB: Mainstay BMI c/o Al Gallico
101 West 55 Street, NYC.
WRITER: R. Argent FLIP: Friends Of Mine
- #2**
AQUARIUS/LET THE SUNSHINE IN MEDLEY (3:50)
5th Dimension-Soul City 772
6920 Sunset Blvd., L.A., Calif.
PROD: Bones Howe 8833 Sunset Blvd., L.A., Calif.
PUB: United Artists ASCAP
6920 Sunset Blvd., L.A., Calif.
WRITERS: James Rado-Jerome Rogni-Galt McDermot
ARR: Bob Alcibar-Bill Holman-Bones Howe
FLIP: Don'tcha Hear Me Callin' To Ya
- #3**
DIZZY (2:55)
Tommy Roe-ABC 11164
1330 Ave. of The Americas N.Y.C.
PROD: Steve Barri c/o ABC
449 S. Beverly Dr. Beverly Hills Calif.
PUB: Low-Twi Music-BMI
P. O. Box 9687 Atlanta, Ga.
WRITERS: T. Roe & F. Weller
ARR: Jimmie Haskell
FLIP: The You I Need
- #4**
TRACES-Classics Iv-Imperial 66352
6920 Sunset Blvd. L.A. Calif.
PROD: Buddy Buie for Bill Lowery
P.O. Box 9687 N. Atlanta, Ga.
PUB: Low Sal BMI c/o Bill Lowery
WRITERS: B. Buie-J. Cobb-E. Gordy
ARR: Emory Gordy FLIP: Mary Row Your Boat
- #5**
PROUD MARY (3:07)
Creedence Clearwater-Fantasy 619
1281 30th St., Oakland, Calif.
PROD: Jon Fogerty (Fantasy)
PUB: Jon Dora-BMI
1281 30th St., Oakland, Calif.
WRITER: J.C. Fogerty ARR: Jon Fogerty
FLIP: Born On The Bayou
- #6**
INDIAN GIVER (2:30)
1910 Fruitgum Co.-Buddah 91
1650 Broadway, NYC.
PROD: Kasnetz-Katz Assoc.
200 W. 57th St., NYC.
PUB: Kaskat Music & Kahoona Tunes-BMI
200 W. 57th St., NYC.
WRITERS: B. Gentry-R. Cordel-B. Bloom
FLIP: Pow Wow
- #7**
GALVESTON (2:35)
Glen Campbell-Capitol 2428
1750 N Vine H'wood, Calif.
PROD: Al de Lory c/o Capitol
PUB: Ja-Ma ASCAP 2552 W 5th St. L.A. Calif.
WRITER: Jim Webb FLIP: Al de Lory
FLIP: How Come Everytime I Hit I Wind
Up Scratching You
- #8**
RUN AWAY CHILD, RUNNING WILD (4:30)
Temptations-Gordy 7084
2457 Woodward Ave., Detroit, Mich.
PROD: Norman Whitfield c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: N. Whitfield-B. Strong
FLIP: I Need Your Lovin'
- #9**
YOU'VE MADE ME SO VERY HAPPY (3:26)
Blood Sweat & Tears-Columbia 44776
51 West 52 Street, NYC.
PROD: James W. Guercio c/o Columbia
PUB: Jobete BMI 2457 Woodward Ave., Det., Mich.
WRITERS: B. Gordy Jr.-B. Holloway-P. Holloway
F. Wilson FLIP: Blues - Part II
- #10**
MY WHOLE WORLD ENDED (3:15)
David Ruffin—Motown 1140
2457 Woodward Ave., Detroit, Mich.
PROD: Fuqua-Bristol c/o Motown
PUB: Jobete BMI (same address)
WRITERS: Fuqua-Bristol-Sawyer-Roach
FLIP: I've Got To Find Myself A Brand New Baby

- #11**
ROCK ME (3:40)
Steppenwolf-Dunhill 4182
449 S. Beverly Drive, Bev. Hills, Calif.
PROD: Gabriel Mekler
1826 Laurel Canyon Blvd. H'wood, Calif.
PUB: Truesdale BMI 449 S. Bev. Dr. Bev. Hills, Cal.
WRITER: John Kay FLIP: Jupiter Child
- #12**
BUILD ME UP, BUTTERCUP (2:56)
Foundations-UNI 55101
8255 Sunset Blvd. L.A. Calif.
PROD: Tony Macaulay c/o UNI
PUB: January BMI 25 W 56 St. NYC.
WRITER: M. DeAbo FLIP: New Direction
- #13**
THINGS I'D LIKE TO SAY (2:19)
New Colony Six-Mercury 72858
35 E. Wacker Drive, Chicago, Ill.
PUB: New Colony/T.M. Music BMI c/o Peter H. Wright
185 N. Wabash Ave., Chicago, Ill.
WRITERS: R. Rice-L. Kummel
FLIP: Come And Give Your Love To Me
- #14**
ONLY STRONG SURVIVE (2:35)
Jerry Butler-Mercury 72898
35 E. Wacker Drive, Chicago, Ill.
PROD: Gamble Huff 250 S. Broad St. Phila, Pa.
PUB: Parabut BMI 1501 Bway, NYC.
Double Diamond BMI c/o Gamble Huff
Downstairs BMI 5412 Osage Ave, Phila, Pa.
WRITERS: Gamble-Huff-Butler
ARR: Bobby Martin-Thom Bell
FLIP: Just Because I Really Love You
- #15**
MR. SUN, MR. MOON (2:29)
Paul Revere & Raiders—Columbia 44744
51 West 52 Street, NYC.
PROD: Mark Lindsey
9125 Sunset Blvd., L.A., Calif.
PUB: Boone BMI Box 200 Des Moines, Iowa
WRITER: M. Lindsey ARR: M. Lindsey
FLIP: Without You
- #16**
MENDOCINO (2:40)
Sir Douglas Quintet-Smash 2191
110 W. 57 St. NYC.
PROD: Amigos de Musica c/o Smash
PUB: Southern Love Music-BMI c/o Smash
WRITER: Douglas Sahn
FLIP: I Wanna Be Your Momma Again
- #17**
THIS GIRL'S IN LOVE WITH YOU (4:13)
Dionne Warwick-Scepter 12241
254 West 54 Street, NYC
PROD: Burt Bacharach-Hal David
c/o Fred E. Ahlert Jr. 15 E 48 St., NYC
PUB: Blue Seas ASCAP & Jac ASCAP
WRITERS: Bacharach-David
ARR: Don Sebesky
FLIP: Dream Sweet Dreamer
- #18**
THE WEIGHT (2:52)
Aretha Franklin-Atlantic 2603
1841 Broadway, NYC.
PROD: Jerry Wexler-Tom Dowd c/o Atlantic
PUB: Dwarf ASCAP 640 5th Ave, NYC.
WRITER: Jaime Robertson ARR: Arif Marden
FLIP: Tracks Of My Tears
- #19**
EVERYDAY PEOPLE (2:18)
Sly & The Family Stone-Epic 10407
51 West 52 Street, NYC.
PROD: Sly Stone for Stone Flower
700 Urbano St. San Francisco, Calif.
PUB: Daly City BMI
c/o Martin Machet 1501 Bway, NYC.
WRITER: S. Stewart FLIP: Sing A Simple Song
- #20**
THIS MAGIC MOMENT (2:50)
Jay & The Americans-United Artists 50475
729 7th Ave., NYC.
PROD: Jata 1619 Bway, NYC.
PUB: Rumbalero-Progressive-Quintet BMI
1619 Bway, NYC.
WRITERS: D. Pomus-M. Shuman ARR: Tommy Kaye
FLIP: Since I Don't Have You
- #21**
YOU GAVE ME A MOUNTAIN (3:45)
Frankie Laine-ABC 11174
1330 Ave. of the Americas, N.Y.C.
PROD: Jimmy Bowen
6565 Sunset Blvd., Los Angeles, Calif.
PUB: Mojave-BMI
713 18th Ave. So., Nashville, Tenn.
WRITER: M. Robbins ARR: Jimmie Haskell
FLIP: The Secret Of Happiness
- #22**
DON'T GIVE IN TO HIM (2:25)
Gary Puckett & Union Gap-Columbia 44788
51 West 52 Street, NYC.
PROD: Jerry Fuller c/o Columbia
PUB: Four Star BMI 9220 Sunset Blvd. L.A. Cal.
WRITER: G. Usher ARR: Al Capps
FLIP: Low Down
- #23**
HOT SMOKE & SASSAFRASS (2:30)
Bubble Puppy—International Artists 128
P.O. Box 14130, Houston, Texas
PROD: Ray Rush c/o Int'l Artists
PUB: Tapier BMI (same address)
WRITERS: Cox-Prince FLIP: Lonely

- #24**
SNATCHIN' IT BACK (2:39)
Clarence Carter-Atlantic 2605
1841 Broadway, NYC.
Rick Hall P.O. Bx 2238 Muscle Shoals, Ala.
PUB: Fame BMI c/o Rick Hall
WRITERS: Clarence Carter-George Jackson
ARR: Rick Hall & Staff
FLIP: Making Love (At The Dark End Of The Street)
- #25**
TWENTY FIVE MILES (2:59)
Edwin Starr-Gordy 7083
2457 Woodward Ave, Detroit, Mich.
PROD: Bristol-Fuqua c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: Bristol-Fuqua-Starr
FLIP: Love Is My Destination
- #26**
I'LL TRY SOMETHING NEW (2:18)
Diana Ross & The Supremes & The Temptations Motown 1142
2457 Woodward Ave., Detroit, Mich.
PROD: F. Wilson-D. Richards c/o Motown
PUB: Jobete BMI (same address)
WRITER: William Robinson
FLIP: The Way You Do The Things You Do
- #27**
TRY A LITTLE TENDERNESS (3:59)
3 Dog Night-Dunhill 4177
449 S. Beverly Drive, Bev. Hills, Calif.
PROD: Gabriel Mekler c/o Dunhill
PUB: Connelly Robbins ASCAP
c/o Harry Fox 460 Park Ave, NYC.
WRITERS: Campbell-Woods-Connelly
FLIP: Bet No One Ever Hurt This-Bad
- #28**
IT'S YOUR THING (2:49)
Isley Bros.-T-Neck 910
c/o Buddah 1650 Bway, NYC.
PROD: Isley Bros. c/o Buddah
PUB: Brothers Three BMI (same address)
WRITERS: Isley Bros. FLIP: Don't Give It Away
- #29**
I GOT A LINE ON YOU (2:37)
Spirit-Ode 7115
6922 Hollywood Blvd., Hollywood, Calif.
PROD: Lou Adler (Ode)
PUB: Hollenbeck-BMI
2423 Benedict Canyon, Beverly Hills, Calif.
WRITER: Randy California
FLIP: She Smiles
- #30**
SWEET CREAM LADIES, FORWARD MARCH (2:13)
Box Tops-Mala 12035
1776 Broadway, NYC.
PROD: Chips Moman-Tommy Cogbill
827 Thomas St. Memphis, Tenn.
PUB: Blackwood BMI 1650 Bway, NYC.
WRITERS: B. Weinstein-John Stroll
FLIP: I See Only Sunshine
- #31**
I'VE GOTTA BE ME (2:53)
Sammy Davis Jr. Reprise 0779
4000 Warner Blvd. Burbank, Calif.
PROD: Jimmy Bowen 6363 Sunset Blvd. L.A. Cal.
PUB: DamMa ASCAP 40 W 55 St. NYC.
WRITER: Walter Marks ARR: Richard Weiss
FLIP: Bein' Natural Bein' Me
- #32**
BROTHER LOVE'S TRAVELLING SALVATION SHOW (3:08)
Neil Diamond-UNI 55109
8355 Sunset Blvd., L.A., Calif.
PROD: Tommy Cogbill-Chips Moman c/o Armada
PUB: Stone Bridge BMI c/o Pryor-Braun-Cashman-Sherman, 437 Madison Ave., NYC.
WRITER: Neil Diamond
FLIP: A Modern Day Version Of Love
- #33**
BEACH BOYS-Capitol 2432
1750 N Vine, L.A. Calif.
PROD: Carl Wilson c/o Capitol
PUB: Tria BMI 1619 Bway, NYC.
WRITERS: Ellie Greenwich-Phil Spector-Jeff Barry FLIP: All I Want To Do
- #34**
THE LETTER (3:15)
Arbors-Date 1638
51 West 52 Street, NYC.
PROD: Roy Cicali-Lorri Burton for Deman
Prod. 211 E 53 St. NYC.
PUB: Earl Barton BMI
1121 S. Glenstone, Springfield, Mo.
WRITER: W.C. Thompson ARR: Joe Scott
FLIP: Most Of All
- #35**
I CAN HEAR MUSIC (2:38)
Beach Boys-Capitol 2432
1750 N Vine, L.A. Calif.
PROD: Carl Wilson c/o Capitol
PUB: Tria BMI 1619 Bway, NYC.
WRITERS: Ellie Greenwich-Phil Spector-Jeff Barry FLIP: All I Want To Do
- #36**
LOVIN' THINGS (2:40)
Grass Roots-Dunhill 4180
449 S. Beverly Drive, Beverly Hills, Calif.
PROD: Steve Barri c/o Dunhill
PUB: Gallico BMI 101 W 55 Street, NYC.
WRITERS: Schroeck-Loring ARR: Jimmie Haskell
FLIP: You And Love Are The Same

- #37**
TEAR DROP CITY (2:01)
Monkees-Colgems 5000
1133 Ave of the Americas, NYC.
PROD: Boyce-Hart c/o Colgems
PUB: Screen Gems/Columbia BMI 711 5th Av. NYC.
WRITERS: Boyce-Hart ARR: Boyce-Hart
FLIP: A Man Without A Dream
- #38**
JOHNNY ONE TIME (3:10)
Brenda Lee-Decca 32428
445 Park Ave, NYC.
PROD: Mike Berniker c/o Decca
PUB: Hill & Range BMI 1619 Bway, NYC.
Blue Crest BMI P.O. Box 162 Madison, Tenn.
WRITERS: A.L. Owens-Dallas Frazier
ARR: Marty Manning
FLIP: I Must Have Been Out Of My Mind
- #39**
FIRST OF MAY (2:47)
Bee Gees-Atco 6657
1841 Broadway, NYC
PROD: Robt. Stigwood & The Bee Gees
67 Brook St. London W1, England.
PUB: Casserole BMI 221 W 57 St. NYC
WRITERS: B.R. & M. Gibb
FLIP: Lamplight
- #40**
A LOVER'S QUESTION (2:37)
Otis Redding-Atco 6654
1841 Broadway, NYC.
PROD: Steve Cropper c/o Stax
926 E McLemore St. Memphis, Tenn.
PUB: Progressive BMI 1619 Bway, NYC.
Eden BMI 1697 Bway, NYC.
WRITERS: Brook Benton-Jimmy Williams
FLIP: You Made A Man Out Of Me
- #41**
THE WAY IT USED TO BE (3:09)
Engelbert Humperdinck-Parrot 40036
529 W 25 Street, NYC.
PROD: Peter Sullivan for Gordon Mills
London England.
PUB: Maribus BMI c/o Walter Hofer
1780 Bway, NYC.
WRITERS: Cassano-Conti-Argenio
(English lyrics) Cook-Greenway
ARR: Mike Vickers FLIP: A Good Thing Going
- #42**
THESE ARE NOT MY PEOPLE (3:15)
Johnny Rivers-Imperial 66360
6920 Sunset Blvd. H'wood, Calif.
PROD: J. Rivers 8923 Sunset Blvd. L.A. Cal.
PUB: Lowery BMI P.O. Bx 9687 Atlanta, Ga.
WRITER: Joe South FLIP: Going Back To Big Sur
- #43**
LONG GREEN (2:48)
Fireballs-Atco 6651
1841 Broadway, NYC.
PROD: Norman Petty Bx 926 Clovis, New Mex.
PUB: Burdette BMI Bx 1326 Seattle, Wash.
WRITER: Lynn Easton FLIP: Light In The Window
- #44**
GIMMIE, GIMMIE GOOD LOVIN' (2:00)
Crazy Elephant-Bell 763
1776 Bway, NYC.
PROD: J. Levine-A. Resnick for Kasnetz Katz 20
W. 57 St. NYC.
PUB: Peanut Butter BMI 1650 Bway, NYC.
Kahoona BMI 200 W. 57 Street, NYC.
WRITERS: J. Levine-R. Cordell
ARR: Joey Levine FLIP: Hips & Lips
- #45**
IT'S ONLY LOVE (2:53)
B. J. Thomas-Scepter 12244
254 West 54 Street, NYC.
PROD: Chips Moman 827 Thomas St. Memphis, Tenn.
PUB: Press BMI 905 16th Av S. Nashville, Tenn.
WRITERS: M. James-S. Tyrell
FLIP: You Don't Love Me Anymore
- #46**
BLESSED IS THE RAIN (3:09)
Brooklyn Bridge-Buddah 95
1650 Bway., NYC.
PROD: Wes Farrell, 39 W. 55 St., NYC.
PUB: Pocket Full Of Tunes BMI c/o Wes Farrell
WRITER: Tony Romeno FLIP: Welcome Me Love
- #47**
MEMORIES (3:04)
Elvis Presley-RCA 8044
1133 Ave of the Americas, NYC.
PUB: Gladys ASCAP 1619 Bway, NYC.
WRITERS: Strange-Davis FLIP: Charro
- #48**
TIME WAS (2:35)
Canned Heat-Liberty 56097
6920 Sunset Blvd. L.A. Calif.
PROD: Skip Taylor-Canned Heat c/o Capitol
PUB: Metric BMI c/o Liberty
WRITERS: Wilson-Hite Jr.-Vestine-Taylor-De la Parra
FLIP: Low Down
- #49**
NO NOT MUCH (2:45)
Vogues-Reprise 1803
4000 Warner Blvd. Burbank, Calif.
PROD: Dick Glasser 6760 Hillpk Dr. L.A. Cal.
PUB: Beaver-ASCAP, 1650 Bway, NYC.
WRITERS: Stillman-Allen ARR: Ernie Freeman
FLIP: Woman Helping Man
- #50**
WILL YOU BE STAYING AFTER SUNDAY (2:22)
Peppermint Rainbow-Decca 32410
445 Park Ave., NYC.
PROD: Paul Leka for Heather Prod.
PUB: Screen Gems/Columbia BMI
711 5th Ave., NYC.
WRITERS: A. Kasha-J. Hirschhorn
ARR: P. Leka FLIP: And I'll Be There

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Vital Statistics

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

#51
WHEN HE TOUCHES ME (2:58)
Peaches & Herb-Date 1637
51 West 52 Street, NYC.
PROD: Billy Sherrill-David Kapralik c/o Date
PUB: Painted Desert BMI 666 5th Ave, NYC.
WRITER: C. Varga ARR: B. Sherrill
FLIP: Thank You

#52
DON'T FORGET ABOUT ME (2:49)
Dusty Springfield-Atlantic 2606
1841 Broadway, NYC.
PROD: Jerry Wexler-Tom Dowd-Arif Mardin
c/o Atlantic
PUB: Screen Gems/Columbia BMI 711 5th Ave, NYC.
WRITERS: Gerry Goffin-Carole King
FLIP: Breakfast In Bed

#53
DO YOUR THING (2:50)
Watts 103 Street Rhythm Band-WB/7 Arts 7250
4000 Warner Blvd, Burbank, Calif.
PROD: Chas. Wright-Fred Smith
4219 Normal St. L.A. Calif.
PUB: Wright-Gerstel BMI c/o Chas. Wright
Tamerlane BMI 6290 Sunset Blvd. L.A. Calif.
WRITERS: Chas. Wright & Associates.
FLIP: A Dance, A Kiss And A Song

#54
MINI-SKIRT MINNIE (2:42)
Wilson Pickett-Atlantic 2611
1841 Bway, NYC.
PROD: Rick Hall P.O. Bx 2238 Muscle Shoals, Ala.
PUB: New Research BMI c/o Nicholas A. Pukish
37 Club Grounds, N. Drive, Florissant, Mo.
WRITERS: Lindell Hill-Geo. Jackson-Earl Cage
ARR: Rich Hall FLIP: Back In Your Arms

#55
IS IT SOMETHING YOU'VE GOT (2:40)
Tyrone Davis-Dakar 605
c/o Atlantic 1841 Bway, NYC.
PROD: Willie Henderson c/o Dakar
PUB: Dakar BMI 2203 Spruce St. Phila, Pa.
WRITERS: Barry Dispenza-Carl Wolfolk
ARR: Willie Henderson FLIP: Undying Love

#56
BUT YOU KNOW I LOVE YOU (3:01)
First Edition-Reprise 0799
4000 Warner Blvd, Burbank, Calif.
PROD: Jimmy Bowen c/o Amos Prod.
6383 Sunset Blvd, L.A. Calif.
PUB: First Edition BMI c/o Total
10 Columbus Circle, NYC.
WRITER: Mike Settle ARR: Glen D. Hardin
FLIP: Homemade Lies

#57
HAIR (3:28)
Cowsills-MGM 14026
1350 Ave of the Americas, NYC.
PROD: Bill & Bob Cowhill
9255 Sunset Blvd, L.A. Calif.
PUB: United Artists BMI 729 7th Av, NYC.
WRITERS: Radn-Ragi-MacDermot
FLIP: What Is Happy

#58
DON'T TOUCH ME (2:30)
Bettye Swan-Capitol 2382
1750 N Vine, L.A. Calif.
PROD: Wayne Shuler c/o Capitol
PUB: Pamper BMI
1192 Mile Pike, Good Lettersville, Tenn.
WRITER: Hank Cochran ARR: "Tank" Jernigan
FLIP: My Heart Is Closed For The Season

#59
SWEET CHERRY WINE (3:59)
Tommy James & Shondells-Roulette 7039
17 W 60 Street, NYC.
PROD: Tommy James c/o Roulette
PUB: Big Seven BMI (same address)
WRITERS: T. James-R. Grasso
FLIP: Break Away

#60
WISHFUL SINFUL (2:55)
Doors-Elektra 45656
1855 Bway, NYC.
PROD: Paul A. Rothchild c/o Elektra
PUB: Nipper ASCAP (same address)
WRITER: Krieger ARR: Paul Harris
FLIP: Who Scared You

#61
DIDN'T YOU KNOW (3:15)
Gladys Knight & Pips-Soul 35057
2457 Woodward Ave Detroit, Mich.
PROD: Ashford-Simpson c/o Soul
PUB: Jobete BMI (same address)
WRITERS: Ashford-Simpson
FLIP: Keep An Eye

#62
APRICOT BRANDY (2:00)
Rhinoceros-Elektra 45647
1855 Bway, NYC.
PROD: Paul Rothchild c/o Elektra
PUB: Nina BMI (same address)
WRITERS: D. Weis-M. Fonsara
FLIP: When You Say You're Sorry

#63
IN THE BAD, BAD OLD DAYS (3:24)
Foundations-UNI 55117
8255 Sunset Blvd, L.A. Calif.
PROD: Tony MacAulay c/o Pye Records,
London, England.
PUB: January BMI 25 W 56 St, NYC.
WRITERS: T. MacAulay-J. MacLeod
FLIP: Give Me Love

#64
HAWAII FIVE-O (1:57)
Ventures-Liberty 56068
6920 Sunset Blvd, L.A. Calif.
PROD: Joe Saraceno c/o Liberty
PUB: April ASCAP 1650 Bway, NYC.
WRITER: Mort Stevens ARR: Geo. Tipton
FLIP: Soul Breeze

#65
MOVE IN A LITTLE CLOSER BABY (2:37)
Mama Cass-Dunhill 4184
449 S. Beverly Drive, Bev. Hills, Calif.
PROD: Steve Barri c/o Dunhill
PUB: Arnold J. ASCAP c/o Arnold Capitanelli
300 West 55 Street, NYC.
WRITERS: O'Conner-Capitanelli
ARR: Jimmie Haskell FLIP: All For Me

#66
I LIKE WHAT YOU'RE DOING (2:50)
Carla Thomas-Stax 24
926 E. McLemore St. Memphis, Tenn.
PROD: Don Davis (same address)
PUB: East Memphis BMI (same address)
WRITERS: Betty Crutcher-Homer Banks-R. Jackson
FLIP: Strung Out

#67
TIME IS TIGHT (3:14)
Booker T & MG'S-Stax 28
926 E. McLemore Memphis Tenn.
PROD: Booker T. Jones c/o Stax
PUB: E. Memphis BMI (same address)
WRITERS: B.T. Jones-Al Jackson
D. Dunn-Steve Cropper
FLIP: Johnny I Love You

#68
DAY AFTER DAY (2:20)
Shango-A&M 1014
1414 N La Brea, Hollywood, Calif.
PROD: Jerry Riopelle c/o A&M
PUB: Goombay-Irving BMI c/o A&M
WRITERS: Margo Lin-Riopelle-Reynolds
FLIP: Mescolito

#69
KICK OUT THE JAMS (2:37)
MC 5-Elektra 45648
1855 Broadway, NYC.
PROD: Jac Holzman-Bruce Botnick c/o Elektra
PUB: Paradox BMI (same address)
WRITERS: Mc5 FLIP: Motor City Is Burning

#70
THE PLEDGE OF ALLEGIANCE (4:13)
Red Skelton-Columbia 44798
51 West 52 Street, NYC.
PUB: Valentina ASCAP
Gateway E. Bldg, Suite 500 L.A. Calif.
FLIP: The Circus

#71
PLAY GIRL (2:06)
Thee Prophets-Kapp 962
136 East 57 Street, NYC.
PROD: Carl Bonafede-Don Belloc-Lon Douglas
Chicago, Ill.
PUB: 4 Star BMI 9220 Sunset Blvd. L.A. Calif.
WRITERS: Linda & Keith Colley
FLIP: Patricia Ann

#72
TO KNOW YOU IS TO LOVE YOU (2:21)
Bobby Vinton-Epic 10461
51 West 52 Street, NYC.
PROD: Billy Sherrill c/o Epic
PUB: Vogue BMI
2444 Wilshire Blvd. Santa Monica, Calif.
WRITER: T. Spector ARR: Bill McElhiney
FLIP: The Beat Of My Heart

#73
MERCY (2:20)
Ohio Express-Buddah 102
1650 Bway, NYC.
PROD: J. Levine-A. Resnick
for Kasnetz Katz Assoc. 200 W 57 St, NYC.
PUB: Peanut Butter BMI 1650 Bway, NYC.
Kaskat BMI 200 W 57 St, NYC.
WRITERS: Levine-Feldman FLIP: Roll It Up

#74
ICE CREAM SONG (3:15)
Dynamics-Cobillion 44021
1841 Bway, NYC.
PROD: Tommy Cogbill c/o Atlantic
PUB: Dief BMI
c/o Theodore White 1721 Field St. Det. Mich.
Cobillion BMI 1841 Bway, NYC.
WRITER: Ronnie Shannon FLIP: The Love That I Need

#75
GIVE IT AWAY (2:45)
Chi-Lites-Brunswick 55398
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: C. Davis-E. Record
ARR: Sonny Sanders FLIP: What Do I Wish For

#76
MY WAY (4:35)
Frank Sinatra-Reprise 0817
4000 Warner Blvd, Burbank, Calif.
PROD: Don Costa 8961 Sunset Blvd, L.A. Calif.
PUB: Spanka BMI 200 W 57 St, NYC.
Don C BMI c/o Lee Colton
9777 Wilshire Blvd, L.A. Calif.
WRITERS: Anka-Francois-Revaux
ARR: Don Costa FLIP: Blue Lace

#77
IDAHO (3:03)
4 Seasons-Philips 40597
35 E Wacker Drive, Chicago, Ill.
PROD: Bob Gaudio Presented by Bob Crewe
1501 Bway, NYC.
PUB: Gavadima ASCAP 1501 Bway, NYC.
Genius ASCAP 1841 Bway, NYC.
WRITERS: B. Gaudio-J. Holmes ARR: B. Gaudio
FLIP: Something's On Her Mind

#78
WHEN YOU DANCE (2:52)
Jay & The Americans-United Artists 50510
729 7th Ave, NYC.
PROD: Jay & The Americans for Jata Entrp.
1619 Bway, NYC.
PUB: Angel BMI 756 7th Ave, NYC.
WRITER: A. Jones ARR: Thomas Kaye
FLIP: No I Don't Know Her

#79
I STILL LOVE YOU (2:30)
Jackie Wilson-Brunswick 55402
445 Park Ave, NYC.
PROD: Carl Davis-Eugene Record c/o Brunswick
PUB: Dakar BMI 2203 Spruce St. Phila, Pa.
BRC BMI c/o MCA 445 Park Ave, NYC.
WRITERS: C. Davis-E. Record
ARR: Sonny Sanders FLIP: Hum De Dum De Do

#80
IN THE STILL OF THE NIGHT (2:38)
Paul Anka-RCA 0126
1133 Ave of the Americas, NYC.
PROD: Don Costa 751 N. Fairfax L.A. Calif.
PUB: Cherio BMI c/o Lee V Eastman
39 W 54 Street, NYC.
WRITER: Parris ARR: Teddy Randazzo
FLIP: Pickin' Up The Pieces

#81
THE CHOKIN' KIND (2:39)
Joe Simon-Sound Stage 7-2628
531 W. Main St. Hendersonville, Tenn.
PROD: JR Entrp. P.O. Bx 6128 Nashville, Tenn.
PUB: Wilderness BMI 913 17th AvS. Nashville, Tenn.
WRITER: Harlon Howard ARR: Bergen White
FLIP: Come On And Get It

#82
SOPHISTICATED CISSY (2:50)
Meters-Josie 1001
1790 Bway, NYC.
PROD: Marshall Sehorn
1211 St. Phillips St. New Orleans, La.
PUB: Marsaint BMI c/o Marshall Sehorn
WRITERS: Neville-Porter-Modeliste-Nocentelli
FLIP: Sehorn's Farms

#83
GOODBYE COLUMBUS (2:21)
Association-Warner Bros/7 Arts 7267
4000 Warner Blvd, Burbank, Calif.
PROD: John Boylan c/o Warner Bros.
PUB: Ensign BMI 1501 Bway, NYC.
WRITER: Jim Yester FLIP: The Time It Is Today

#84
BACK DOOR MAN (2:02)
Derek-Bang 566
1650 Broadway, NYC.
PROD: Cymbal-Tobin
9000 Sunset Blvd, L.A. Calif.
PUB: Cymto BMI c/o Cymbal-Tobin
WRITERS: Cymbal-Tobin FLIP: Sell Your Soul

#85
I LOVE MY BABY (2:40)
Archie Bell & The Drells-Atlantic 2612
1841 Bway, NYC.
PROD: Gamble & Huff 5412 Osage Av. Phila, Pa.
PUB: World War Three BMI 250 S Broad St. Phila, Pa.
Downstairs BMI c/o Gamble & Huff
WRITERS: K. Gamble-T. Bell
ARR: Bobby Martin-Thom Bell
FLIP: Just A Little Closer

#86
NOTHING BUT A HEARTACHE (2:40)
Flirtations-Deram 85038
c/o London 539 W 25 St, NYC.
PROD: Wayne Bickerton c/o Decca House
9 Albert Embankment London SE1 London, Eng.
PUB: Felsted BMI c/o London
WRITERS: Bickerton-Waddington
ARR: Johnny Harris FLIP: How Can You Tell Me?

#87
ZAZUERIA (ZAZUEIRA) (3:40)
Herb Alpert & Tijuana Brass-A&M 1043
1416 N La Brea, H'wood, Calif.
PROD: H. Alpert-J. Moss c/o A&M
PUB: Rodra c/o Leonard Glusman BMI
215 S LCIenega Blvd, Beverly Hills, Cal.
WRITER: Jorge Ben ARR: H. Alpert-Shorty Rogers
FLIP: Treasure Of San Miguel

#88
I DON'T WANT NOBODY TO GIVE ME NOTHING (3:0)
James Brown-King 6224
1540 Brewster Ave, Cinn. Ohio.
PROD: James Brown (same address)
PUB: Dynatone BMI (same address)
WRITER: J. Brown
FLIP: I Don't Want Nobody To Give Me Nothing
(Part II)

#89
WHERE DO YOU GO TO MY LOVELY (3:29)
Peter Sarstedt-World Pacific 7791
6920 Sunset Blvd, L.A. Calif.
PROD: Roy Singer London, England.
PUB: Unart BMI 6920 Sunset Blvd, L.A. Calif.
WRITER: P. Sarstedt ARR: Ian Greene
FLIP: Morning Mountain

#90
THERE NEVER WAS A TIME (2:39)
Jeannie C Riley-Plantation 16
3106 Belmont Blvd, Nashville, Tenn.
PROD: Shelby Singleton Jr. c/o Plantation
PUB: Shelby Singleton BMI (same address)
WRITERS: M. Lewis-M. Smith
FLIP: Back To School

#91
ONE EYE OPEN (2:47)
Maskman & Agents - Dynamo 125
240 W. 55 Street, NYC.
PROD: BBC, Washington, D.C.
PUB: Catalogue BMI 240 W. 55 St., NYC.
Den BMI 930 F. St. N.W. Washington, D.C.
WRITERS: H. Bethea-J. Burston
FLIP: Yawll

#92
TRICA TELL YOUR DADDY (3:07)
Andy Kim-Steed 715
c/o Dot 1507 N Vine, H'wood, Calif.
PROD: Jeff Barry 300 E 74 St, NYC.
PUB: UNART BMI 729 7th Ave, NYC.
New Life BMI 1619 Bway, NYC.
WRITERS: J. Barry-M. Sanders
ARR: Ron Frangipane
FLIP: Foundation Of My Soul

#93
IT'S A GROOVY WORLD (3:18)
Unifics-Kapp 985
445 Park Ave, NYC.
PROD: Guy Draper, Guindra Prod.
c/o Wm. Morris Agency 1350 6th Ave, NYC.
PUB: Andjun ASCAP c/o Wm. Morris
WRITER: Guy Draper ARR: Richard Rome
FLIP: Memories

#94
WITH PEN IN HAND (3:55)
Vikki Carr-Liberty 56092
6920 Sunset Blvd, L.A. Calif.
PROD: Dave Pell-Ron Bledsoe c/o Liberty
PUB: UNART BMI 729 7th Ave, NYC.
WRITER: Bobby Goldsboro ARR: Ernie Freeman
FLIP: I Can't Take My Eyes Off You

#95
RHYTHM OF THE RAIN (2:12)
Gary Lewis-Liberty 56093
6920 Sunset Blvd, L.A. Calif.
PROD: Snuff Garrett
6922 Hollywood Blvd, H'wood, Calif.
PUB: Tamerlane BMI 6290 Sunset Blvd, L.A. Calif.
WRITER: J. Gommoe ARR: Al Capps
FLIP: Mr. Memory

#96
BORN AGAIN (2:36)
Same & Dave-Atlantic 2608
1841 Bway, NYC.
PROD: David Porter-Isaac Hayes
926 E McLemore, Memphis, Tenn.
PUB: Birdees ASCAP 1501 Bway, NYC.
Walden ASCAP 1841 Bway, NYC.
WRITERS: D. Porter-I. Hayes FLIP: Get It

#97
EMMARETTA (3:02)
Deep Purple-Tetragrammaton 1519
359 N Canyon Dr. Bev. Hills, Calif.
PROD: Derek Lawrence
8 Lathrop Rd. New Barnet, H'urtz, Eng.
PUB: Ganga ASCAP c/o Tetragrammaton
WRITERS: Lord-Blackmore-Evans
FLIP: The Bird Has Flown

#98
MORE TODAY THAN YESTERDAY (2:48)
Spiral Starecase-Columbia 44741
51 West 52 Street, NYC.
PROD: Sonny Knight c/o Columbia
PUB: Spiral BMI c/o E.W. Zaidins
200 West 57 Street, NYC.
WRITER: P. Upton ARR: Al Capps
FLIP: Broken-Hearted Man

#99
THE WEDDING CAKE (2:37)
Connie Francis-MGM 14034
1350 Ave of the Americas, NYC.
PROD: Shelby Singleton Jr.
3106 Belmont Blvd, Nashville, Tenn.
PUB: Shelby Singleton BMI (same address)
WRITERS: M. Lewis-M. Smith
FLIP: Over Hill Underground

#100
A MILLION TO ONE (2:37)
Brian Hyland-Dot 17222
1507 N Vine, H'wood, Calif.
PROD: Ray Ruff c/o Dot
PUB: Jobete BMI 2457 Woodward Av. Det. Mich.
WRITER: Phil Medley ARR: Dick Hieronymus
FLIP: It Could All Begin Again (In You)

D. J.'s
If your name is
MIKE
please send your address to
Richard James
HEATHER PRODUCTIONS, INC.
110 West 57th St.
New York, N. Y. 10019



A Giant!

JOE TEX

**“BUYING
A BOOK”**

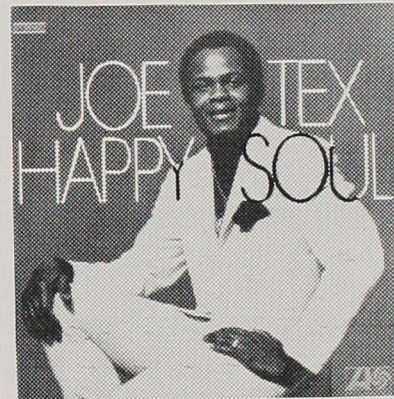
Dial # 4090

Produced by BUDDY KILLEN

Written by JOE TEX

Published by TREE MUSIC, BMI

Hit album release



Atlantic SD-8211

Distributed by





CashBox Looking Ahead

- | | | | |
|--|---|---|---|
| 1 PINBALL WIZARD (Track — BMI) The Who (Decca 32465) | 13 BABY MAKE ME FEEL SO GOOD (Camad — BMI) Five Stairsteps & Cubie (Curton 1936) | 26 LOOK WHAT WE HAVE JOINED TOGETHER (Bromac — BMI) Sugar Blues (Bell 766) | 38 "SEATTLE" (Screen Gems/Columbia — BMI) Perry Como (RCA Victor 9722) |
| 2 SOMETHING'S ON HER MIND (Gavadima/Genius — ASCAP) Four Seasons (Philips 40597) | 14 I LEFT MY HEART IN SAN FRANCISCO (General — ASCAP) Bobby Womack (Minit 32059) | 27 NOVEMBER SNOW (Wingate — ASCAP) Rejoice (Dunhill 4176) | 39 LOVE THEME FROM "LA STRADA" (MCA — ASCAP) Roger Williams (Kapp 975) |
| 3 TRACKS OF MY TEARS (Jobete — BMI) Aretha Franklin (Atlantic 2603) | 15 JULY YOU'RE A WOMAN (Great Montana — BMI) Pat Boone (Tetragrammaton 1516) | 28 CAROLINA IN MY MIND (Apple — ASCAP) James Taylor (Apple 1805) | 40 YOU ARE MY DESTINY (Spanka — BMI) Vic Dana (Liberty 56098) |
| 4 LILY THE PINK (Felicia — BMI) Irish Rovers (Decca 32444) | 16 LAS COSAS (Gil/Pecos — BMI) Rene & Rene (White Whale 298) | 29 CHANGING, CHANGING (Solar System — ASCAP) Ed Ames (RCA Victor 9726) | 41 DID YOU SEE HER EYES (Unart — BMI) Illusion (Steed 712) |
| 5 ONLY YOU (Wildwood I BMI) Bobby Hatfield (Verve 10634) | 17 BACK IN THE USSR (MacLen — BMI) Chubby Checker (Buddah 100) | 30 DON'T YOU KNOW A TRUE LOVE (Ginrick — BMI) O'Jays (Bell 770) | 42 HEY JUDE (MacLen — BMI) Paul Mauriat (Philips 40594) |
| 6 SOUL PRIDE (Part 1) (Golo — BMI) James Brown (King 6222) | 18 VIRGINIA GIRL (Jetstar — BMI) | 31 APPLE CIDER (Beechwood — BMI) Five By Five (Paula 319) | 43 HOME TO YOU (Nina — BMI) Earth Opera (Elektra 45650) |
| 7 SWITCH IT ON (Dandelion/James Boy — BMI) Cliff Nabels & Co. (Phil LA Of Soul 324) | 19 LOVE IS ALL I HAVE TO GIVE (Irving — BMI) Checkmates Ltd. (A&M 1039) | 32 AS THE YEARS GO PASSING BY (Lion — BMI) Albert King (Atlantic 2604) | 44 MEDICATED GOO (Tro-Cheshire — BMI) Traffic (United Artists 50500) |
| 8 FEELINGS (Screen Gems/Columbia — BMI) Cherry People (Heritage 810) | 20 MORNING GIRL (Acuff-Rose — BMI) Neon Philharmonic (Warner Bros 77 Arts 7261) | 33 WHAT'S WRONG WITH MY WORLD (Regent — BMI) Ronnie Dove (Diamond 256) | 45 I STAND ACCUSED (Jalynne/Curton — BMI) Al Wilson (Soul City 773) |
| 9 TELL ME WHY (Inta-Somethin — BMI) Frijid Pink (Parrott 334) | 21 GITARZAN (Ahab — BMI) Ray Stevens (Monument 1131) | 34 WITHOUT HIM (Rock — BMI) Cilla Black (DJM 70011) | 46 YESTERDAY I HEARD THE RAIN (Dunbar — BMI) Nino Tempo & April Stevens (Bell 769) |
| 10 LOOK HOMEWARD ANGEL (Vimar — BMI) Velvet Crests (Harbour 303) | 22 THEN SHE'S A LOVER (Russell-Cason — ASCAP) Bobby Russell (Eli 90027) | 35 SABRE DANCE (Leeds — ASCAP) Love Sculpture (Parrott 335) | 47 A LONG WAYS FROM HOME (Cherio/Chisa — BMI) Hugh Masakela (Uni 55116) |
| 11 FIRST TRAIN TO CALIFORNIA (Yugoth — BMI) Cryan Shames (Columbia 44759) | 23 SING A SIMPLE SONG (Daly City — BMI) Sly & Family Stone (Epic 10407) | 36 TUNESMITH (Johnny Rivers — BMI) The Bards (Parrott 337) | 48 DO WHAT YOU WANNA (Ramsel — BMI) Ramsey Lewis (Cadet 5640) |
| 12 GRAZING IN THE GRASS (Chisa — BMI) Friends Of Distinction (RCA Victor 0107) | 24 FOOLISH FOOL (Chappell — ASCAP) Dee Dee Warwick (Mercury 72880) | 37 ARE YOU READY (Dolot — BMI) | 49 30-60-90 (Jec — BMI) Willie Mitchell (Hi 2154) |
| | 25 YOU CAME, YOU SAW, YOU CONQUERED! (Irving/Jill Bern — BMI) Ronettes (A&M 1040) | | 50 THIS IS A LOVE SONG (Screen Gems/Columbia — BMI) Bill Medley (MGM 14025) |

ARE YOU STABLE ENOUGH TO CLIMB ON THE SPIRAL STARECASE?

The Spiral Starecase single is shaking things up here at Columbia. And if you put it on your play list, you can expect the same.

Dig what's happened so far.

Just after the record was released, it was picked up on in Sioux Falls, and then in New Orleans. (It's now Number Two in New Orleans.)

Then came a spontaneous demonstration.

A few days ago (when this ad was hastily prepared) it was breaking out in places like Baltimore, Detroit, Milwaukee, Memphis, Houston, Los Angeles, San Francisco and Sacramento.

And, we'll bet, it's being played more today than yesterday.

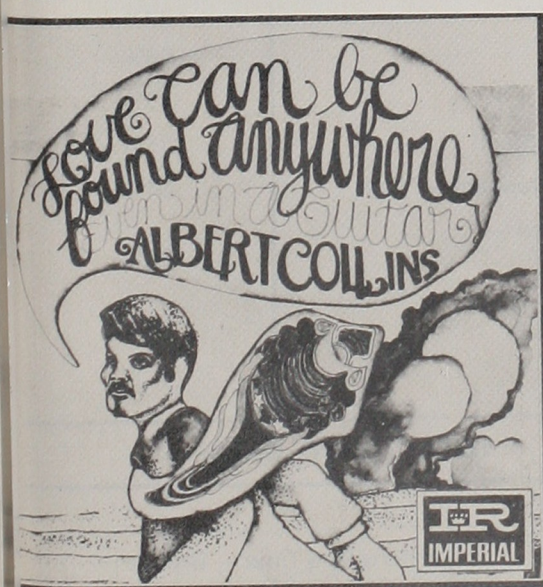
Which brings us to the subject at hand:

"MORE TODAY THAN YESTERDAY"

by The Spiral Starecase
on Columbia Records

4-44741

IMPERIAL DISCS
 UNDERGROUND
 IMPERIAL DISCS
 UNDERGROUND



12428



LP-12421



LP-12431

MERCHANDISING

- Brilliant full color window and in-store posters on Houston Fearless and Albert Collins
- Full color mounted covers for retail stores, racks and newsstands

ADVERTISING

- National consumer Magazine ads on Albert Collins and Johnny Winter
- Underground Newspaper campaign on Houston Fearless, Albert Collins and Johnny Winter



THE DELLS

I CAN'T DO ENOUGH

CADET 5636

ANDRE WILLIAMS

IT'S GONNA BE FINE IN '69

CHECKER 1214

RAMSEY LEWIS

DO WHAT YOU WANNA

Cadet 5640

CHUCK AND RITA

BABY WE GOT IT

CHESS 2065

BROTHER JACK McDUFF

BLACK IS

CADET 5632

CHESS
RECORDS



CashBox Radio Active

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

| % OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK | TITLE | ARTIST | LABEL | TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE |
|---|--|---------------------------|----------------|--|
| 48% | Sweet Cherry Wine — | Tommy James & Shondells — | Roulette | 83% |
| 46% | First Of May — | Bee Gees — | Atco | 91% |
| 44% | Wishful Sinful — | Doors — | Elektra | 44% |
| 41% | Memories — | Elvis Presley — | RCA | 86% |
| 40% | To Know You Is To Love You — | Bobby Vinton — | Epic | 40% |
| 38% | My Way — | Frank Sinatra — | Reprise | 61% |
| 37% | Hair — | Cowsills — | MGM | 92% |
| 34% | More Today Than Yesterday — | Spiral Starcase — | Columbia | 34% |
| 32% | Mercy — | Ohio Express — | Buddah | 54% |
| 30% | Where Do You Go To My Lovely — | Peter Sarstedt — | World Pacific | 40% |
| 29% | The Chokin' Kind — | Joe Simon — | Soundstage 7 | 41% |
| 27% | In The Still Of The Night — | Paul Anka — | RCA | 52% |
| 26% | When You Dance — | Jay & Americans — | United Artists | 26% |
| 23% | In The Bad, Bad Old Days — | Foundations — | UNI | 23% |
| 22% | It's Your Thing — | Isley Bros. — | T-Neck | 93% |
| 21% | Is It Something You've Got — | Tyrone Davis — | Dakar | 40% |
| 20% | I Don't Want Nobody To Give Me Nothing — | James Brown — | King | 20% |
| 19% | Pinball Wizard — | The Who — | Decca | 32% |
| 17% | It's Only Love — | B.J. Thomas — | Scepter | 59% |
| 16% | Idaho — | Four Seasons — | Philips | 56% |
| 15% | Hawaii Five O — | Ventures — | Liberty | 15% |
| 14% | Trica Tell Your Daddy — | Andy Kim — | Steed | 35% |
| 12% | Gimme Gimme Good Lovin' — | Crazy Elephant — | Bell | 64% |
| 11% | The Pledge Of Allegiance — | Red Skelton — | Columbia | 20% |
| 10% | I Left My Heart In San Francisco — | Bobby Womack — | Minit | 10% |

LESS THAN 10% BUT MORE THAN 5%

TOTAL % TO DATE

Day After Day — Shango —
A & M

49%

A Million To One —
Brian Hyland — Dot

9%

Johnny One Time — Brenda
Lee — Decca

57%

Rhythm Of The Rain —
Gary Lewis — Liberty

18%

Playgirl — Prophets —
Kapp

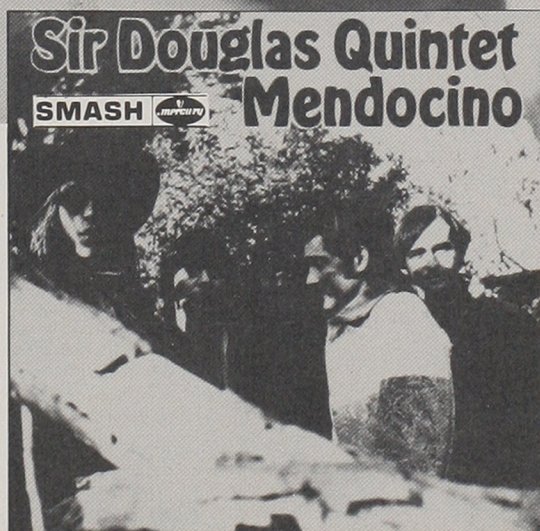
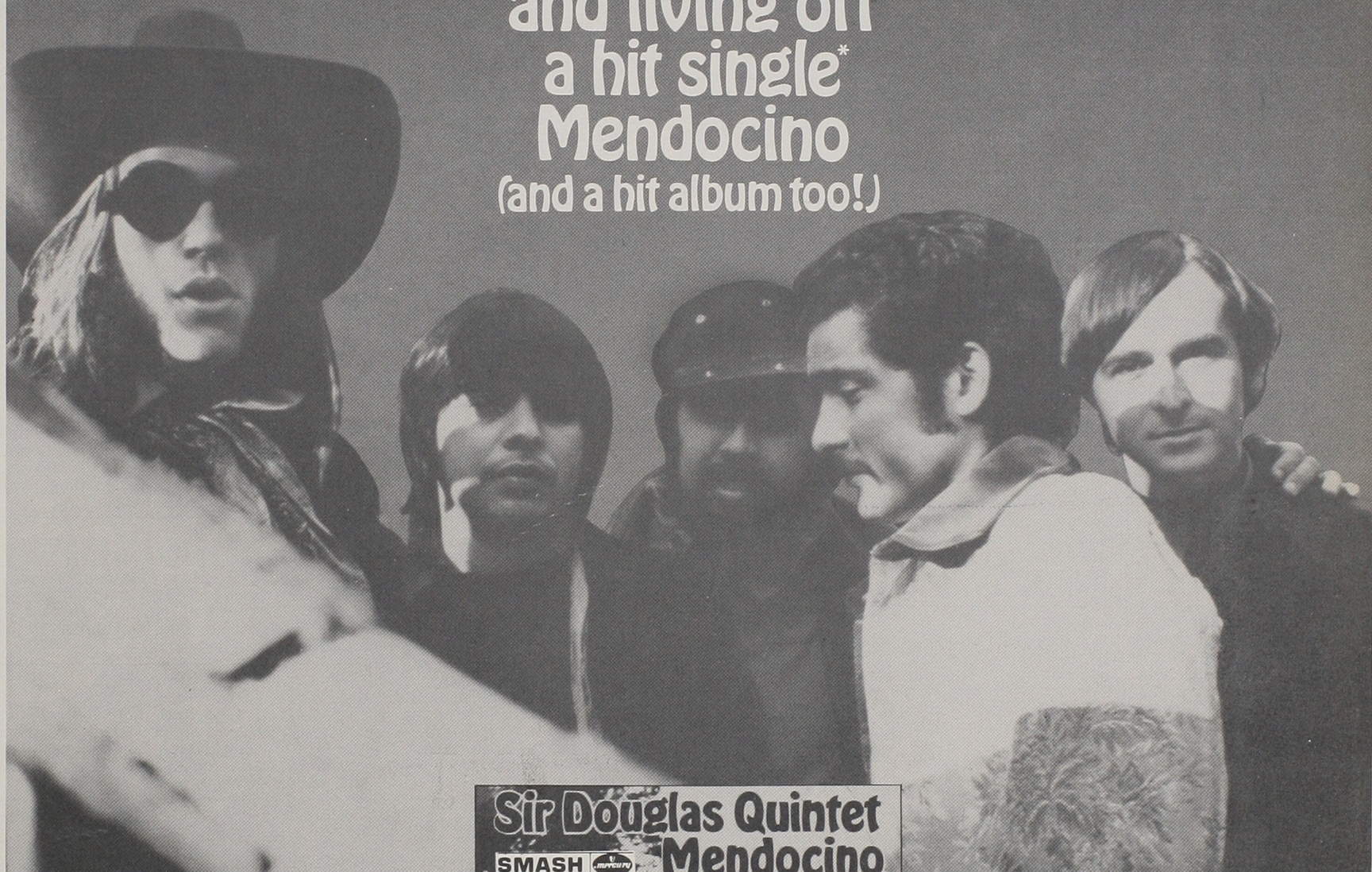
8%

There Never Was A Time —
Jeannie C. Riley — Planta-
tion

19%

SMASH 

The
Sir Douglas
Quintet
is alive & well
and living off
a hit single*
Mendocino
(and a hit album too!)



MENDOCINO/SIR DOUGLAS QUINTET/SRS 67115

(Doug Sahm, Frank Morin, John Perez, Augie Meyer, Harvey Kagan)

Produced by Amigos De Musica with A&R and special arrangements by Frank Morin.

* **MENDOCINO**
Sir Douglas Quintet
S-2191

Produced by Amigos de Musica



CashBox Record Reviews

Picks of the Week

SIMON & GARFUNKEL (Columbia 44785)

The Boxer (5:10) (Charing Cross, BMI — Simon)

An essay in loneliness brings Simon & Garfunkel back with their first single since "Mrs. Robinson." First half of the ballad is in the haunting S&G folk style, but the production touches increase to build this track into a heavy fading "Jude-ish" closer. Spectacular side for AM/FM fireworks. Flip: "Baby Driver" (3:13) (Same credits.)

DOORS (Elektra 45656)

Wishful Sinful (2:55) (Nipper, ASCAP — Krieger)

Softer, a good deal sweeter and far less controversial than earlier singles from the group, the new Doors outing spotlights Jim Morrison's vocal and a brilliant arrangement that will have the track soaring on AM/FM charts. The team's excitement is newly channeled for even more than average young teen impact. Flip: No info supplied.

JAY & THE AMERICANS (United Artists 50510)

When You Dance (2:52) (Angel, BMI — Jones)

First time out with an oldie, Jay & the Americans caught a top ten ride from "This Magic Moment" so they've come back with another golden great from the Drifters' catalog. Speeding up the pace a bit and keeping some of the original stylisms, along with a lot of new tricks, the team bursts back with a heavy winner. Flip info not included.

JAMES BROWN (King 6244)

I Don't Want Nobody to Give Me Nothing (Pts. 1 & 2) (3:05/2:50) (Dynatone, BMI — Brown)

Climaxing the month long James Brown drive, this two-part workout presents a driving effort for the coup de grace. Highlighting the regularly solid vocal is a better than usual (and more cleanly produced) combo backup which comes on for a part 2 break complementing the stay in school lyric. Heavy r&b exposure should be joined by strong pop play.

JOE TEX (Dial 4090)

Buying a Book (3:24) (Tree, BMI — Tex)

Slow, talking-blues side that was premiered on "Soul" last week has Joe Tex riding high again with yet another love viewed through his original vantage point. Covering the old man-young girl matching, Tex' humor is amplified by a solid instrumental backup which should spark heavy blues market receptions that can be expected to spread to pop. Flip: "Chicken Crazy" (3:27) Same credits.

TSU TORONADOES (Atlantic 2614)

The Goose (2:12) (Cotillion/Broken Soul, BMI — Lewis, Thomas)

Coming back from a noisemaker first time out, the T.S.U. Toronados turn on the heat in a basically instrumental session that should have the act blazing up the sales charts. Heavy on the rhythm and belting in the brass section, the team should solidly outdo their "Getting the Corners" name-maker. Flip: "Got to Get Through to You" (2:56) (Same pubs, BMI — Lewis)

BILLY JOE ROYAL (Columbia 44814)

Nobody Loves You But Me (2:57) (Low-Sal, BMI — Buie, Cobb)

Striking material on his latest outing shows Billy Joe Royal still one-step ahead in his selections. The song from "that Classics IV team" gives this artist his softest ballad outing yet, presenting a powerful new side to his performing talent. Exceptional side with the potential to break wide open on teen and MOR outlets. Flip: "Baby, I'm Thinking of You" (2:24) (Same credits.)

MARIANNE FAITHFUL (London 1022)

Something Better (2:52) (Screen Gems/Columbia, BMI — Goffin, Mann)

First Marianne Faithfull single in about two years brings her back in a completely new mode. Produced by Mick Jagger in the country-rooted "Beggar's/Band" style, this moody ballad has vibrant FM appeal and the strength to break solidly with AM listeners. Flip: "Sister Morphine" (5:33) (Gideon, BMI — Jagger, Richards) "A Hatful of Rain" capsulized.

MAR-KEYS (Stax 0029)

Double or Nothing (2:49) (East/Memphis, BMI — Jones, Cropper, Jackson, Dunn)

Chipper brass section, Booker T. organ and a hearty bit of blues instrumental material sets the Mar-Keys cooking on a tempting side that should see considerable action across the pop/r&b board. Side shapes up as a fine track from the first listen and grows more infectious with each replay. Flip: "Knock on Wood" (2:37) (East/Memphis, BMI — Floyd, Cropper)

ROYAL GUARDSMEN (Laurie 3494)

Mother Where's Your Daughter (3:42) (Roznique, BMI — Holler)

Having rebuilt the Royal Guardsmen reputation as a non-Snoopy act with "Baby Let's Wait," the group comes back with a powerhouse ballad carrying narrative impact on the strength of a mother/daughter conflict. Supported by a solid instrumental arrangement, this side has instant breakout solidity. Flip: "Magic Window" (2:47) (Roznique, BMI — Guardsmen)

THE GOODEES (Hip 8010)

Jilted (3:57) (East/Memphis/Groovesville, BMI — Davis, Briggs)

First side from the Goodees was something of a Shangri-La reincarnation, but the femme trio sets out in its own style on this "Condition Red" followup. Splendid arrangements popularize the semi-country manner of the material that strikes a solid narrative blow which is bound to have the act climbing into the sales picture brightly once again. Flip: No info supplied.

THE RADIANTS (Chess 2066)

Choo Choo (2:41) (Chevis, BMI — Miller)

Always a fiery group, the Radiants have another dynamite side coming up for breakaway recetions here. The side has red hot vocal accented by smash instrumental backups to deliver instant acceptance in both blues and pop markets. Finest twin-market type outing from the Radiants in some time and bound to become a winner. Flip: "Ida Mae Foster" (3:24) (Chevis, BMI — Webber)

Picks of the Week

MASON WILLIAMS (Warner Bros.-7 Arts 7272)

Greensleeves (2:45) (Irving, BMI — Adpt: Williams)

"Classical Gas" is scaled down to initiate this re woven "Greensleeves" thread into a contemporary side with teen and young adult appeal. Arrangement and performance flavoring turns the trick in a new Mason Williams effort with solid chart prospects. Flip: "\$13 Stella" (2:34) Same credits. "Ear Show" earful.

BERT KAEMPFERT (Decca 732471)

The Maltese Melody (2:52) (Roosevelt, BMI — Kaempfert, Rehbein)

Generally operating in a soft/smooth bag, Bert Kaempfert adds touches of Spanish brass and "Zorba" life to this new side making it one of his most commercial ventures in awhile. Brisk rhythmic side with the power to spread into teen programming lists as a catchy change-of-pace. Flip: "One Lonely Night" (2:30) (Roosevelt, BMI — Kaempfert, Rehbein, Gabler)

BILLY HARNER (OR 1255)

I Struck It Rich (2:40) (Champion/Double Diamond, BMI — Gamble, Huff)

Although "She's Almost You" didn't get the simultaneous breakouts that could have sent it sailing up the sales lists, the side made considerable inroads across the country to lay a solid foundation for this hard driving rock follow-up. Pulsing dance rhythm and a solid vocal performance give this one the winning top forty sound. Flip: "Watch Your Step" (2:30) (Caldwell/Wellmade, BMI — Parker)

STEVE ALAIMO & BETTY WRIGHT (Atco 6659)

After the Smoke is Gone (2:38) (Sherlyn, BMI — Reid, Clarke)

Both artists have seen excellent regional action in Florida recently and sparked considerable attention as singles nationally. Now teamed, Steve Alaimo and Betty Wright take on an added luster which is certain to break their first duet with blues programmers. Should spread heavily into pop sales areas. Flip: "I'm Thankful" (2:02) Kags, BMI — Alaimo, Cooke, Alexander.

GENE CHANDLER & BARBARA ACKLIN (Brunswick 55405)

Little Green Apples (3:41) (Russell-Cason, ASCAP — Russell)

Will I Find Love (2:15) (Cachand/Jalynne/BRC, BMI — Kidd, Dixon)

Having taken the "Song of the Year" Grammy, "Little Green Apples" returns with added interest and its first duo version from Gene Chandler & Barbara Acklin. The team's stunning performance should see blues market action. Not to be discounted though is the outstanding "Will I Find Love" that could turn the deck into a double-edged winner.

BOBBY PATTERSON (Jetstar 114)

T.C.B. or T.Y.A. (2:40) (Jetstar, BMI — Patterson)

Big, bright and booming new outing from Bobby Patterson comes on with a searing opener and maintains its fever pace in a manner bound to stir up heavy blues market action. Side's overall strength and vigorous approach has the momentum to carry it into the teen breakout lists. Flip: "What a Wonderful Night for Love" (2:30) Same credits.

MEL CARTER (Bell 775)

Another Saturday Night (2:25) (Kags, BMI — Cooke)

Sam Cooke oldie is brought back with a good deal more impact in the instrumental end and a heavier vocal delivery to spark instant acceptance. Fine dance drive adds further to the song's teen and blues market magnetism and may start a sales explosion of best seller proportions. Flip: "Coming from You" (2:31) (Alta, ASCAP — David).

DOBIE GRAY (White Whale 300)

Rose Garden (2:57) (Lowery, BMI — South)

Presenting a mellow rhythmic track and some solid Joe South lyrics, Dobie Gray comes up with a side that should have him climbing back up the sales lists with a showing that could come up to his "In Crowd" standard. Sounding very solid the lid should catch blues and pop break-aways. Flip info omitted.

Newcomer Picks

BOBBY BLUE (Imperial 66364)

Ride With Me Baby (2:58) (Duchess, BMI — Bonfire)

Virile, vibrant and vigorous premiere by Bobby Blue comes on with a heavy teen appeal which should serve to blast this side off. Material from Mars Bonfire in his "Born to Be Wild" tradition (slightly slower, but just as explosive) seethes with the sound of a winner. Flip: "So Alive with Love" (2:35) Same credits.

EDDIE JASON (MGM 14041)

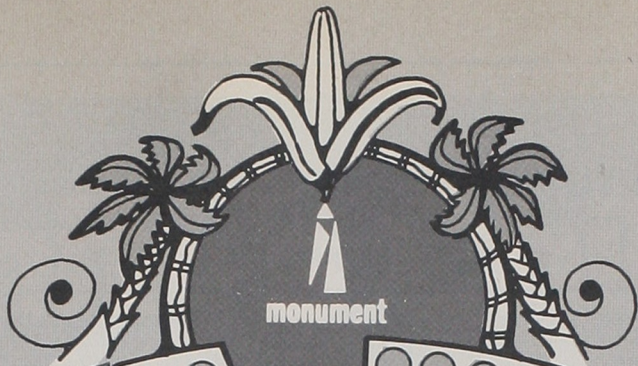
Baby I Could Be So Good at Lovin' You (2:50) (Hastings, BMI — Clifford)

Easy drifting ballad fare is treated to a sparkling performance by Eddie Jason. The material and building arrangement gives this Bacharachian romance ballad a splendid sound which is bound to capture programming attention on the teen and middle-of-the-road circuits. Likely to happen with just a taste of exposure. Flip: "Run to Him" (1:59) (Screen Gems/Columbia, BMI — Keller, Goffin)

BOB ATKINS (Epic 10456)

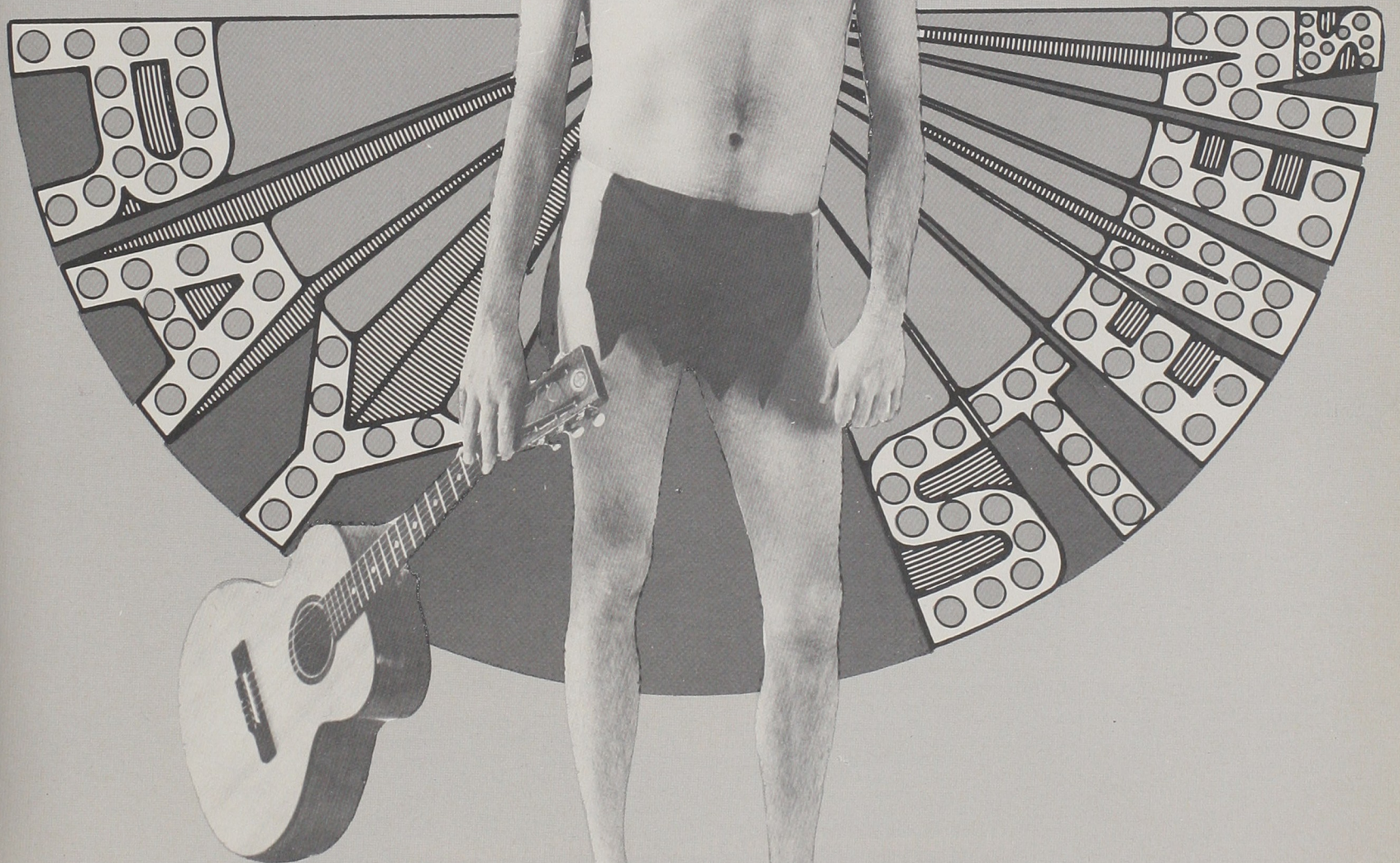
A Visit to Stoneridge (3:41) (Poverty/Sheep Meadow, ASCAP — Atkins, D'Errico)

Intriguing ballad which combines a contemporary-goodbye with some powerful arrangements. Something of a "Gentle," but no longer on my mind portrait is presented poignantly by Bob Atkins for an admirable prospect in both teen and young adult markets. Deserving careful attention, this track is a splendid comer. Flip: "Invisible Land" (2:43) (Poverty, ASCAP — Atkins)



*** RAY STEVENS ***

NEW HIT SINGLE



LET'S HEAR IT FOR THE MONKEY!



monument

45-1131



CashBox Record Reviews

Best Bets

CHUBBY CHECKER (Buddah 100)
Back in the U.S.S.R. (2:52) (Maclen, BMI — Lennon, McCartney) Done as a Beach Boys spoof on the Beatles LP, Chubby Checker's straight dance performance of this song carries his rapid, breezy teen styling to transform the side into a solid prospect. Flip: "Windy Cream" (2:28) (Young Ideas, ASCAP — Helmer)

THE DON MEEHAN PROJECT (Columbia 44791)
House in the Country (2:30) (Sea-Lark, BMI — Kooper) Airy teen handling of an Al Kooper number with the fluff and finery to bring it home on the teen scene. Bright side which could come on strong. Flip: "Love City" (2:15) (Daly City, BMI — Stewart)

JOHN WALKER (Smash 2213)
Woman (3:40) (Big Top, BMI — Maus) Soft ballad from the Walker Brother could turn up his strongest American reception yet. Side is a brilliant bit of material that carries added impact from the present market rash of easy-beat breakouts. Likely to see multi-market acceptance. Flip: "A Dream" (2:43) Same credits.

ANDERS & PONCIA (Warner Bros-7 Arts 7271)
I'm Beginning to Touch You (2:53) (Sweet Magnolia, BMI — Anders, Poncia) Pronunciation of "burning" links this side with "Proud Mary" closely enough to make it a cleaned up Creedence Clearwater effort. Team has a refreshing quality though that could bring in teen notice. Flip: "Take His Love" (3:28) (Same credits)

BROTHER NIGEL'S PROXY PARTY (Fantasy 621)
Dancing Girl (3:01) (Jondora, BMI — Wray) Lustrous material with an unusual approach sets this performance firmly on the pop success trail. Something of a work record, the side could explode with a bit of luck. Flip: "Look at the Floor" (2:44) (Jondora, BMI — Griffin, Wray)

THE SOUL PURPOSE (Smash 2215)
Ticket for Tomorrow (2:40) (Robert Mellin, BMI — Langston, Roquemore) Lively delivery with a driving beat gives the Soul Purpose a solid shot at coming into programmer spotlights with this moving track. Arrangements add possible sales magnetism. Flip: "Somethin's Happenin'" (2:10) (Mellin, BMI — Roquemore, MacDowell)

THE NATURAL FOUR (ABC 11205)
Why Should We Stop Now (3:01) (Wilhos/Pamco, BMI — Jones) Exceptional Philly-soul effort which features a brilliant vocal group that could burst into the breakout column with pop and blues stations. Flip: "You Did This for Me" (2:38) (Same pubs, BMI — Lehman)

WILMER & THE DUKES (Aphrosidisc 261)
I'm Free (2:37) (Gideon, BMI — Jagger, Richards) While-back Rolling Stones side is turned into a stunning r&b venture which could come up with winning action from both blues and pop listeners. Flip: "Heavy Time" (2:57) (Machiavelli, BMI — Whittington)

MIKE ST. SHAW & THEE NEON (Atco 6648)
Great Balls of Fire (2:47) (Hill & Range — BMI/Rosarita-Pic — ASCAP, Hammer, Blackwell, Williams, David) Raunchy rock revival of the Jerry Lee Lewis oldie coupled with his "Whole Lotta Shakin'" offers heavy dance influence to kick off sales receptions. Flip: "Joint Meeting" (3:12) (Cotillion/New Beat, BMI — Appel, Roesch)

SLIM HARPO (Excella 2305)
Just For You (3:27) (Excella, BMI — Moore) A bit slower than has been regular for Slim Harpo, this feelingful ballad outing should see fine r&b receptions offering added depth to the artist's impact. Flip: "That's Why I Love You" (3:05) (Same credits) More recognizably Harpo material on this end.

JIMMY LEWIS (Tangerine 994)
I'm Stepping Out (2:30) (Tangerine, BMI — Holiday, Lewis) Recent Ray Charles partner Jimmy Lewis power-housed his way through a solid side bound to attract r&b breakouts. Lyrical impact is added to be a bright vocal to make this a blockbuster. Flip: "Let's Call the Whole Thing Off" (2:50) (Tangerine, BMI — Lewis)

THE ARTISTICS (Brunswick 55404)
What Happened (To the Love We Had) (2:42) (Dakar/BRC, BMI — Record, Acklin) Fine performance from this regular blues-chart act has the Artistics working in a medium-paced bag that spotlights the standout lead vocal. Could happen. Flip: "Walking Tall" (2:40) (Dakar/BRC, BMI — Smith, Jackson, Smith) Harder, more dance-gear effort here.

JIMMY McGRUFF (Solid State 2528)
Step One (3:34) (Jell/Unart/Renner, BMI — McGruff) Bouncing back from his success with "The Worm" Jimmy McGruff puts down a new bit of jazz/funk for combined r&b and jazz fan exposure anew. Flip: "South West" (3:36) (Jell/Renner, BMI — Frazier)

DON COVAY (Atlantic 2609)
Sweet Pea (Don't Love Nobody But Herself) (2:23) (Cotillion, BMI — Covay) Bits of blues and progressive guitar touches combine the impact of r&b and FM rock for this new Don Covay outing. Widespread appeal could touch off a sizeable sales blast. Flip: "C.C. Rider Blues" (5:40) (Cotillion, BMI — Arr: Covay)

LUCILLE BROWN & BILLY CLARK (Dynamo 133)
Both Eyes Open (2:48) (Catalogue/Clairborne, BMI — Bethea, Dickerson, Burston) Answer lid that comes on strongly behind "One Eye Open." Already made reputation of each member of this duo, and the cute come-on of the side should bring in fine results for the side. "Hot Gravy" (2:10) (Catalogue/Den, BMI — Clark)

PERCY WIGGINS (A-Bet 9434)
That's Loving You (2:18) (Champion, BMI — Crutchfield) Perky bit of blues with a pop-rock influence that sets the dance beat moving. Track is a fine hitter that could bring Percy Wiggins in for another shot at breaking top 40 as well as r&b. Flip: "Look What I've Done" (2:31) (Same credits.)

MORNING SUN (VMC 739)
Together (2:41) (Dunbar, BMI — Nilsson) Pleasantly amplified tempo gives this Harry Nilsson tune a solid run for its money with potential to score via top forty and middle-of-the-road exposure. Very good prospect. Flip: "Little Girl You're a Woman" (2:35) (VSAV/Donbax, BMI — Baxter)

KIM TAMANGO (Funtown 1000)
Can't Wait Until Tomorrow (2:18) (Peterson/Principato, BMI — Peterson, Principato) Intense vocal performance on a love ballad makes this debut side from Funtown a solid runner in the r&b field. Track could pick up strong enough sales openings to take off. Flip: "Juke Box Anna" (1:55) Same credits. Funtown, 1650 Broadway, NYC.

Best Bets

THE AMERICAN BREED (Acta 833)
Hunky Funky (2:39) (Flawless, BMI — Moffitt) New attack from the American Breed shows the team operating with a heavier r&b influence which should serve them well in spreading the impact of this new up-beat outing. Flip: "Enter Her Majesty" (2:08) (Breed, BMI — Ciner)

REPARATA & THE DELRONS (Kapp 989)
That's What Sends Men to the Bowery (2:59) (Meager, BMI — Meshel Novelty) effort from this notable team offers a new lyric interspersed with phrases from "The Bowery" standard. Bigger than sleeper potential here. Flip info not supplied.

CHARLES RANDOLPH GREAN SOUNDE (Ranwood 840)
Quentin's Theme (1:59) (Curnor, BMI — Cobert) Eerie intro and a light easy listening theme with teen potential gives this tv theme from "Dark Shadows" a solid left-field potential. Program's influence will definitely aid one-stop efforts. Flip: "#1 at the Blue Whale" (2:28) Same credits.

EDDIE LOVETTE (Steady 124)
Too Experienced (2:55) (Vee Vee/Jamerica, BMI — Dixon) Unusually presented blues material has just enough out-of-the-ordinary styling to recall a bit of the Sam Cooke sound. Could be the bonus that kicks off a bubbling sales run. Flip: No info noted.

THE FOUR FULLER BROTHERS (Decca 32450)
Groupie (2:59) (Sons of Ginza, BMI — Cason) Bubble gum side that has made gains as a result of recent feature articles on the groupies. Tune is a cutie with the teen lyric and dance appeal to score. Flip: "Bitter Honey" (2:12) (Irving, BMI — Williams, Nichols)

THE MILKY WAY (Capitol 2453)
Sunshine Daffodils (2:38) (Beechwood/Luvlin/MacFaye, BMI — Levenson) Rock side with a driving brass section to give it the added boost that could bring in the teen action. Attractive effort which could gain enough momentum to break loose. Flip: "Your Love Comes Shinin' Through" (2:34) Same credits.

GROUP THERAPY (Philips 40598)
Can't Stop Lovin' You Baby (2:55) (Therapeutic, BMI — Guido) Driving progressive track and rock material serves to introduce the Group Therapy on a single with the solid impact to capture teen spotlights. Flip: "I Must Go" (4:59) (Therapeutic, BMI — Del-Gudico, Lamont)

ANDY TERRA (Murbo 1030)
Andy's Theme (2:06) (Murbo, BMI — LaTerra) Smoothly delivered piano showcase has enough luster to net sizeable easy listening airplay. Fine material with a supper club flavor and pop additives. Flip: "Love Songs" (1:41) Same credits.

THE DIFFERENT STROKES (Okeh 7326)
Sing a Simple Song (2:57) (Daly City, BMI — Stewart) Strong instrumental serving of the Sly & the Family Stone second-effort side. Track is a sax featured reading that could come into contention for blues and pop attention. Flip: "Everyday People" (1:50) Same credits.

RONNIE JAMES REINCARNATION (Decca 32469)
Is This the Only Life You've Had (2:48) (Patrick Bradley, BMI — Canyon) Rousing rocker with an interesting lyrical hook which could bait enough teen programmers to open a sales run. Top forty format side that could click. Flip: "Jingle Jangle" (2:21) (Patrick Bradley, BMI — Canyon, James)

NAT KING COLE (Capitol 2451)
People (2:39) (Chappell, ASCAP — Styne, Merrill) "Funny Girl" show-stopper is served in the unique "King" Cole manner on this splendid easy listening offering. One-stops will see plenty of jukebox orders. Flip: "I'm Gonna Laugh You Right Out of My Life" (3:16) (Jefferson, ASCAP — Coleman, McCarthy)

VIC DAMONE (RCA 0139)
To Make a Big Man Cry (2:33) (Regent, BMI — Reed, Conrad) Glittering pop side with "Honey" sweet touches and a lot more body than the country-ballad normally carries. Certain to attract heavy adult radio play. Flip: "Take Me Walking in Your Mind" (3:17) (Vidam, ASCAP — Wayne Costa, Costa)

DINAH SHORE (Decca 732468)
Rocky Top (3:03) (House of Bryant, BMI — Bryant, Bryant) Country liveliness and a bustling vocal could have Dinah Shore riding into the programming picture again. Flip: "Crying Time" (3:15) (Blue Book/Morley, BMI — Owens) Slower semi-standard that is likely to see added attention from easy listening spots.

BUTTERSCOTCH CABOOSE (AGP 111)
High Places (2:40) (Press, BMI — James, Spreen) Slow, semi-FM styled teen effort which carries the strength of a medium-heavy instrumental sound and a fine pop lyric. Side could draw enough programmer interest to spark a sales drive. Flip: "Can I Borrow Some Time" (2:50) (Press, BMI — James, Spreen, Christopher)

PEGGY MARCH (RCA 0136)
Boom Bang-a-Bang (2:21) (Chappell, ASCAP — Warne, Moorhouse) Euro-vision entry with a lighthearted approach and "Hot Diggety" novelty-love lyric. Pixie vocal and German oom-pah support gives "Boom" a strong left-field shot. Flip: "Lilac Skies" (2:50) (Dunbar, BMI — Ballan)

NANA MOUSKOURI (Fontana 1641)
Scarborough Fair/Canticle (3:07) (Charing Cross, BMI — Simon, Garfunkel) Center of interest due to her current tour of the US, Nana Mouskouri presents a haunting rendering of the S&G song that was featured in "The Graduate." Delicate and enticing, this side could see exceptional MOR interest. Flip: "The First Time" (3:04) (Storm King, BMI — MacColl)

EDDIE FISHER (Musicor 1354)
I'll Pick a Rose for My Rose (2:35) (Jobete, BMI — Dean, Witherspoon, Johnson) Recent Marv Johnson effort, this song gives Eddie Fisher a younger pop sound than he has had in earlier outings. Could see solid MOR and good top 40 response. Flip: "Lady Mae" (2:25) (Par-Ed/Forpette, BMI — Peters, Poree, Poree)

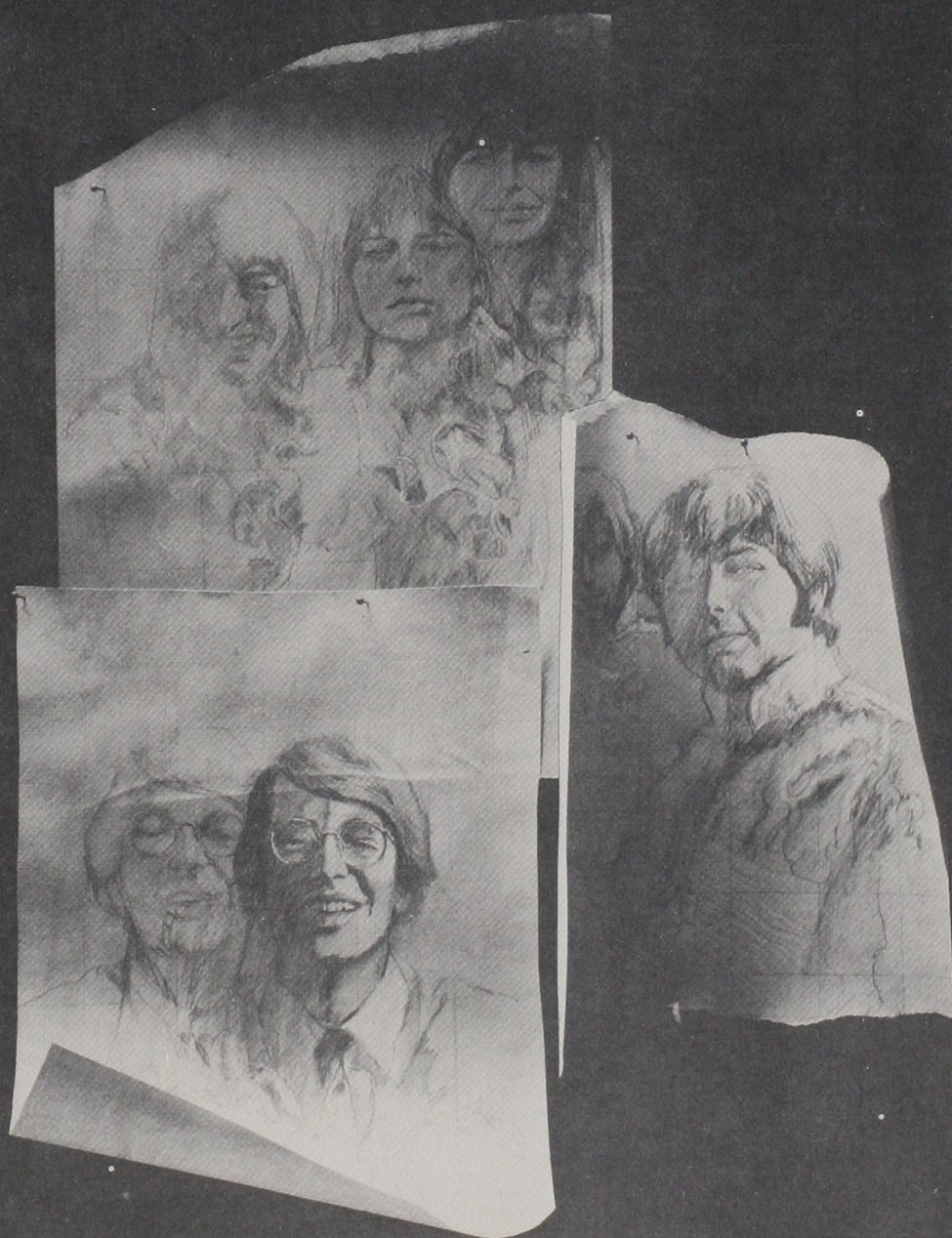
AL VOLPE (Domino 1002)
It's You (2:25) (Denza, BMI — Bollon, Denny, Assenza, Ricca) Full-bodied ballad side for easy listening attention. The bright string additions and light rhythmic appeal could spark considerable airplay. Flip: "Prayer for Love" (2:50) (Crotona, BMI — Calilli, Sansone)

EARL OF CRICKLEWOOD (Page One 21021)
Honey Pie (2:10) (Maclen, BMI — Lennon, McCartney) Material from the two-record Beatles collection is handled with a bit of "Winchester Cathedral" comic spicing for strong novelty play. Could come from left-field. Flip: "You Turned a Nightmare into a Dream" (2:30) (Hill & Range, BMI — Klein)

Eternity's Children

A New Single Hit

The Sidewalks of The Ghetto



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