

Musicals Can't Count On Top Act Singles From Cast
Labels . . . Oldies Blossom On Charts . . . Brief To
NAB: Keep Up With Change ... Report On IBS Meet...

April 5, 1969

Brain Drain':
See Editorial ...
MCA Acquires

Cash Box

75¢

Miller Int'l . . . New Feature: Additions To
Radio Playlists . . . Mercury Starts Indie Co.
Under Fach . . . Kapralik Exits Post At Epic . . .



THE FOUNDATIONS: A UNI CORNERSTONE

3

Int'l Section Begins Pg. 51

0689
R-5



Your game's not together if you're not up with The Tymes.

Maybe nobody's pulled your coat to what's happening with The Tymes these days. So we'd like you to be our guest.

A short time ago, they came out with their first Columbia album, People. It turned everybody around.

That's because the album's got a mellow new song people had never heard before—and picked up on—"The Love That You're Looking For." And songs they had already learned to like—"People," "The Look of Love" and "God Bless the Child." With every song, The Tymes sang it like The Tymes. Different. Bold. Pretty. The album started them moving up strong.

Then one day, People started to rumble and shake and do—and a single fell out. "The Love That You're Looking For" c/w "God Bless the Child." Well, the stations picked the winner. "The Love That You're Looking For."

So with happy hearts we've reservised a new single for the radio stations—"The Love That You're Looking For" c/w "The Love That You're Looking For." All across the country both Top-40 and R&B stations are wearing it out. Which, of course, is the only thing you can do with the solid, fresh and very together music by The Tymes.

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The Love That You're Looking For

People The Tymes

People / Alfie /
God Bless The Child / Make Someone Happy
For Once In My Life / Wichita Lineman



People and "The Love That You're Looking For" 4-44799
by The Tymes on Columbia Records

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MARTY OSTROW
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IRV LICHMAN
Editor in Chief

EDITORIAL
MARY GOODMAN
Assoc. Editor

DANIEL BOTTSTEIN
JOHN KLEIN
ALLAN RINDE
BOB COHEN

EDITORIAL ASSISTANTS
MIKE MARTUCCI
ANTHONY LANZETTA

ADVERTISING
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Director of Advertising

ACCOUNT EXECUTIVES
STAN SOIFER, New York
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WOODY HARDING
Art Director

COIN MACHINE & VENDING
ED ADLUM
General Manager

BEN JONES, Editor
CAMILLE COMPASIO, Chicago
LISSA MORROW, Hollywood

CIRCULATION
THERESA TORTOSA, Mgr.

CHICAGO
CAMILLE COMPASIO
29 E. Madison St.
Chicago 2, Ill.
Phone: (312) FI 6-7272

HOLLYWOOD
HARVEY GELLER
6290 Sunset Blvd.
Hollywood, Calif. 90028
Phone: (213) 465-2129

ENGLAND
DORRIS LAND
3 Cork Street
London, W1, England
Tel: 01-734-2374

ITALY
MARIO PANVINI ROSATI
Galleria Passarella 2
Milan (Italy)
Tel: 790990

GERMANY
MAL SONDOCK
Josef Raps Strasse 1
Munich, Germany
Tel: 326410

HOLLAND
PAUL ACKET
Thereslastraat 59-63
The Hague
Tel: 837703

FRANCE
CHRISTOPHE IZARD
24, Rue Octave Feuillet
Paris XVI Tel: 870-9358

SCANDINAVIA
SVEN G. WINQUIST
Kaggeholmavagen 48,
Stockholm-Enskede,
Sweden, Tel: 59-46 85
122 40

AUSTRALIA
RON TUDOR
8 Francis St.,
Heathmont, Victoria
Tel: 870-5677

CANADA
WALT GREALIS
RPM
1560 Bayview Ave.
Toronto 17, Ontario
Tel: (416) 489-2166

ARGENTINA
MIGUEL SMIRNOFF
Rafaela 3978
Buenos Aires
Tel: 69-1538

BRAZIL
PEDRO FRAZAO
DE VASCONCELOS
Rua Frei Caneca, 11, Apt. 13
Sao Paulo, S.P., Brazil
Tel: 239.40 18

MEXICO
ENRIQUE ORTIZ
Insurgentes Sur 1870
Mexico 20, D.F.
Tel: 24-65-57

JAPAN
Adv. Mgr.
SHOICHI KUSANO
Editorial Mgr.
MORIHIRO NAGATA
466 Higfashi-Olzumi
Neirimaku
Tokyo

BELGIUM
JOS BAUDEWIJN
Lindestratt 19
Lokeren
Tel: 09 78 31 76

A Brain - Drain In Many Directions

There's an internal brain-drain taking place in the music business, and as long as the "merger mania" continues so is the likelihood of this new development. While the situation is not a critical matter of top executive talent leaving the business for new careers outside of the music scene, it, nevertheless, poses a multi-direction assessment by the music business.

The head of a sizeable indie label recently confessed that he had lost a top exec with the frank admission that he could not compete with the financial lure of a conglomerate which had sought (and acquired) the music man. Quite frequently, the lure of moving on to a conglomerate music operation is more than direct remuneration in dollars. Stock options can be enticing, for one thing. But, there can also be a non-financial attraction. It can be the opportunity to be the core, if not president, of a large corporation's bid for success in the music field with plenty of working capital to compete with.

Mergers and acquisitions can also create a brain-drain in another way. They can pull exec talent away from a company that is moving into a set-up that already boasts an exec staff capable of handling an acquired company. If, for instance, a label is purchased by a company that already has a top-draw exec staff for its own label operation it

may well mean that something has to give. As recently pointed out in The New York Times, this is a very real trend on the entire business community. Not only on the basis of duplication of function does this free strong personnel, but also on the basis of an individual's or group of individuals' way of doing things. There has been, the newspaper reported, major conflicts of this sort among execs who are teamed-up as a result of mergers-and-acquisitions.

What results is a departure (either prior to or post merger) of top-draw executives who are still in the their prime. They usually wind-up moving into other operations or, more significantly, establishing new companies, with or without the help of conglomerates. In the music business itself there is an example or two of talent that has gone out on its own following the end of their contractual relationships with companies that acquired their operations.

The brain-drain, then, moves in many directions. It can be a severe loss to modest setups in this era of hard to find talent; it can be the spur to the creations of new entities staffed with seasoned personnel. Whatever its direction, the brain-drain is indicative of an industry whose growth has resulted in a continuing demand for skilled personnel who cannot be readily obtained.



CashBox TOP 100

April 5, 1969

1	AQUARIUS/LET THE SUNSHINE IN MEDLEY	3/22	3/29
2	DIZZY	2	6
3	TIME OF THE SEASON	3	1
4	GALVESTON	7	11
5	YOU'VE MADE ME SO VERY HAPPY	9	17
6	TRACES	4	3
7	IT'S YOUR THING	28	58
8	RUNAWAY CHILD, RUNNING WILD	8	8
9	MY WHOLE WORLD ENDED	10	12
10	ROCK ME	11	16
11	ONLY THE STRONG SURVIVE	14	34
12	PROUD MARY	5	2
13	TWENTY FIVE MILES	25	37
14	INDIAN GIVER	6	5
15	MENDOCINO	16	21
16	THINGS I'D LIKE TO SAY	13	14
17	DON'T GIVE IN TO HIM	22	51
18	SNATCHING IT BACK	24	30
19	HOT SMOKE & SASSAFRASS	23	28
20	YOU GAVE ME A MOUNTAIN	21	27
21	I'LL TRY SOMETHING NEW	26	36
22	BROTHER LOVE'S TRAVELLING SALVATION SHOW	32	41
23	HAIR	57	77
24	MR. SUN, MR. MOON	15	18
25	TRY A LITTLE TENDERNESS	27	31
26	I CAN HEAR MUSIC	35	66
27	THE LETTER	34	46
28	FIRST OF MAY	39	53
29	BUILD ME UP, BUTTERCUP	12	7
30	THIS GIRL'S IN LOVE WITH YOU	17	9
31	SWEET CHERRY WINE	59	75
32	THE WEIGHT	18	10
33	THE WAY IT USED TO BE	41	60

34	GIMME GIMME GOOD LOVIN'	44	54
35	JOHNNY ONE TIME	38	40
36	IT'S ONLY LOVE	45	62
37	SWEET CREAM LADIES, FORWARD MARCH	30	32
38	MEMORIES	47	63
39	DO YOUR THING	53	76
40	WILL YOU BE STAYING AFTER SUNDAY	50	55
41	IS IT SOMETHING YOU'VE GOT	55	65
42	BLESSED IS THE RAIN	46	57
43	I GOT A LINE ON YOU	29	25
44	MINI-SKIRT MINNIE	54	67
45	HAWAII FIVE-O	64	74
46	THE CHOKIN' KIND	81	91
47	TIME WAS	48	52
48	NO NOT MUCH	49	61
49	WISHFUL SINFUL	60	—
50	TIME IS TIGHT	67	71
51	IN THE BAD, BAD OLD DAYS	63	—
52	DON'T TOUCH ME	58	80
53	LONG GREEN	43	45
54	PLAYGIRL	71	84
55	APRICOT BRANDY	62	69
56	MERCY	73	86
57	THE PLEDGE OF ALLEGIANCE	70	81
58	GITARZAN	—	—
59	TEAR DROP CITY	37	39
60	THE BOXER	—	—
61	TO KNOW YOU IS TO LOVE YOU	72	—
62	I LIKE WHAT YOUR DOING	66	78
63	MY WAY	76	89
64	MOVE IN A LITTLE CLOSER BABY	65	70
65	KICK OUT THE JAMS	69	73
66	DAY AFTER DAY	68	72
67	WHEN YOU DANCE	78	—

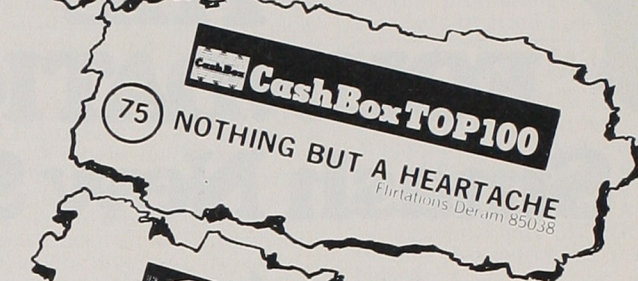
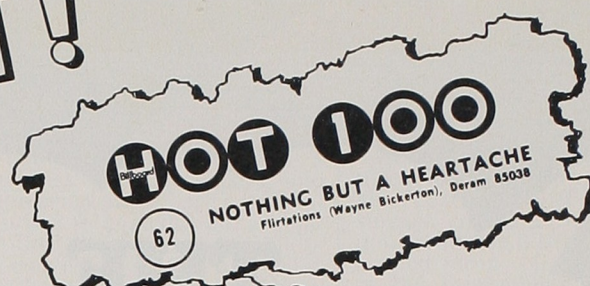
68	IDAHO	77	87
69	PINBALL WIZARD	—	—
70	ICE CREAM SONG	74	85
71	IN THE STILL OF THE NIGHT	80	90
72	GOOD TIMES, BAD TIMES	—	—
73	BADGE	—	—
74	GIVE IT AWAY	75	79
75	NOTHING BUT A HEARTACHE	86	88
76	I DON'T WANT NOBODY TO GIVE ME NOTHING	88	—
77	RIVER IS WIDE	—	—
78	GOODBYE COLUMBUS	83	82
79	WHEN HE TOUCHES ME	51	59
80	I LOVE MY BABY	85	—
81	THERE NEVER WAS A TIME	90	94
82	ZAZUEIRA	87	92
83	WHERE DO YOU GO TO MY LOVELY	89	93
84	HAPPY HEART	—	—
85	LOVE IS ALL I HAVE TO GIVE	—	—
86	HAPPY HEART	—	—
87	FOOLISH FOOL	—	—
88	LOVE CAN MAKE YOU HAPPY	—	—
89	ONE EYE OPEN	91	95
90	RHYTHM OF THE RAIN	95	—
91	TRICA TELL YOUR DADDY	92	—
92	YOU CAME, YOU SAW, YOU CONQUERED	—	—
93	THESE EYES	—	—
94	MORE TODAY THAN YESTERDAY	98	—
95	JULY, YOU'RE A WOMAN	—	—
96	IT'S A GROOVY WORLD	93	—
97	A MILLION TO ONE	100	—
98	BACK IN THE USSR	—	—
99	SOUL PRIDE	—	100
100	GRAZIN' IN THE GRASS	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Million To One (Jobete, BMI)	97	Happy Heart (Miller, ASCAP)	84	Memories (Gladys, ASCAP)	38	Sweet Cream Ladies, Forward March (Blackwood, BMI)	37
Apricot Brandy (Nina, BMI)	55	Hawai Five-O (April, ASCAP)	45	Mendocino (Southern Love, BMI)	15	Tear Drop City (Screen Gems/Columbia, BMI)	59
Aquarius/Let The Sunshine In Medley (United Artists, ASCAP)	1	Hot Smoke & Sassafras (Tapien, BMI)	19	Mercy (Peanut Butter/Kaskat, BMI)	56	There Never Was A Time (Shelby Singleton, BMI)	81
Back In The USSR (Maclen, BMI)	98	I Can Hear Music (Trio, BMI)	26	Mini-Skirt Minnie (New Research, BMI)	44	These Eyes (Dunbar, BMI)	93
Badge (Casserole, BMI)	73	Ice Cream Song (Delfi, Cotillion, BMI)	70	More Today Than Yesterday (Spiral, BMI)	94	The Way It Used To Be (Maribus, BMI)	33
Blessed Is The Rain (Pocket Full Of Tunes, BMI)	42	Idaho (Gavardina/Genius, ASCAP)	71	Move In A Little Closer Baby (Arnold Jay, ASCAP)	64	Things I'd Like To Say (New Colony/T.M., BMI)	16
Box, The (The Charing Charing Cross, BMI)	60	I Don't Want Nobody To Give Me Nothing (Dynatone, BMI)	76	Mr. Sun, Mr. Moon (Boom, BMI)	24	This Girl's In Love With You (Blue Seas/Jac., ASCAP)	30
Brother Love's Travelling Salvation Show (Stone Bridge, BMI)	22	I Got A Line On You (Hollenbeck, BMI)	43	My Way (Spanka Don C, BMI)	63	Time Is Tight (East/Memphis, BMI)	50
Build Me Up Buttercup (January, Nice Songs, BMI)	29	I Like What You're Doing (East Memphis, BMI)	62	My Whole World Ended (Jobete, BMI)	9	Time Of The Season (Mainstay, BMI)	3
Chokin' Kind, The (Wilderness, BMI)	46	I'll Try Something New (Jobete, BMI)	21	No Not Much (Beaver, ASCAP)	48	Time Was (Metric, BMI)	47
Day After Day (Goombay, Irving, BMI)	66	I Love My Baby (World War III, Downstairs, BMI)	80	Nothing But A Heartache (Felsted, BMI)	75	To Know You Is To Love You (Vogue, BMI)	61
Dizzy (Low Twi, BMI)	2	Indian Giver (Kaskat/Kahoona, BMI)	14	One Eye Open (Catalogue/Der, BMI)	89	Traces (Low-Sai, BMI)	6
Don't Give In To Him (Four Star, BMI)	17	In The Bad, Bad Old Days (January, BMI)	51	Only The Strong Survive (Parabut/Double Diamond/Downstairs, BMI)	11	Trica Tell Your Daddy (Unart/New Life, BMI)	91
Don't Touch Me (Pamper, BMI)	52	In The Still Of The Night (Cherou, BMI)	71	Pinball Wizard (Track, BMI)	69	Try A Little Tenderness (Connelly & Roberts, ASCAP)	25
Do Your Thing (Wright/Gerst/Tamerlane, BMI)	39	Is It Something You've Got (Dakar, BMI)	41	Playgirl (George Koester, BMI)	54	Twenty Five Miles (Jobete, BMI)	13
First Of May (Casserole, BMI)	28	It's A Groovy World (Andjun, ASCAP)	96	Pledge Of Allegiance, The (Valentine, ASCAP)	57	Weight, The (Dwarf, ASCAP)	32
Foolish Fool (Chappell, ASCAP)	87	It's Only Love (Press, BMI)	36	Rhythm Of The Rain (Tamerlane, BMI)	12	When He Touches Me (Painted Desert, BMI)	79
Galveston (Ja-Ma, ASCAP)	4	It's Your Thing (Brothers Three, BMI)	7	River Is Wide (Saturdays, BMI)	77	When You Dance (Angel, BMI)	67
Gimme, Gimme Good Lovin' (Peanut Butter, BMI)	34	Johnny One Time (Hill & Range/Blue Crest, BMI)	35	Run Away Child, Running Wild (Jobete, BMI)	10	Where Do You Go To My Lovely (Unart, BMI)	83
Gitarzan (Ahab, BMI)	58	July, You're A Woman (Great Montana, BMI)	95	Snatchin' It Back (Fame, BMI)	8	Will You Be Staying After Sunday (Screen Gems/Columbia, BMI)	40
Give It Away (Dakar/BRC, BMI)	74	Kick Out The Jams (Paradox, BMI)	65	Soul Pride (Part 1) (Golo, BMI)	99	Wishful Sinful (Nipper, ASCAP)	49
Goodbye Columbus (Ensign, BMI)	78	Letter, The (Earl Barton, BMI)	27	Sweet Cherry Wine (Big Seven, BMI)	31	You Came, You Saw, You Conquered (Irving/Jill Bern, BMI)	92
Good Times Bad Times (Supershy, ASCAP)	72	Long Green (Burdette, BMI)	53			You Gave Me A Mountain (Mojave, BMI)	20
Grazin' In The Grass (Chisa, BMI)	100	Love Can Make You Happy (Rendezvous/Tobac, BMI)	88			You Made Me So Very Happy (Jobete, BMI)	5
Hair (United Artists, ASCAP)	23	Love Is All I Have To Give (Irving, BMI)	85			Zazueira (Rodra, BMI)	82

PROVEN HIT!

NOTHING BUT A HEARTACHE



The Flirtations



85038

Producer: Wayne Bickerton



Pub: Felsted Music Corp.

It Only Makes Sense To Follow A #1 Single With Another!!!

**THE
FOUNDATIONS
Smash New Single**

**"IN THE BAD, BAD OLD DAYS"
[Before you loved me]**

UNI 55117



UNIVERSAL CITY RECORDS

A DIVISION OF MCA INC

Burk, Arlen Join Board At ASCAP

NEW YORK — With little change, ASCAP has elected a new board of directors for a 2-year term starting April 1. Mitchell Parish, chairman of ASCAP's committee on elections, has certified the results. New additions include Arnold Burk and Harold Arlen. (Cont on Page 35)

FRONT COVER



Cementing international sales relations, the Foundations have laid a concrete record of sales successes on Both sides of the Atlantic. Formed in London 18 months ago, the septet broke through first with "Baby, Now that I've Found You" on Pye in England and repeated the explosion for Uni in the U. S. Since then, the team scored with "Back on My Feet Again" and have now begun a new streak with "Build Me Up Buttercup" and the new "In the Bad, Bad Old Days" (#51-bullet) this week.

Made up of six musicians and lead vocalist Colin Young, the Foundations are currently considering a world tour which would include a visit to America in the coming summer.

Members of the Uni team which spread the Foundation here are executives (bottom photo) Russ Regan, seated, vice president and general manager of the label; (from left) Rick Frio, national sales manager; Hosea Wilson who heads promotion for Revue Records; and nat'l promo manager Pat Pipolo.

Along with the Foundations, Uni and its Revue & Shamley subsidiaries have Hugh Masakela, Neil Diamond, Betty Everett and the Strawberry Alarm Clock on their hitmaker list.

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Musicals Can't Count On Wide Singles Exposure By Cast Labels Top Performers

NEW YORK — Labels that acquire original cast albums are finding it difficult to obtain singles versions of the scores by their key acts.

Instead, these labels are relying more on second-line acts, if not names that are completely new to the disk field. This direction is a marked departure from the recent past when labels with cast LP rights could count on their top performers to hit the market with show songs weeks before the official openings on Broadway, and thus provide valuable pre-Broadway opening promotion. It's been long understood that one of the lures that a company had in acquiring a cast was its assurance that many of its best-selling performers would cut material from the show. Such a guarantee would often involve an instrumental LP of the score by a major conductor and orchestra.

There are several reasons cited for this change from an approach designed to assure show producers that their songs would have the promotional ad-

vantage of strong disk performances. One is that labels, by and large, are making less of a direct financial investment in Broadway shows scores, and are therefore less likely to make such guarantees. Also, artist resistance is a likely factor. Many of today's established disk stars are looking into the contemporary music area for material in order to compete for acceptance on the youth market. Unless they are convinced that a particular show song has solid commercial merit, they would rather cut two sides that they feel have a better chance of chart and/or programming impact.

There is also a time factor. As labels show a more cautious attitude on cast LP product, many shows are not assigned labels until shortly before or after their openings, giving labels little time to schedule a series of singles and/or albums of the score.

There have been some examples recently of labels that have released a show song on one side, and a non-show item on the other. Publicly, they have

assigned an "A" side marking on the show song (of which score they have the cast LP rights), but have indicated privately to the trade that it not discount the so-called flip side and "give it a good listen."

Although the increasing use of rock music on the Broadway stage could revive cast LP label commitments on singles coverage by top stars, the more traditional Broadway song seems headed for a rough time in the form of the promotional value of singles exposure by tried-and-true artists.

MCA Buys Miller Int'l

NEW YORK — MCA, Inc. has acquired Dave Miller's Miller International Schallplatten of Hamburg, Germany, according to Berle Adams, MCA's executive vp. Operation will become an integral part of MCA Records International under Bill Gallagher's direction. No purchase price was disclosed.

"This move was encouraged, Adams said, by the success of MCA Records Limited in the United Kingdom. "With the Miller acquisition," he continued, "MCA Records International solidifies its marketing plans for Europe. 1969 will be the year in which the MCA Record label will emerge in all markets on the Continent, one of the world's most active growth markets for our industry. Special emphasis will be placed on the development of local artists in each country, as well as on MCA's American talent, particularly in France and Italy, where we feel a need exists to establish new directions for promoting and marketing recording artists."

Adams pointed out that in the Miller International acquisition, MCA Inc. has worked out long term employment contracts with key executives of the Miller organization, as well as with Miller himself, who will continue to be active. Miller's executives are Harald Kirsten, managing director of Miller International; Dr. Eric Beurmann, A&R director. (Cont on Page 57)

Oldies Blossom On Listings; 15 Show On Current Top 100

NEW YORK — Although re-recording of past hits is a popular part-time, it has never been as popular or as successful as it is at present. A check of the **Cash Box** Top 100 this week will disclose 15 tunes which have seen previous chart action in their original versions. The April 6, 1968 issue listed only 5 such titles.

There is no preference for age, with some of the tunes being only 6 months old and some going back 12 years. Aretha Franklin's "The Weight" and Dionne Warwick's "This Girl's In Love With You" are examples of the former, with the Vogues' "No, Not Much," Paul Anka's "In The Still Of The Night" and Jay and the American's "When You Dance" serving as

examples of the latter.

In addition, this week's new releases are unusually heavy in oldies, with emphasis on established names. The Vogues' "Earth Angel," Percy Sledge's "Any Day Now," Peggy Scott's "Every Little Bit Hurts," Ruby Winters' "Just A Dream" and the Sandpipers' "The Wonder Of You," are among this week's top releases. Other old titles out this week include "This Is My Story," "Lollipop" and "I Idolize You."

All of the 15 Top 100 decks, as well as 6 sides on the Looking Ahead chart are tunes from the rock era (possibly excepting "No, Not Much") and clearly indicate the copyright potential of what was once considered "one-shot" songs.

IBS: Shooting For Professionalism

WASHINGTON — Convo 30: A Capital Idea! The exclamation point after the title of the Intercollegiate Broadcasting System's 30th annual national convention in the nation's capital and those scattered throughout the thick booklet listing the IBS' schedule of events reflect the enthusiasm displayed by the delegates who attended Convo 30 at the Washington Hilton Hotel from Friday, March 21, to Sunday, March 23.

It was evident, early in the sessions, that many of the young college broadcasters were setting their sights on attaining professional ability in their work, whether or not the student broadcasters intended to go into commercial radio after graduation. Pointed questions aimed at obtaining concrete information which would aid in the collegians reaching professional broadcasting standards were characteristic of all the sessions at Convo 30.

Seven sessions and six workshops were held within the framework of three groups of concurrent sessions and workshops offered during the weekend. A general caucus met on Saturday afternoon, and 26 record companies presented exhibits, as Convo 30 attracted over 700 delegates.

Session On Announcing

On Saturday morning, a session on "Announcing As A Fine Art" drew a large and interested audience. Moderated by Rod Collins, manager of tape services for the IBS, the panel discussion included Don Bruce, executive producer, airplay division, Pepper-Tanner; Frank Soden, president, Virginia Association of Broadcasters, manager of WRNL-Richmond, Va., and award-winning sportscaster; Ira L. Hull, production assistant, Radio-TV Center, University of Virginia, and former director of morning news at WGH-Newport News, Va.; and Jeffrey

Ullman, station manager of WJRH at Lafayette College in eastern Pennsylvania. In a brief opening statement, Bruce told the delegates that "you have a license to perform, not to educate . . . education takes place in the classroom." He stated that many college radio personnel are not prepared to compete commercially, and he raised the question as to whether college radio courses are more harmful than helpful. Bruce urged the delegates to be creative and original in their activities; to progress in their broadcasting capabilities. "You're really in broadcasting because it's fun," said Bruce.

Soden, in his discussion of sportscasting, emphasized that enthusiasm and knowledge are essential to the sports announcer. In addition to play-by-play reporting, Soden pointed out that the sportscaster needed the tools to conduct interviews, make "color" commentary, and do a straight sports news show. Soden noted with pride (Cont on Page 38)

DGG Will Continue To Handle MGM Overseas

NEW YORK — Deutsche Grammophon's European affiliates will continue to handle MGM pop product on the continent. This has been reaffirmed following the decision to bring the DGG line of classical disks into the operation of U.S. Polydor. "It is also not improbable," a statement from Polydor said, "that numerous special Polydor items may be licensed to MGM for this country."

While expressing contentment with MGM's handling of its classical lines, Polydor said it was interested in keeping its product together and that it was to its "own benefit" to handle the classics along with popular Polydor.

Viva Widens Writer Staff; Opens Doors

NEW YORK — Reflecting its growth since starting operations three years ago, Viva Music will increase the flow of copyrights to the music business.

The music publishing arm of Snuff Garrett Productions has worked with a limited writing staff in the past, but, reports Ed Silvers, exec vp and general manager of Viva, the com- (Cont on Page 39)

New Feature: Additions To Radio Playlists

NEW YORK — In an effort to keep the industry informed about radio's reaction to new product, **Cash Box** this week is instituting a new feature titled "New Additions To Radio Playlists."

The feature highlights key Top 40 stations all across the country and the new selections they have added to their programming schedule during the past week.

With this feature one can get a bird's-eye view of records that are getting multiple station acceptance and which have regional appeal.

Stations used in this survey are among a large list of leading Top 40 stations in major record markets. We hope to expand this list in future weeks.

Sinatra's 20% Of WB/7 To Kinney

NEW YORK — Kinney National Service is buying Frank Sinatra's 20% stock interest in Warner Bros./Seven Arts Records. Price is \$22.5 million in cash and convertible debentures. Kinney is acquiring the assets of WB/Seven Arts, Inc., which owns 80% of the label.

Take a sensational new Jim Webb song, coupled with the fresh young talent of Ronny Buskirk, and success is straight ahead.

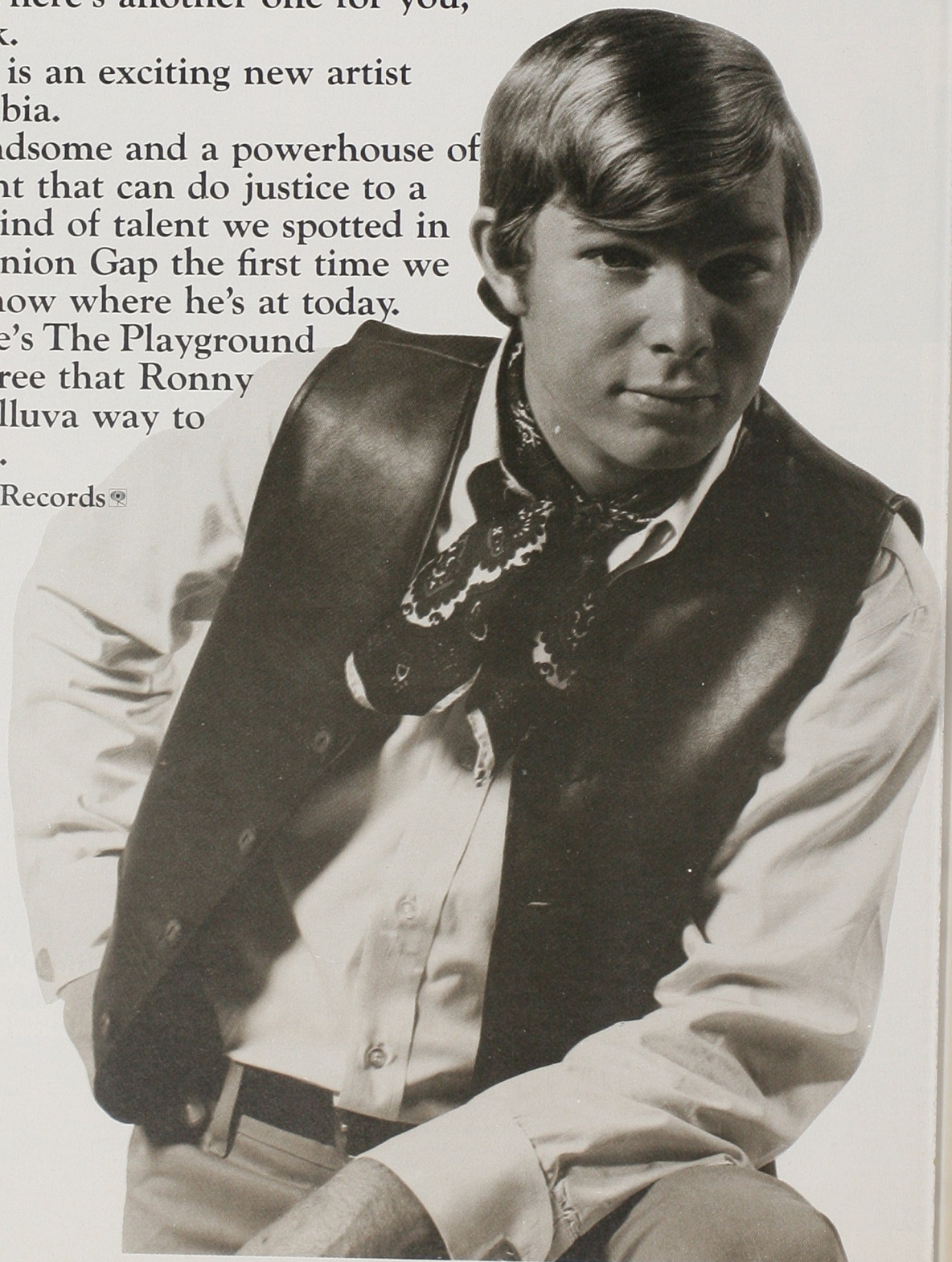
"Where's The Playground Susie"⁴⁻⁴⁴⁸³⁶

In the past, everything Jim Webb's written you've listened to. Well, here's another one for you, sung by Ronny Buskirk.

Ronny Buskirk is an exciting new artist just signed with Columbia.

He's young, handsome and a powerhouse of talent. The kind of talent that can do justice to a Jim Webb sound. The kind of talent we spotted in Gary Puckett of The Union Gap the first time we heard him—and you know where he's at today. When you hear "Where's The Playground Susie," you'll have to agree that Ronny Buskirk picked on a helluva way to make the big time—fast.

Ronny Buskirk On Columbia Records®



Mercury Sets Indie Label In N. Y. Under Charlie Fach

NEW YORK — Intrepid Records, a wholly independent operation owned by Mercury Records, is underway in New York under the direction of vice president and general manager Charles Fach. Irving B. Green, president of Mercury, said that Intrepid will be involved in the contemporary Top 40 music market, with Fach actively seeking masters from independent producers and at the same time developing programs for internal production.

"This operation will make available all of the advantages of a hard running, promotion oriented small label plus the stability that comes from the backing of a major corporation," Fach noted.

National distribution for the new label will be set up by Fach using both Merrec and independent distributors across the country, by, Fach noted "looking very closely at the local promotion men available in each market."

Brown Trout Music, a BMI affiliated publishing operation has also been established as a part of the Intrepid operation.

Fach has been with the Mercury operation for 10 years having started as an eastern regional promotion manager for the company in 1959. He then took the helm as product manager for the Smash and Fontana labels.

Cohn Is Epic A&R Head

NEW YORK — Larry Cohn has been named director of A&R at Epic Records, according to Clive Davis, president of the CBS label, Epic's parent. Cohn's new function covers an area formerly handled by Dave Kapralik, who has left Epic to concentrate on his own music complex (see separate story).

Cohn, reporting to Davis, will plan and direct A&R activities for the Epic and Okeh labels. He'll supervise the labels' staff producers and work closely with indie producers. Also, Cohn will provide direction for the development of artists and the creation of concepts for albums and singles. He's considered an authority on contemporary, blues and folk music.

Cohn joined Epic six months ago as merchandising manager. In this post, he's maintained constant liaison with A&R and promo and sales.

Before coming to Epic, he had produced recorded anthologies of music in contemporary, blues and folk. Cohn has written articles for national music magazines, including music criticism.



Larry Cohn

Goody Has Record Year

NEW YORK — Sam Goody, Inc., showed record sales and earnings for the last fiscal year in figures reported last week for the period ending December 31, 1968.

Sales rose more than a million-dollars over the previous year reaching \$14,316,196 (against \$13,048,656 in '67) coming to a per share net of \$1.35 (compared to \$1.24 a year earlier.)

Bellach Exits CBS

NEW YORK — Richard Bellach has resigned as director of finance at CBS Records. He is presently considering new job opportunities.

After five years as Smash/Fontana chief, Fach moved to New York as vice president and director of recorded product. Word of his replacement in this post is expected shortly.

While Fach was product manager for Smash and Fontana the labels enjoyed 8 number one records and 65 chart items with perhaps the top achievement being the launching of the career of Roger Miller. Fach has also been instrumental in the signing of such acts as Spanky and Our Gang and negotiating and distribution deals for Mercury with the first of its indie labels, Virtue and Peachtree.

Further announcements from Intrepid regarding the appointment of a national promotion manager and other key personnel will be forthcoming.

Intrepid will headquarter at 1650 Broadway.

Kapralik Exits As Epic A&R VP To Resume Indie Music Setup

NEW YORK — Dave Kapralik has left his post as vp of A&R at Epic Records to form Kapralik International, Inc., a complex of artist management, publishing, record and concert production activities. Kapralik is re-assuming active direction of companies he started two years ago and relinquished when he re-joined the CBS disk organization.

Included in Kapralik's plans is the management of one of the hottest performing and recording groups on today's scene, Sly and The Family Stone, and the long sustaining hit duo Peaches and Herb. The newly reorganized company will absorb the activities, artists and executive personnel of Daedalus Productions and Management created and formerly helmed by Kapralik.

Sly As Producer

The Kapralik complex will further the producing activities of Sly Stone who creates and produces the Sly and The Family Stone recordings. Before becoming an artist himself, Sly produced a succession of hits for the Autumn label with the Beau Brummels, The Mojo Men, Bobby Freeman, and We Five and Harpers Bizarre.

Kapralik's career in the recording industry began 12 years ago when, as a trainee with CBS he rapidly evolved from trainee to national promotion

Brief To NAB: Radio Must Keep Abreast Of Ever-Changing Music

WASHINGTON, D. C. — Radio has been urged to keep up with change on the music scene with the prospect that unless it maintains a constant awareness the scene will pass it by.

The necessity for this awareness was outlined by Henry Brief, exec secretary of the Record Industry Association of America (RIAA) in an address last week before the convention of the National Association of Broadcasters (NAB).

Citing the "urgency of keeping up with what's going on," Brief said that "things today move so quickly, changes occur so rapidly in our business — and therefore in yours — that unless you maintain a constant awareness, the 'scene' will pass you by."

Brief offered a statistical rundown of the growth of both radio and music industries, America's burgeoning

youth population and the country's "obsession" with looking and acting young.

"The big important difference today," Brief explained, "is that the youth have the money in their pockets with which to exercise their preference in the market place and influence what is made available to them."

Buyer Is Young

Using audio and visual aids, Brief informed the gathering that the music business' single largest buying group comes from those 18 to 24 years old, that those from 25 to 34 comprise the next largest group. "Better than 90 per cent of all the records are purchased by people from their sub-teens to their middle 40's," Brief noted.

"Being 'in' yesterday," Brief said, "does not mean that you're 'in' today. Not only are there marked changes in the current musical style from what prevailed five years ago; for the most part the people you heard performing today's best sellers were not even around five years ago as record artists; some were not even known a year ago."

Citing RIAA—certified gold record awards as leaning more to recently-established acts, Brief declared that it will probably become "increasingly difficult as time goes on to develop a rigid programming format and adhere to it; to be exclusively a rock station or a so-called good music station, a country station or a jazz station."

Brief said that if "all of us in the record industry adopted the view of sticking only with current hits, nothing new in music would have been produced in the past five years and you would still be programming the same material you were broadcasting five years ago. And I wonder what the market, the sales and profits would be for both our industries today."

Calling attention to changes that mean disks that can run far beyond the previously accepted norm of three minutes or so, Brief said that if radio's policy is "All the Music That Fits We Play," he believed that radio is going to start losing audience to those stations who take a "more liberal, more adventuresome attitude."

RIAA — NAB Committee

Brief said that a proposed liaison committee composed of top management representing NAB and RIAA, approved by both boards, would be a way of learning from one another, keeping up with what is new and changing, and developing an understanding of what is happening.

Brief said he hoped that the near future would realize the first of a long, continuous series of meetings of this liaison group.

"... continuing contacts of this kind," Brief concluded, "will contribute to increased awareness and greater understanding in both industries and make radio and records truly a concert in sound."

3 Producers Launch Label Thru TEC

HOLLYWOOD — Producers Gary Usher, Curt Boettcher and Keith Olsen have formed Together Records as an independent division of Transcontinental Entertainment Corp.

Mike Curb, president of TEC, said the new label will be completely "artist-oriented."

The label itself will devote all its efforts to A&R with its distribution being handled by Forward Records, the independent label that was just set-up last week by Transcontinental, with Bud Fraser as its president.

Together will give artists co-approval of all artwork and ads, in addition to co-approval of all production and product. Together will also offer artists an "advisory office", where a performer can obtain advice and counsel on everything from management to bookings.

The pairing of Usher, Boettcher and Olsen brings together three successful producers. Between them, Usher and Boettcher have earned a dozen gold records for various recordings they have produced. Among the artists produced by the trio: The Association, Byrds, Chad & Jeremy, The Hondells and Tommy Roe.

Usher entered the music business in 1962 when he began writing songs with Brian Wilson, leader of The Beach Boys. Between them, they turned out such hits — and million sellers — as "409", the song that started the hot rod music craze; "In My Room", and dozens of other Beach Boy songs.

Usher, a prolific songwriter, has had nearly 50 of his songs recorded for motion pictures and is also the writer of "Don't Give In To Him", the latest Union Gap hit. In addition, he's produced recordings for The Byrds, Simon & Garfunkel, The Hondells and Chad & Jeremy.

Boettcher was responsible for the production of such million-sellers as The Association's, "Along Comes Mary" and "Cherish". He was also co-producer of Tommy Roe's million-selling, "Sweet Pea".

Usher, Boettcher and Olsen were also the first producers to use 16 track recording with Chad & Jeremy, Sagittarius and The Millennium. The three also introduced the Moog Synthesizer to Columbia Records with their production of "The Notorious Byrd Broth-

(Con't on Page 39)



Bud Fraser (center) with the creative team (from left) of Boettcher, Olsen, Usher (seated) and Licata, Forward's national sales manager.

Hendrix, Kooper And Jeffery To Schroeder

NEW YORK — Three important talents on the music scene today, Jimi Hendrix, Al Kooper and Michael Jeffery have been signed to long term music publishing agreements by Aaron Schroeder.

Jimi Hendrix, one of the nation's hottest contemporary disk attractions whose best selling LP's feature most of his own compositions, has renewed his pact with Schroeder thru the Arch Music Company. All product coming from Hendrix will be issued through the artist's newly formed company, Bella-Godiva Music (an ASCAP affiliate that clears through Arch Music.) Hendrix is also in the process of involving himself in motion pictures and expects to be on the Broadway Show scene shortly. Schroeder said that Hendrix wanted to renew his agreement because of Schroeder world-wide coverage and the firm's ability to "pro-

(Con't on Page 35)

Transaction, New Foreign Rep Service, Launched In New York

NEW YORK — Transaction Music, Ltd., a New York-based operation set-up to represent overseas disk and publishing firms in the acquisition of American product on an independent basis, has been established.

Mildred Fields is ending a four-year association with Transglobal Music, Ltd., to join the new operation as acquisition manager.

Bob Casper, 1780 Broadway, has been retained as attorney for the firm, and negotiations have begun with several potential European subscribers, announcements of which will follow finalization of agreements. Plans are also under way for a trip abroad to complete a world-wide roster of clients.

An overflow of product resulting from fresh sources of records and copyrights not being fully assimilated gave rise to Miss Fields' decision to structure the new, independent gateway abroad. She feels this augmented flow of untapped product has created a vital need for an agency to supply the demand.

"Optimum results from foreign licensing cannot be achieved without a channel of communication such as Transaction," says Miss Fields, "and we intend to effect this by a deep understanding of each overseas market, its changes and trends both economically and musically."

"Transaction will serve its clients not only as an international liaison, but as a creative arm," she notes.

While the firm will function specifically to represent the overseas company, it will also serve American licensors in his foreign deals by eliminating for him—at no fee—costly cables, trans-oceanic phone calls and shipment of sample product abroad. "Sort of a backyard pipeline," says Miss Fields. "We are also hopeful of a stimulating alliance with stateside

representatives of foreign companies by providing this added link to both licensor and licensee."

"Subscribers to Transaction must be very selectively chosen," she comments, "mindful not only of those overseas companies who are most interested in American repertoire, but of those who are flexible to industry growth and change and aggressive enough to get the most mileage out of the licensed product."

"In short, it is our aim to promote more mutually profitable means of overseas representation and to accelerate the flow of product both ways."

CBS Electronic Systems Improve TV's Picture & Sound Qualities

WASHINGTON, D.C.—CBS Laboratories will begin producing and marketing two electronic systems for the world-wide broadcasting industry to improve sound and images on home television sets.

The systems, which operate independently and incorporate several advances in solid-state electronics, were shown for the first time last week at the National Association of Broadcasters Convention.

The sound system—called a Dynamic Presence Equalizer—enhances sound signals as they are transmitted to home television and radio sets to eliminate frequency distortion and maintain sound clarity. It will be marketed for less than \$1,000.

The new Image Enhancer system employs techniques used in high-resolution space photography to sharpen television signals automatically as they are transmitted to home television sets. It will market for approximately \$3,500.

Both systems will be produced and marketed on an international basis by CBS Laboratories professional products department. First deliveries of each system are expected this year, according to Dr. Stafford L. Hopwood, Jr., vice president for business development and professional products.

Initial markets will include the more than 10,000 commercial and educational television and radio broad-

Mercury Sponsoring West Coast Tour Of Rock Acts In 14 Cities

CHICAGO — Mercury Records is taking a flock of its rock acts on the road for a 14-city concert tour centered on the west coast.

Purpose of the promotional tour, known as Mercury's Flying Bear Medicine Show, is threefold, according to tour coordinator Mike Slobin. First, it gives fans the opportunity to see top recording acts at a minimal price. Second, it offers the Mercury family labels (Mercury, Philips, Smash, Fontana, Limelight) the opportunity to expose its talent and to promote its product in the cities involved.

And third, provides recording acts exposure aiding them in building their own careers.

Since early February, Slobin and his San Francisco staff have been busy putting together all the details for the concert tour, which kicks off April 11 at the University of Southern California in Los Angeles. Of the 14 shows, 11 will be at colleges and universities while the remaining three will be tied in through radio stations.

As an example of the deal rock fans will be getting, all tickets for the U.S.C. Show will be \$1.00 each. Two shows will be held at 10,000 capacity Cromwell Field with such acts as the Sir Douglas Quintet (Smash), Buddy Miles Express (Mercury), Group Therapy (Philips) McCoys (Mercury) and Harvey Mandel (Philips), participating. The average price to fans per concert on tour will be \$2.00, with at least 5 and as many as 8 acts performing in any one show. Other groups involved include the Shades of Joy (Fontana), Linn County (Mercury), Tongue and Groove (Fontana) and The Fifty Foot Hose (Limelight).

"Through this unique concept we as a company are displaying our good faith in the acts that record for us," said Mercury president Irving Green, who came up with the original idea for the package tour. "We are giving our groups the opportunity to expose their musical talents and at the same time are allowing the young people to witness a top concert at a nominal price."

Slobin, who has set up a tour office at 365 Corbett Avenue in San Francisco, has a full time staff consisting of Harriet Start, company manager; Mark Dorinson, equipment manager; Nancy Conkle, graphic artists and secretaries and Chan Laughlin advance man.

Dates set so far are 4/11, University of Southern California University Park; 4/12, San Diego State College; 4/13, Ice Palace, Las Vegas Nevada; 4/17, University of California at Irvine; 4/18, California Polytechnic College at Pomona; 4/19, Sound Factory Sacramento, California; 4/20, College of Marin, Kentfield.

Also Diablo Valley College, Pleasant Field California; 4/25, Civic Memorial Auditorium, Bakers Field California; 4/26, Antelope Valley College, Lancaster California; 4/27, San Fernando (California) Valley State College; 5/2, College of San Mateo (California); 5/3 University of the Pacific Stockton California; 5/4, Sierra College, Rocklin California.

Oscar Cast For Sinatra, Feliciano and Franklin

HOLLYWOOD — Aretha Franklin, Frank Sinatra and Jose Feliciano are three of the potent record acts who have reportedly joined the 41st Annual Academy of Motion Picture Arts and Sciences show to perform Oscar nominated songs on the telecast set for April 14th.

Artists and songs scheduled for the show include Frank Sinatra ("Star"), Jose Feliciano ("Windmills of Your Mind"), Aretha Franklin ("Funny Girl"), Abbey Lincoln ("For the Love of Ivy"), Juliet Prowse will be featured in a production number of the fifth song, the title tune from "Chitty Chitty Bang Bang."

Worldwide Distribs Chi-Branch Burns

CHICAGO — Worldwide Record Distributors, Dot's Chicago branch was destroyed in an electrical fire last Tuesday (25). The firm, located at 1140 W. Washington Blvd., reported all stock lost in the blaze which completely demolished the building.

According to branch manager Al Avers, the company is now seeking new quarters.

Kaempfert Adds Two To Decca Gold Hoard

NEW YORK — The RIAA has certified two Bert Kaempfert albums as having passed the one million dollar sales mark. The LP's, both on Decca, are "Wonderland By Night" and "Bert Kaempfert's Greatest Hits." The multi-talented composer/arranger/conductor/recording artist already holds a gold disk for his "Blue Midnight" album, certified last year.

Decca has just issued "The Best Of Bert Kaempfert," a deluxe, two-record set.

Hill To Col. A&R

NEW YORK — John Hill is the latest addition to the expanding Columbia Records A&R staff, according to A&R vice president Jack Gold. Reporting to East Coast A&R head Jimmy Wisner, Hill will be producing pop dates with such artists as Donald Wilson and Neon. He will also be recording for the label in his own right.

For the last two years, Hill has been a staff writer with April/Blackwood Music and has also been producing for Daylight Productions, an A/B subsid. Among the artists he's cut are Susan Christie, Bill Soden and Margo Guryan, as well as the soon-to-be-released Donald Wilson single on Columbia. "Abraham, Martin and John."



John Hill

The Hit Sound of Atlantic!

PERCY SLEDGE

“Any Day Now”

Atlantic # 2616

Produced by QUIN IVY & MARLIN GREENE



THE SWEET INSPIRATIONS

“Crying In The Rain”

Atlantic #2620

Produced by TOM DOWD



New Additions To Radio Playlists

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

WLS — Chicago

Gitarzan — Ray Stevens — Monument
Boxer — Simon & Garfunkel — Col.
Pinball Wizard — Who — Decca
Stand — Sly & Family Stone — Epic
Earth Angel — Vogues — Reprise
The Way It Used To Be — Humperdinck
— Parrott
Always Keep Me In Your Heart — 4 Aces
— Radnor



NEWLEY'S NEWLY-RELEASED LP, the original soundtrack album on Kapp Records of **Anthony Newley's** Universal starrer, "Can Heironymus Merkin Ever Forget Mercy Humppe And Find True Happiness?", gave rise to a recent party at the Universal City lot in Los Angeles. On hand for the gathering, which was preceded by a screening of the motion picture, were **Cash Box** vice president Marty Ostrow (l.) and George Albert (r.), president and publisher, who flank actor-singer Newley.

Cash Box Charts Are Where Its At!

THIS MAGIC MOMENT

JAY & THE AMERICANS
.....UNITED ARTISTS
Rumbalero Music, Inc.
Progressive Music Pub. Co.
Quintet Music
Tredlew Music

YOU GAVE ME A MOUNTAIN
FRANKIE LAINE.....ABC
JOHNNY BUSH.....STOP
Noma Music, Inc.
Mojave Music, Inc.
Elvis Presley Music, Inc.

JOHNNY ONE TIME
BRENDA LEE.....DECCA
Hill & Range Songs, Inc.
Blue Crest Music, Inc.

A LOVERS QUESTION
OTIS REDDING.....ATCO
Progressive Music
Eden Music

MEMORIES
ELVIS PRESLEY.....RCA
Gladys Music, Inc.

CHARRO
ELVIS PRESLEY.....RCA
Gladys Music, Inc.

THE CONSPIRACY OF
HOMER JONES
DALLAS FRAZIER.....CAPITOL
Hill & Range Songs, Inc.
Blue Crest Music, Inc.

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

WMCA — New York City

Stand — Sly & Family Stone — Epic
Time Is Tight — Booker T & MG's — Stax
New Babe, Since I Found You — Invictas
— Rama
The Letter — Arbors — Date
Boxer — Simon & Garfunkel — Col.
Buying A Book — Joe Tex — Dial
Gitarzan — Ray Stevens — Monument
Love — Mercy — Sundi Records
Chokin' Kind — Joe Simon — Sound-
stage 7

WABC — New York City

Only The Strong Survive — J. Butler —
Mercury
Don't Give In To Him — G. Puckett —
Col.
Hair — Cowsills — MGM
Try A Little Tenderness — 3 Dog Night
— Dunhill
First of May — Bee Gees — Atco

KHJ — Hollywood

Boxer — Simon & Garfunkel — Col.
Chokin' Kind — Joe Simon — Sound-
Stage 7
Pinball Wizard — Who — Decca
Love — Mercy — Sundi
I Was A Boy — Billy Shields — Harbour
Hair — Cowsills — MGM

KIMN — Denver

Where Do You Go To—Peter Sarstedt
—World Pacific
It's Only Love—B.J. Thomas—Scepter
Nothing But A Heartache—Flirtations—
Deram
Badge—Cream—Atco
Sorry Suzanne—Hollies—Epic
Snatching It Back—Clarence Carter—
Atlantic
Boxer—Simon & Garfunkel—Col.
River Is Wide—Grassroots—Dunhill

KRLA — Pasadena, Cal.

Boxer—Simon & Garfunkel—Col.
25 Miles—Edwin Starr—Gordy
Don't Give In To Him—Puckett—Col.
Gimme Good Lovin—Crazy Elephant
—Bell
Hawaii Five-O—Ventures—Liberty
More Today Than Yesterday—Spiral
Starecase—Col.
Badge—Cream—Atco
If This Is Love—From Campbell Gal-
veston LP—Cap.

KFRC — San Francisco

It's Your Thing—Isley Bros.—T-Neck
Boxer/Baby Driver—Simon & Garfunkel
—Col.
These Eyes—Guess Who—RCA
Chokin' Kind—Joe Simon—Soundstage 7
River Is Wide—Grass Roots—Dunhill

KJR — Seattle

In The Bad, Bad Old Days—Founda-
tions—Uni
It's Only Love—B.J. Thomas—Scepter
Way It Used To Be—Humperdinck—
Parrot
To Know You—Vinton—Epic
Sidewalks Of The Ghetto—Eternity's
Children—Tower
Happy Heart—A. Williams—Col.
These Eyes—Guess Who—RCA
Sweet Cherry Wine—T. James—Rou-
lette

KLIF — Dallas

Seattle—Perry Como—RCA
Carolina On My Mind—James Taylor
—Apple
Love—Mercy—Sundi
Any Day Now—Percy Sledge—Atlantic
In The Bad Old Days—Foundations—
Uni.
Love Is Strange—Buddy Holly—Coral
Atlantis—Donovan—Epic

CKLW — Detroit

Boxer — Simon & Garfunkel — Col.
To Know You — B. Vinton — Epic
Honey Love — Martha & Vandellas —
Gordy
Just A Little Bit — Little Milton —
Checker
The Way It Used To Be — Humperdinck
— Parrot
River Is Wide — Grass Roots — Dunhill
Born On Bayou — Creedence Cleerwater
— Fantasy
Heather Honey — From Tommy Roe
Dizzy LP — ABC

WRKO — Boston

It's Your Thing — Isley Bros. — T Neck
The Way It Used To Be — Humperdinck
— Parrot
I Was A Boy (When You Needed A Man)
— Billy Shields — Harbor
Turn Around And Love You — Rita
Coolidge — Pepper
Wishful Sinful — Doors — Elektra
Time Is Tight — Booker T & MG's

WIBG — Philadelphia

Time Is Tight — Booker T & MG's
— Stax
Love — Mercy — Sundi Records
Chokin' Kind — Joe Simon — Sound-
stage 7

WDGY — Minneapolis

Hair — Cowsills — MGM
Do Your Thing — Watts 103 St. Band
— WB
No Not Much — Vogues — Reprise
25 Miles — E. Starr — Gordy
Bro. Love's — Neil Diamond — Uni
Gimme, Gimme — Crazy Elephant —
Bell
Time Is Tight — Booker T & MG's — Stax

WIXY — Cleveland

Boxer — Simon & Garfunkel — Col.
Paxton Quigley's Had The Course —
Chad & Jeremy — Col.
Rhythm of Rain — Gary Lewis — Lib.
Singing My Song — T. Wynette — Epic
Ice Cream Song — Dynamics — Cotillion
Honey Love — Martha & Van — Gordy
Baby I'm Thinking Of You — Billy Jo
Royal — Col.
Pinball Wizard — Who — Decca
Led Zeppelin LP — Atco

WKNR — Detroit

Boxer—Simon & Garfunkel—Columbia
Time Is Tight—Booker T & MG's—Stax
These Eyes—Guess Who—RCA
More Than Yesterday—Spiral Starecase—
Col.
It's Only Love—B.J. Thomas—Scepter
Sorry Suzanne—Hollies—Epic

WCAO — BALTIMORE

River Is Wide—Grass Roots—Dunhill
Back In USSR—Chubby Checker—
Buddah
Honey Love—Martha & Vandell.—Gordy
Mr. Walker It's All Over—Billy Jo Spears
—Cap.
Love Is Strange—Buddy Holly—Coral
Lollipop—Penny Candy Machine—
Strobe
Atlantis—Donovan—Epic
In The Still Of The Night—Paul Anka
—RCA
Saucelito—Al Martino—Capitol
I Was A Boy—Billy Shields—Harbour

KQV — Pittsburgh

Sorry Suzanne—Hollies—Epic
Stand—Sly & Family Stone—Epic
Gitarzan—Ray Stevens—Monument
Chokin' Kind—Joe Simon—Soundstage 7
Earth Angel—Vogues—Reprise
When He Touches Me—Peaches & Herb
—Date

WAYS — Charlotte

The Composer—Supremes—Motown
Rock Me—Steppenwolf—Dunhill
River Is Wide—Grass Roots—Dunhill
Happy Heart—Andy Williams—Col.
Boxer—Simon & Garfunkel—Col.
Chokin' Kind—Joe Simon—Soundstage 7
Pinball Wizard—Who—Decca
Love—Mercy—Sundi
I Was A Boy—Billy Shields—Harbour
Hair—Cowsills—MGM

WTIX — New Orleans

Any Day Now — Percy Sledge — Atl.
Mini Skirt Mini — W. Pickett — Atl.
July You Are A Woman — P. Boone —
Tetra.
I Can Hear Music — Beach Boys — Cap
You Are The Circus — Sea & Shells —
Cotillion
You Better Go — Nancy Wilson — Cap
River Is Wide — Grass Roots — Dunhill

KXOK — St. Louis

Boxer — Simon & Garfunkel — Col.
I Can Hear Music — Beach Boys — Cap.
My Way — Sinatra — Reprise
Mini-Skirt — Wilson Pickett — Atl.
The Way It Used To Be — Humperdinck
— Parrot
River Is Wide — Grass Roots — Dunhill
It's Only Love — B. J. Thomas — Scepter

WEAM — Washington, D.C.

Back In USSR — Chubby Checker —
Buddah
Is It Something You Got — Tyrone Davis
— Dakar
Hawaii Five-O — Ventures — Liberty
To Know You — Vinton — Epic
Playgirl — Prophets — Kapp
Nothing But Heartache — Flirtations —
Deram
Who Do You Love — Quicksilver LP —
Capitol
These Eyes — Guess Who — RCA

WDRC — Hartford

Chokin' Kind — Joe Simon — Stage 7
In Bad Old Days — Foundations — Uni
Mercy — Ohio Express — Buddah
Wishful, Sinful — Doors — Elektra
To Know You — Vinton — Epic
In The Still Of Night — Anka — RCA
I Love My Baby — Archie Bell — Atco
My Way — F. Sinatra — Reprise

WFIL — Philadelphia

Hair — Cowsills — MGM
Love Can Make You Happy — The Mercy
— Sundi Records
Will You Be Staying After Sunday —
Peppermint Rainbow — Decca
Chokin' Kind — Joe Simon — Sound-
stage 7
It's Only Love — B. J. Thomas — Scepter
Hawaii Five-O — Ventures — Liberty
My Way — F. Sinatra — Reprise
Oh, Wow! — Panic Buttons — Gamble

WQXI — Atlanta

Morning Girl — Neon Philharmonic — WE
You Are Circus — C & Shells — Cotillion
I Don't Want Nobody To Give Me Nothin'
— James Brown — King
Cissy Strut — Meters — Jubilee
Boxer — Simon & Garfunkel — Col.
Pinball Wizard — Who — Decca

KILT — Houston

Boxer — Simon & Garfunkel — Col.
I Just Can't Help Believing — Bobby
Doyle — WB
Gitarzan — Ray Stevens — Monument
Atlantis — Donovan — Epic
Do Your Thing — 103 St. Watts Band
— WB
Truck Stop — Jerry Smith — ABC
You Don't Need Me — Karen Rondell
— Col.
When You Dance — Jay & Americans
— UA
I Turn Around And Love You — Rita
Coolidge — Pepper
Happy Trails LP — Quicksilver Messen-
— Cap.
Post Card LP — Mary Hopkin — Apple

WQAM — Miami

Mercy — Ohio Express — Buddah
Sweet Cherry Wine — T. James —
Roulette
I Was A Boy — Billy Shields — Harbor
Playgirl — Prophets — Kapp
My Way — F. Sinatra — Reprise
Don't Give In To Him — G. Puckett
— Col.
Boxer — Simon & Garfunkel — Col.
Gitarzan — Ray Stevens — Monument

**Frankie Laine.
He gave you a mountain
with his single.**

**Now reach for
the summit.**



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**You Gave Me A Mountain
ABCs-682**

Vital Statistics

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

°New To The Top 100

#1
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

#2
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

#3
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

#4
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 Itch I Wind Up Scratching You

#5
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

#6
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

#7
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

#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
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

#10
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

#11
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

#12
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

#13
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

#14
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

#15
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 Sahrn
FLIP: I Wanna Be Your Momma Again

#16
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

#17
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

#18
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)

#19
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

#20
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

#21
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

#22
BROTHER LOVES 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

#23
HAIR (3:28)
Cowsills-MGM 14026
1350 Ave. of the Americas, NYC.
PROD: Bill & Bob Cowsill
9255 Sunset Blvd. L.A. Calif.
PUB: United Artists BMI 729 7th Av. NYC.
WRITERS: Rado-Raggi-MacDermot
FLIP: What Is Happy

#24
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

#25
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

#26
I CAN HEAR MUSIC (2:38)
Beach Boys-Capitol 2432
1750 N Vine, L.A. Calif.
PROD: Carl Wilson c/o Capitol
PUB: Trio BMI 1619 Bway, NYC.
WRITERS: Ellie Greenwich-Phil Spector-Jeff Barry FLIP: All I Want To Do

#27
THE LETTER (3:15)
Arbors-Date 1638
51 West 52 Street, NYC
PROD: Roy Gicali-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

#28
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

#29
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

#30
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

#31
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

#32
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

#33
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-Argerio
(English Lyrics) Cook-Greenway
ARR: Mike Vickers FLIP: A Good Thing Going

#34
GIMMIE, GIMMIE GOOD LOVIN' (2:00)
Crazy Elephant-Bell 763
1776 Bway, NYC
PROD: J. Levine-A. Resnick for Kasnetz Katz 200 W. 57th 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

#35
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

#36
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

#37
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

#38
MEMORIES (3:04)
Elvis Presley-RCA 8044
1133 Ave. of the Americas, NYC.
PUB: Gladys ASCAP 1619 Bway, NYC.
WRITERS: Strange-Davis FLIP: Charro

#39
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. Cal.
WRITERS: Chas. Wright & Associates.
FLIP: A Dance, A Kiss And A Song

#40
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

#41
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 Wolfoik
ARR: Willie Henderson FLIP: Undying Love

#42
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

#43
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

#44
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

#45
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

#46
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

#47
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

#48
NO NOT MUCH (2:45)
Vogues-Repulse 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

#49
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

#50
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-Stevie Cropper
FLIP: Johnny I Love You

#51
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

#52
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

#53
LONG GREEN (2:48)
Fireballs-Alco 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

#54
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. Cal.
WRITERS: Linda & Keith Colley
FLIP: Patricia Ann

#55
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

#56
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

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^oNew To The Top 100

#57
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

#58^o
GITARZAN (2:59)
Ray Stevens-Monument 1131
530 W. Main St. Hendersonville, Tenn.
PROD: Fred Foster-Ray Stevens-Jim Malloy
c/o Monument
PUB: Ahab BMI 114 Lincoln Ct. Nashville, Tenn.
WRITERS: Ray Stevens-Bill Everett
ARR: R. Stevens
FLIP: Baggy Bagpipes-That's My Bag

#59
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

#60^o
THE BOXER (5:10)
Simon & Garfunkel Columbia 44785
51 West 52 Street, NYC.
PROD: Simon-Garfunkel-Halle c/o Columbia
PUB: Charing Cross BMI 40 E 54 St. NYC.
WRITER: P. Simon FLIP: Baby Driver

#61
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

#62
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

#63
MY WAY (4:35)
Frank Sinatra-Reprise 0817
4000 Warner Blvd. Burbank, Calif.
PROD: Don Costa 8961 Sunset Blvd. L.A. Cal.
PUB: Spanka BMI 200 W 57 St. NYC.
Don C BMI c/o Lee Colton
9777 Wilshire Blvd. L.A. Cal.
WRITERS: Anka-Francois-Revaux
ARR: Don Costa FLIP: Blue Lace

#64
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

#65
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

#66
DAY AFTER DAY (2:20)
Shango-A&M 1014
1414 N. La Brea, Hollywood, Calif.
PROD: Jerry Rippelle c/o A&M
PUB: Goombay-Irving BMI c/o A&M
WRITERS: Margo Lin-Rippelle-Reynolds
FLIP: Mescalito

#67
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 P.O. BX 153, Roslyn, NY.
WRITER: A. Jones ARR: Thomas Kaye
FLIP: No I Don't Know Her

#68
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.
WRITERS: B. Gaudio-J. Holmes ARR: B. Gaudio
FLIP: Something's On Her Mind

#69^o
PINBALL WIZARD (2:55)
The Who-Decca 732465
445 Park Ave, NYC.
PROD: Baron Lambert
58 Old Compton St. London 1, England.
PUB: Track BMI 200 W 57 St. NYC.
WRITER: Peter Townhend FLIP: Dogs Part Two

#70
ICE CREAM SONG (3:15)
Dynamics-Cotillion 44021
1841 Bway, NYC.
PROD: Tommy Cogbill c/o Atlantic
PUB: Dleif BMI
c/o Theodore White 1721 Field St. Det. Mich.
Cotillion BMI 1841 Bway, NYC.
WRITER: Ronnie Shannon FLIP: The Love That I Need

#71
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

#72^o
GOOD TIMES, BAD TIMES (2:43)
Led Zeppelin-Atlantic 2613
1841 Bway, NYC.
PROD: Jimmy Page c/o Led Zeppelin
London, England
PUB: Superhype ASCAP
c/o Steingarten Wedeen Weiss 444 Mad. Av. NYC.
WRITERS: Page-Jones-Bonham
FLIP: Communication Breakdown

#73^o
BADGE (2:43)
Cream-Atco 6668
1841 Broadway, NYC.
PROD: Felix Pappalardi by Arr.
W/Robert Stigwood 6 MacDougal St. NYC.
PUB: Casserole BMI 1841 Bway, NYC.
WRITER: Eric Clapton FLIP: What A Bringdown

#74
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

#75
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?

#76
I DON'T WANT NOBODY TO GIVE ME NOTHING (3:05)
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)

#77^o
RIVER IS WIDE (2:30)
Grass Roots-Dunhill 4187
449 S. Beverly Dr. Bev. Hills, Calif.
PROD: S. Barri c/o Dunhill
PUB: Saturday BMI 1841 Bway, NYC.
WRITERS: B. Knight-E. Admire
ARR: J. Haskell FLIP: You Gotta Live For Love

#78
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

#79
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

#80
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

#81
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

#82
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 Gusman BMI
215 S. L'Clene Blvd. Beverly Hills, Cal.
WRITER: Jorge Ben ARR: H. Alpert-Shorty Rogers
FLIP: Treasure Of San Miguel

#83
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. Cal.
WRITER: P. Sarstedt ARR: Ian Greene
FLIP: Morning Mountain

#84^o
HAPPY HEART (3:20)
Petula Clark-Warner Bros/7 Arts 7275
4000 Warner Blvd. Burbank, Calif.
PROD: S. Burke c/o Warner Bros/7 Arts
PUB: Miller ASCAP 1350 6th Ave, NYC.
WRITERS: Rae-Last ARR: E. Freeman
FLIP: Love-Is The Only Thing

#85^o
LOVE IS ALL I HAVE TO GIVE (4:13)
Checkmates LTD. — A&M 1039
1416 N. La Brea, H'wood, Calif.
PROD: P. Spector 9130 Sunset Blvd. H'wood, Cal.
PUB: Irving BMI c/o A&M
WRITERS: P. Spector-B. Stevens
ARR: P. Bitkin Jr. FLIP: Never Should Have Lied

#86^o
HAPPY HEART (3:12)
Andy Williams-Columbia 44818
51 West 52 Street, NYC.
PROD: Jerry Fuller c/o Columbia
PUB: Miller ASCAP 1350 Av of the Americas, NYC.
WRITERS: J. Rae-J. Last ARR: Al Capps
FLIP: Our Last Goodbye

#87^o
FOOLISH FOOL (3:19)
Dee Dee Warwick — Mercury 72880
35 E. Wacker Dr., Chicago, Ill.
PROD: Ed Townsend c/o Chappell
PUB: Chappell ASCAP 609 5th Ave., NYC.
WRITER: E. Townsend ARR: Rene Hall
FLIP: Thank God

#88^o
LOVE (CAN MAKE YOU HAPPY) (3:19)
Mercy-Sundi 6811
c/o Jamie 919 N Broad St. Phila, Pa.
PROD: Gil Cabot Entrp. P.O. BX 7229 Tampa, Fla.
PUB: Rendezvous/Tobac BMI & Dandalion BMI
919 N Broad Street, Phila, Pa.
WRITER: J. Sigler Jr. FLIP: Fire Ball

#89
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: Yaw'll

#90
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. Cal.
WRITER: J. Gomme ARR: Al Capps
FLIP: Mr. Memory

#91
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

#92^o
YOU CAME, YOU SAW, YOU CONQUERED (3:54)
Ronettes — A&M 1040
1416 N. La Brea, H'wood, Calif.
PROD: P. Spector 9130 Sunset Blvd. H'wood, Cal.
PUB: Irving & Gill Bern BMI c/o A&M
WRITERS: P. Spector-T. Wine — I. Levine
ARR: P. Botkin Jr. FLIP: Oh, I Love You

#93^o
THESE EYES (3:45)
Guess Who-RCA 0102
1133 Ave of the Americas, NYC.
PROD: Jack Richardson c/o Nimbus 9
Bahamas Ltd. P.O. BX 566 Freeport Grand Bahama
PUB: Dunbar BMI 1133 Ave of the Americas, NYC.
WRITERS: Bachman-Cummings
FLIP: Lightfoot

#94
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. Zardins
200 West 57 Street, NYC.
WRITER: P. Upton ARR: Al Capps
FLIP: Broken-Hearted Man

#95^o
JULY YOU'RE A WOMAN (3:01)
Pat Boone-Tetragrammaton 1516
359 N. Canon Dr. Beverly Hills, Calif.
PROD: J. Yester-Yanovsky c/o Tetragrammaton
PUB: Great Montana BMI
6922 H'wood Blvd. H'wood, Calif.
WRITER: J. Stewart FLIP: Break My Mind

#96
IT'S A GROOVY WORLD (3:18)
Unifics-Kapp 985
445 Park Ave, NYC.
PROD: Guy Draper, Guydra 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

#97
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)

#98^o
BACK IN THE U.S.S.R. (2:52)
Chubby Checker-Buddah 100
1650 Bway, NYC.
PROD: John Madera Entrp.
250 S. Broad St. Phila, Pa.
PUB: MacLen BMI 1780 Bway, NYC.
WRITERS: Lennon-McCartney
ARR: Tom Sellers FLIP: Windy Cream

#99^o
SOUL PRIDE (2:10)
James Brown-King 6222
1540 Brewster Ave, Cinn. Ohio.
PUB: Golo BMI (same address)
WRITERS: J. Brown-A. Ellis
FLIP: Soul Pride Pt. 2

#100^o
GRAZIN' IN THE GRASS (2:56)
Friends Of Distinction-RCA 0107
1133 Ave of the Americas, NYC.
PROD: John Florez c/o RCA
6363 Sunset Blvd. L.A. Calif.
PUB: Chisa BMI 9155 Sunset Blvd. L.A. Calif.
WRITER: Philemon Hou ARR: Ray Cork, Jr.
FLIP: I Really Hope You Do

ATTENTION !

Due to Holiday Friday,
April 4 (Good Friday)

The Deadline for all
advertising copy will be
Wednesday, April 2.
Please adjust your ad
Schedules.





"STAND!" 5-10450

by Sly & The Family Stone,
is a song about getting up
and going out and discovering
who you are. So if you're
sitting around, uptight about
what's going on around you,
STAND!, you've been sitting
much too long.

"STAND!" A new single by
Sly & The Family Stone, from
STAND!, the new Sly album.
New music from the
incredible and unpredictable
Sly & The Family Stone.

On  Records

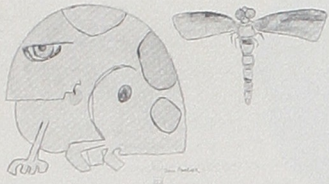
DIRECTION: DAVID KAPRALIK



CashBox Record Ramblings

NEW YORK

Conceptual Art



Courtesy of **Diane Gardiner** of Rogers, Cowan & Brenner, we present the West Coast version of conceptual art. After you are through devouring the information in the rest of the book, you can cut out the drawing above and the explanation that follows and place it in a place of easy reference. In Diane's words:

"On the days when everything is going well, you can pretend that you are the frog — the world is your dragon-fly. When you feel rotten, the situation is the opposite.

"Perhaps there will be days when you do not wish to project personally into the picture. Then you may imagine that the frog and the dragonfly are other people in other situations.

"You have won the game when you find yourself believing that the dragonfly is about to eat the toad. . ."

Thank you, Diane.

VIEW FROM BROADWAY — **Tim Hardin** back into the Cafe Au Go Go today (31), on the heels of two new

LPs. MGM has issued "Tim Hardin 4," a collection of old tracks, while Columbia has the new "Suite For Susan & Damion." **Chambers Brothers**, back from Europe, headline the Fillmore, April 4 & 5. **Man**, skedded for the Scene this week, will not appear til a later date. **Jerry Jeff Walker** returns to the Bitter End on Apr. 2. . . **Palisades Park** opens April 6. . .

Ex-CB staffer **Allan Dale** freelancing the Eastern Scenes column for TV/ Movie Backstage and the New York News Report in the Baltimore Folk Forum. News and other accessories can be sent to 460 Lafayette St., N.Y.C.

Although the Jazz series at the Fillmore has been cancelled, jazz is still alive and well at the **Scene** on Sunday afternoons, in co-operation with Jazz Interactions. Instead of bemoaning the death of jazz, come live with it.

Art Wayne, now writing for Fusion,

called to let us know about the latest hits out of the Alouette compound, which include "Gimme Gimme Good Lovin'" by the Crazy Elephant, "Good Weather Machine" by Charlotte Russe, "Dance To The Rhythm Of Love" by Patti La Belle and the Blue Belles, "Mercy" by the Ohio Express, "Hurting Each Other" by Ruby & the Romantics and "Welcome Back" by Patti Drew.

"Under Branches," the next **Association** single from Warner Bros., marks **Jules Alexander's** first contribution to the group since he rejoined it last month. The deck will run 4 min. and 25 sec (longest Association deck yet) and was co-written by **Skip Carmel**. Group walked off the Sullivan show recently because they weren't allowed to perform the tune. We heard it in concert and think it's aimed for the top.

Jefferson airplane bassist **Jack Casady** finally getting some of the recognition he deserves. He was named best pop bass player in the Jazz & Pop Magazine Poll.

Picks of **Mick Jagger** and **Anita Pallenberg**, shot by **Cecil Beaton**, are from the WB/7A flick, "Performance."

New **Shadow Mann** single to be written by **Tommy James**. . . Ex-Big

Brother members **Peter Albin** and **David Getz** touring Europe as part of **Country Joe & the Fish**. New LP due in May. . . **Lee Salomon**, head of **William Morris' niteclub dept.**, working with recording artists to prepare them for club work. . . **Kama Sutra** releasing (for the third time) "Mir Excursion," by the **Tradewinds**. With a little open-mindedness from AM people, it should hit this time. Great record.

Pete Bennett, while waiting for a new Rolling Stone single, working on the Mick Jagger-produced "Something Better" by **Marianne Faithful**, and the recent #1-in-England deck, "I Paradise Is Half As Nice" by **Amen Corner**, both shaping into hits.

Eddie Deane of **Sunbury/Dunbar** riding with "These Eyes" by **Guess Who** (RCA) and **Nilsson's** "Puppy Song" from **Mary Hopkin's** "Post Card" LP. . . **Academy Award** winner **Estelle Parsons** out with her first single, "Don't Make Waves" b/w "Twenty-Nine Years Of The Single Life," on **Probe Records**. . . **Ed Wright** of U.A. up with his new assistant, **Stu Greenberg**. **Ed** is pushing on **Bobby Womack's** "I Left My Heart

(Cont'n on Page 43)



HOLLYWOOD

Sweet Cream Ladies

Rolling Stone, the bi-weekly news mag dedicated to music and culture (whose current issue on "American Revolution 1969" gets our nod as required reading for parents, professors, national guardsmen and anyone else who cares to be informed) recently did a special on Groupies — described as "the all-purpose girls who pursue the rock and roll stars from dressing room to dressing room and from motel to motel."

It reminded us that way back on Feb. 19, 1966 this column was in the form of an open letter to all practicing or promising love goddesses. Suggesting that musicians were not nearly so fascinating as, let's say, the guys who represent the trade magazines.

Despite what we felt was a persuasive set of arguments we have, to date, received not a single communication from even a middle aged Groupie goddess. We noted, even back in '66, that Groupies were not a "now" phenomenon (we must therefore take issue with Rolling Stone's conclusion that "they are an index of emerging contemporary values in the U.S. explainable in no other way.") It would not surprise us to discover that the minstrel in King Arthur's day

enjoyed more prolific evenings than knights). Incidentally, while we were growing up in the thirties Groupies were known as "bandboxes." In 1935 we recall **Ozzie Nelson** singing "She Left Me for the Leader of a Swing Band," a puzzlement since Nelson was, at the time, a leader of a swing band. **Fred Astaire** sang "I'd Rather Lead a Band" ("If I could be the wealthy owner of a large industry/I'd say 'no, not for me'" etc.) and **Cole Porter** reported "If you're looking to subject her —

anything holding an amplified Fender, Moog synthesizer or paid up card in AF of M.

Rolling Stone included bios with photos of the most compelling and celebrated misguided maidens. At least two looked like future **Sophias, Tuesdays, Ann-Margrets**. Or even "West Coast Girls of the Week."

When will they ever learn? When will they ever learn? First that a musician is, at best, a guy with a special talent (some haven't even that) who most always manages to maintain an unflinching high opinion of himself. Not that we can really blame him. He's been in some big towns. And heard him some big talk. He also observed the girls out front giving him the glad eye.



O.C. Smith



Melody Patterson



Honeyes

become a big band director" and the "debutramps" will swoon for "The Leader of a Big Time Band."

So, as you see, nothing has changed. Except that now there are more musicians than ever. And gals go for

So if he starts to think that he's **Rock Burton** (even though he looks like **Native Diver**) why spoil the illusion?

We're most anxious to hear from any Groupie out there who'd like to

dispute our contention that **EVEN** disk jockies are more worthy of their affections. Neatness and spelling don't count. Just include phone number, photo and dimensions. In a plain brown envelope, please. Incidentally, we play a rather mean banjo.

A doleful obit for **Enrico Banducci's** **Hungry** i, a victim of off color flicks, flesh peddling clubs, flu, weather, parking facilities and the high price of entertainers. **Banducci** noted he was "slightly bitter" over the **Internal Revenue's** padlocking of his new \$400,000 emporium at **Ghiradelli Square** in S. F. — for failure to pay \$23,000 in withholding taxes. The original club (in the N. Beach area) was where we first encountered such talents as the **Kingston Trio**, **Mort Sahl**, **Bill Cosby**, **Lennie Bruce** and **Peter, Paul and Mary**. **Banducci's** success lead to the founding of a half dozen competing coffee bistros. "The talent is playing one against the other," said **Banducci**. "And they're killing the business."

West Coast Girl of the Week — teenager **Melody Patterson** who got her start as "Wrangler Jane" on F Troop when she was barely 15 and is now a fem jock with the **Armed Forces Radio Services**. A native of L.A., **Melody** has been dancing, singing and reading for local plays since she was five. As for men, she likes them "mature, intelligent and understanding of the demands of my career. And let's be honest — how many of these can I find?"

(Cont'n on Page 43)

CHICAGO

Local songster **Jimmy Damon**, pacted by **Decca** a few months back, was feted by the label at a cocktail party in the **Ambassador East Hotel** last Wednesday (26). Occasion marked the release of **Jimmy's** new single, coupling the **Anthony Newley** tune "I'm All I Need" (from the flicker "Heironymus Merkin . . .") with "That's The Way It Was," penned by **Jimmy Webb**. Songster's popularity here in Chicago has risen steadily through his

nightly performances at the popular **Cousins Club**, and his new **Decca** single will no doubt create a similar situation across the country. **Jimmy** is gifted with a great voice, warm personality and all the makings of a big star — and to think, he almost became a dentist! . . . **George Shearing** has been booked into **London House** for three weeks beginning April 15. Room's current headliner is **Brother Jack McDuff**. . . **Little Fort Record Co.**, based in **Waukegon, Ill.**, is readying the first release on its newly formed subsid label, **Ex-Plo**, to be distributed locally by **Summit**. . . **Godfrey Cambridge** and vocalist **Azie Mortimer**

make up the new **Mister Kelly's** bill, opening March 31. . . **Promo man Mike Leventon** is working on **A&M** albums "The Winter Consort" by **Paul Winter**, "The Flying Burrito Bros." and "The Black & White Of It Is Blues" by **Joanne Vent**. . . **Ten Years After**, **Junior Wells** and **Buddy Guy** headline the 4/11-12 bill at the **Kinetic Playground**. . . **Sherman House** patrons are enjoying a rare treat these days — **Peggy Lee**, who's been absent from this area for much too long a time, opened in the hotel's **College Inn** last week. . . **Audio Fidelity's Lee Brooks** is reporting some nice action in the midwest with the current **Bev-**

erly Wright LP "Grass Doesn't Grow As High As The Tree" and "The Sacred Mushroom" (**Parallax**). . . **Happy Birthday** to recordbiz photog **Joe Gino** of **United Photographers**, who's celebratin' this week! . . . **The Platters** are scheduled for another tour of **Japan** April 8-25. . . Among newies happening out at **United Record Dist.** are the latest **Alvin Cash** offering "Moanin' An Groanin'" (**Toddlin Town**), "You Are The Circus" by **Sea & The Shells** (**Cotillion**) and "Now I Know" by **The Mandells** (**Trans World Sound**). **Vikki Carr** is scheduled for an upcoming engagement in the **Empire Room** of the **Palmer House**.



**LITTLE BO-PEEP
LOST HER BOOGIE
AND DIDN'T KNOW
WHERE TO FIND IT
LEFT IT ALONE
AND GOT ON THE PHONE
AND SAID
"TIME WAS"
IS THE ANSWER BABY!
CANNED HEAT'S NEW SINGLE
(TIME WAS #56097)
WILL PUT THE BOOGIE
BACK INTO ANY PEEP!
PRODUCED BY: SKIP TAYLOR & CANNED HEAT**



Liberty Records
Entertainment from
Transamerica Corporation



Looking Ahead

1 BUYING A BOOK (Tree — BMI) Joe Tex (Dial 4090)	14 MORNING GIRL (Acuff-Rose — BMI) Neon Philharmonic (Warner Bros./7 Arts 7261)	27 LAS COSAS (Gil/Pecos — BMI) Rene & Rene (White Whale 298)	39 NEVER GONNA LET HIM KNOW (Green Light — BMI) Debbie Taylor (GWP 501)
2 TRACKS OF MY TEARS (Jobete — BMI) Aretha Franklin (Atlantic 2603)	15 THEN SHE'S A LOVER (Russell-Cason — ASCAP) Bobby Russell (Eli 90027)	28 SHE'S NOT THERE (Al Gallico — BMI) The Road (Kama Sutra 256)	40 FIRST TRAIN TO CALIFORNIA (Yugoth — BMI) Cryan Shames (Columbia 44759)
3 CISSY STRUT (Marsaint — BMI) Meters (Josie 1005)	16 LILY THE PINK (Felicia — BMI) Irish Rovers (Decca 32444)	29 GOD KNOWS I LOVE YOU (Metric — BMI) Nancy Sinatra (Reprise 0813)	41 TUNESMITH (Johnny Rivers — BMI) The Bards (Parrott 337)
4 WITH PEN IN HAND (Unart — BMI) Vikki Carr (Liberty 56092)	17 WE CAN'T GO ON LIKE THIS (Metric — BMI) Unchained Mynds (Buddah 111)	30 HOME TO YOU (Nina — BMI) Earth Opera (Elektra 45650)	42 DID YOU SEE HER EYES (Unart — BMI) Illusion (Steed 712)
5 YOU ARE THE CIRCUS (Cotillion — BMI) C & The Shells (Cotillion 44024)	18 LOOK WHAT WE HAVE JOINED TOGETHER (Bomac — BMI) Sugar Blues (Bell 766)	31 ANY DAY NOW (Plan Two — ASCAP) Percy Sledge (Atlantic 2616)	43 A LONG WAYS FROM HOME (Cherio/Chisa — BMI) Hugh Masakela (Uni 55116)
6 SOMETHING'S ON HER MIND (Gavadima/Genus — ASCAP) Four Seasons (Philips 40597)	19 CASATSHOK (Al Gallico — BMI) Alexandrow Karazov (Jamie 1372)	32 ALWAYS KEEP ME IN YOUR HEART (MCA — ASCAP) Four Aces (Radnor 301)	44 SABRE DANCE (Leeds — ASCAP) Love Sculpture (Parrott 335)
7 I LEFT MY HEART IN SAN FRANCISCO (General — ASCAP) Bobby Womack (Minit 32059)	20 LOVE IS JUST A FOUR LETTER WORD (Witmark — ASCAP) Joan Baez (Vanguard 35088)	33 NOVEMBER SNOW (Wingate — ASCAP) Rejoice (Dunhill 4176)	45 SHA-LA LOVE (Su-Ma — BMI) Uniques (Paula 320)
8 ONLY YOU (Wildwood I BMI) Bobby Hatfield (Verve 10634)	21 NEW BABE (SINCE I FOUND YOU) (Big Bucks — BMI) Invictas (Rama Rama 7779)	34 CALIFORNIA GIRL (Jack — BMI) Tompall & Glaser Bros. (MGM 14036)	46 AS THE YEARS GO PASSING BY (Lion — BMI) Albert King (Atlantic 2604)
9 EMMARETTA (Ganja — ASCAP) Deep Purple (Tetragrammaton 1519)	22 SWITCH IT ON (Dandelion/James Boy — BMI) Cliff Nobels & Co. (Phil LA Of Soul 324)	35 AFTER THE SMOKE IS GONE (Sherlyn — BMI) Steve Alaimo & Betty Wright (Atco 6659)	47 LOVE THEME FROM "LA STRADA" (MCA — ASCAP) Roger Williams (Kapp 975)
10 BABY MAKE ME FEEL SO GOOD (Camad — BMI) Five Steps & Cubie (Curtom 1936)	23 TURN AROUND & LOVE YOU (Screen Gems/Columbia — BMI) Rita Coolidge (Pepper 443)	36 YESTERDAY I HEARD THE RAIN (Dunbar — BMI) Nino Tempo & April Stevens (Bell 769)	48 "SEATTLE" (Screen Gems/Columbia — BMI) Perry Como (RCA Victor 9722)
11 TELL ME WHY (Inta-Somethin — BMI) Frijid Pink (Parrott 334)	24 I WAS A BOY (WHEN YOU NEEDED A MAN) (Blackwood/Prosody — BMI) Billy Shields (Harbour 304)	37 TRUCK STOP (Papa Joe's Music House — BMI) Jerry Smith (ABC 11162)	49 I STAND ACCUSED (Jalynne/Curtom — BMI) Al Wilson (Soul City 773)
12 LOOK HOMEWARD ANGEL (Vimar — BMI) Velvet Crests (Harbour 303)	25 VIRGINIA GIRL (Jetstar — BMI)	38 CAROLINA IN MY MIND (Apple — ASCAP) James Taylor (Apple 1805)	50 SING A SIMPLE SONG (Daly City — BMI) Sly & Family Stone (Epic 10407)

A new Royal entry's making its debut.
A single

'Nobody Loves You But Me'

By **Billy Joe Royal**

It's positively destined to be
the biggest single he's ever done.

COLUMBIA RECORDS



ROY HAMILTON

**“the
dark
end
of the
street”**

AGP 113



Produced by
CHIPS MOMAN
and
TOMMY COGBILL



Today From Bell Records!

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1776 Broadway, New York, N.Y. 10019



Picks of the Week

MARY HOPKIN (Apple 1806)

Goodbye (2:23) (Maclen, BMI — Lennon, McCartney)

A bit of the "Those Were the Days" flavoring lingers in Mary Hopkin's new cutie. Melodic lilt with a tap-dance track and some powerful instrumental work add solidarity to the sparkling vocal and give it the immediate ear-appeal to break the side for top ten showings. Flip: "Sparrow" (3:10) (Same credits)

SLY & THE FAMILY STONE (Epic 104501)

Stand! (3:06) (Daly City, BMI — Stewart)

A completely new group with each effort, Sly & the Family Stone turn yet another face on the latest. Harmony and lyrics take over the emphasis on this track, replacing the melodic magnetism of "Everyday People" and setting up a dance and/or listen along powerhouse which should have the act climbing back into the breakout spotlight. No flip info supplied.

THE GRASSROOTS (Dunhill 4187)

The River is Wide (2:30) (Saturday, BMI — Knight, Admire)

The Grassroots have shown uncanny ability to come up with material that reached the twilight zone between smash and minor hit so that their selections have an easily recognized memorability plus the freshness of a solid new treatment. Once more, the team's work and choice give them a hearty side with strong top 40 prospects. Flip: "(You Gotta) Live For Love" (2:10) (Trousdale, BMI — Entner, Grill)

THE VOGUES (Reprise)

Earth Angel (2:35)

Talk about oldies being revived, "Earth Angel" is about as far back as a team can go in the rock era — and that's what the Vogues have done for their new side. Penguins' classic is served sweetly with an easy-going charm and just a bit of flair for extra teen impact. Well worked ballad with skyrocket power. Flip info not included.

PETER, PAUL & MARY (Warner Brother-7 Arts)

Day Is Done (3:22) (Pepamar, ASCAP)

The audience sing-along ballad debuted on last week's "Smothers Brothers Show" brings Peter, Paul and Mary back to the singles market with their first outing since "Too Much of Nothing." Live feeling and teen-oriented lyric give this new side a solid programming and sales potential. Flip information not included.

PERCY SLEDGE (Atlantic 2616)

Any Day Now (3:48) (Plan Two, ASCAP — Hilliard, Bacharach)

Performing somewhat differently from the Percy Sledge trademark sound, the artist delivers a dynamite side in this strong revival of the Chuck Jackson oldie. Many pop programmers may be surprised to notice Burt Bacharach's early work, giving this outing the blues and pop spread to light the sales fuse for the new Sledge side. Flip: "The Angels Listened In" (2:31) (Paxwin, BMI — Smith, Faust)

LOS BRAVOS (Parrot 3023)

Dirty Street (2:56) (Cote D'Azur, BMI — Diaz)

Material that might have been incorporated in LP's by the Moody Blues is given an added boost by the electric-charged vocal work of Los Bravos. Excellent ballad with a solid rhythmic undercurrent and magnificent lead give the team a powerful "Bring a Little Lovin'" comeback. Flip: "Two People In Me" (3:14) (Popdraw, ASCAP — Hillman, Curtiss)

NAZZ (SGC 006)

Not Wrong Long (2:20) (Screen Gems/Columbia, BMI — Rundgren)

All the work put into this group proved itself worthwhile in the long run since "Hello It's Me" finally broke through to establish a solid groundwork for the new Nazz single. New track is a pressurized rock effort with just enough progressive additive to put "Not Wrong Long" into contention for both top forty and FM surges. Flip: "Under the Ice" (5:33) (Same credits)

LITTLE MILTON (Checker 1217)

Just A Little Bit (2:20) (Armo, BMI — Thornton, Washington, Bass, Brown)

Oldie selection is set in a new light by Little Milton's outstanding vocal performance and a solid instrumental handling that loads this track with instant blues/pop appeal. The powerhouse offering is sure to gain solid sales and exposure in r&b areas and is a likely pop side. Flip: "Spring" (3:53) (Kirchstein/Conrad, BMI — Banks)

THE FANTASTIC FOUR (Soul 35058)

I Feel Like I'm Falling in Love Again (2:59) (Jobete, BMI — Dean, Weather- spoon, Barnes)

Solid return from the Fantastic Four brings them into the blues/rock picture with the follow-up entry for "I Love You Madly." Team powerhouses its way with a dynamite vocal backed by pounding mid-speed rhythm support. Track is a winner with the power to break open saleswise. Flip: "Pin Point It Down" (2:58) (Jobete, BMI — Gaye, Story, Gordy)

BETTY EVERETT (Uni 55122)

I Can't Say No to You (2:38) (Screen Gems/Columbia, BMI — Stone)

Heavy receptions for this song in Betty Everett's "There'll Come a Time" album have given it a headstart toward gaining the momentum to carry it into the winner's circle. Power-packed performance with a splendid vocal and excellent chorus support to make the ballad a heavy hitting track. Flip: "Better Tomorrow Than Today" (2:33) (Lamaja, BMI — Sullivan)

PEGGY SCOTT (SSS Int'l 767)

Every Little Bit Hurts (3:28) (Jobete, BMI — Cobb)

Often recorded, "Every Little Bit Hurts" has seldom achieved the sheer impact and force that is reached in this rendering by Peggy Scott (of the Peggy & Jojo duo). Brutal vocal splendor and the material's own power make this an instant action side for blues and top forty breaks. No flip information supplied.

Picks of the Week

RUBY WINTERS (Diamond 258)

Just a Dream (2:48) (Ace/Maureen, BMI — Clanton, Matassa)

Jimmy Clanton ballad oldie is redone in a new manner that turns it into a solid soul side with the sheen to spread from blues breakouts into a pop drive. Hearty vocal work is ably supported by some flashy percussion and a splendid string backup. Likely to happen. Flip: "I Don't Want to Hurt Nobody" (2:42) (Papa Don/Wren, BMI — Schroeder, Boyce)

MERRILEE RUSH (AGP 112)

Your Loving Eyes Are Blind (2:13) (Press, BMI — James, Spreen, Carson)

The sultry vocal magnetism of Merrilee Rush is amplified by an extremely fine production on her latest effort. The material echoes slightly in the "Angel of the Morning" manner without being heavily duplicative. Given the same recognizable strength without carbon-copy iteration, the side promises to become a heavy pop hit. Flip: "Everyday Livin' Days" (2:10) (Earl Barton, BMI — Penn, Carson)

THE SANDPIPERS (A&M 1044)

The Wonder Of You (2:38) (Duchess, BMI — Knight)

Right on top of the easybeat oldies, the Sandpipers come up with one of the team's most commercial recent sides in this Ray Peterson revival. Always a splendid sounding group, the newest single adds just the right touch of teen appeal to set sales wheels in motion. Flip: No info given.

THE SWEET INSPIRATIONS (Atlantic 2620)

Crying in the Rain (2:26) (Screen Gems/Columbia, BMI — Greenfield, King)

Vocally, the Sweet Inspirations have got to be one of the strongest teams around; as is amply shown on this excellent side. The production and material are stunning as well. Only rhythmic lift is missing on the superb r&b re-vamping of this oldie; but that is overcome by the sheer performing impact. Flip: "Everyday Will Be Like A Holiday" (2:29) (East, BMI — Jones, Bell)

MARTHA REEVES & THE VANDELLAS (Gordy 7085)

(We've Got) Honey Love (2:36) (Jobete, BMI — Morris, Moy)

Vibrant Motown rock side gives Martha Reeves and the Vandellas renewed blues and pop dance sales impact. Team's sparkling performance and the familiar Detroit sound combine forces again in a strong outing which should see solid discotheque and AM exposure to open sales valves. Flip: "I'm in Love (& I Know It)" (2:25) (Jobete, BMI — Cosby, Dean, Wonder, Weatherspoon)

J.J. JACKSON (Warner Brothers-7 Arts 7276)

But It's Alright (2:55) (Pamelarosa, BMI — Jackson, Tubbs)

The biggest J.J. Jackson hit comes back in this new W-7 issue that shows the side still as powerful as ever. Solid rhythmic impact and a standout vocal performance of the few-year-back smash retain the blues and rock impact to break open all over again. Flip: "Ain't Too Proud to Beg" (2:29) (Jobete, BMI — Holland, Whitfield)

EARTH OPERA (Elektra 45650)

Home to You (2:36) (Nina, BMI — Rowan)

Sturdy progressive play has already started the action for this LP track taken from Earth Opera's "Great American Eagle Tragedy" set. Side has flavorings of Buffalo Springfield and a material resemblance to some of the early Stones ballads to give this track enough power to break into AM teen programming. Solid shot. Flip: "Alfie Finney" (2:34) (Nina, BMI — Dillon)

Newcomer Picks

ALEXANDROW KARAZOV (Jamie 1372) **DIMITRI DOURAKINE** (Philips 40604) **Casatschok** (2:43/2:58) (Gallico, BMI — Rubaschkin)

Middle-of-the-road stations have already jumped on this Russian folk-dance styled instrumental song. The lively side was first released in the U.S. by Alexandrow Karazov, who has the jump; but the European original from Dimitri Dourakine (now a heavy in France and Belgium) stands a good chance of making a run for the money. Flips: Karazov- "Jacobuska" (2:34) (Gallico, BMI — Cahelo)/Dourakine- "Toi Toi Toi" (2:22) (Gallico, BMI — Perdona)

BILLY DAVIS (Cobblestone 731)

Stanky (Get Funky) (2:45) (Kama Sutra, BMI — Davis, Jones)

Straight-ahead dance track that maintains its medium-paced rhythm and flashes a fuming vocal for extra excitement. This heavy blues side booms in with enough impetus to set sales skyrocketing for Billy Davis on the r&b front and bring plenty of action from top forty spinners as well. Flip: "I've Tried" (2:23) (Kama Sutra/Bun Bud, BMI — Davis, Jones)

THE WORLD (WE WISH) (Cobblestone 744)

Laughter — Pt. 1 (2:20) (Kama-Rippa, ASCAP — Louis)

Nothing is as contagious as laughter, and when the gaiety is joined to a bubble-gum beat and rhythmic charm that never stop, the result is a side that has instant receptivity. Scheduled for April 1 release, the side has already excited pre-issue attention at several strong stations. Sales firecracker ready to pop. Flip: "Part 2" (2:30) Same credits.

RONNIE BUSKIRK (Columbia 44836)

Where's the Playground Suzie? (2:55) (Ja-Ma, ASCAP — Webb)

Spotted as a standout track in Glen Campbell's "Galveston" LP, this Jim Webb song should become the vehicle to establish Ronnie Buskirk as a heavy newcomer. The exceptional material is matched by a very fine vocal on a ballad that can be expected to break with teen and easy listening tremors. Flip: "It's Getting Better" (3:03) (Screen Gems/Columbia, BMI — Mann, Weil)

GEORGIA CLAY (Sire 4108)

Sherry Cherry Train (2:26) (Bleu Disque, ASCAP — Steinburg, Sandler)

Interesting combination of the vamp from "Walkin' the Dog" and vocals smacking of bubble gum. The side carries an immediate impact which should grab dance fan favor right off the bat and spark sales that will put the side into a best seller pattern. Flip: "I'll Never Go Back To Minneapolis" (2:34) (Rippling Waters, BMI — Gottehrer, Steinberg, Sandler)

To All My Friends...

When you listen to this album,
you will hear something that I've
wanted to do for a long time.

Everyone has their own way of
doing things, and singing R & B is
no different - I had to do it my way.

The songs chosen are just a few
of the many, many I list amongst
my favorites, so when asked to record
this LP, I jumped at the opportunity.

I hope you will enjoy
experiencing with me the joy and
excitement I felt in recording
Rhythm and Blues - my way.

Happiness,
Dionne Warwick



SRM/SPS 573

BlueJac Productions / Produced By Chips Moman And Dionne Warwick / Scepter Records

CashBox Record Reviews

Best Bets

PEPPERMINT TROLLEY COMPANY (Acta 834)

The Last Thing On My Mind (2:55) (Deep Fork, ASCAP — Paxton) The "Baby, You Come Rollin' Across My Mind" team adds a bit of countrified guitar work to this rock realization of the Tom Paxton folk song. Styling earns an extra listen. Flip: "Memphis City Letter" (1:55) (Mecuph/Bresnahan, BMI—Kempl) Harder track that could steal the show.

THE MARBLES (Cotillion 44029)

The Walls Fell Down (3:00) (Casserole, BMI — B.R.M. Gibb) Good showings with a BeeGees side before ("Only One Woman") has set the pace for the Marbles' pattern. Team returns with a full-bodied handling of this fine material for a likely rock spotlight. Flip: "Love You" (3:03) Same credits.

ETERNITY'S CHILDREN (Tower 476)

The Sidewalks of the Ghetto (2:57) (Press, BMI — Christopher) All the independent parts of this record carry the power to make it an explosive sales side. Vocal and instrumental showings are superb and the material is likely to attract soul covers. Flip: No information supplied.

NEIL YOUNG (Reprise 0819)

Everybody Knows This is Nowhere (2:13) (Cotillion/Broken Arrow, BMI — Young) Taken from his current LP, this side shows ex-Buffalo Springfielder Neil Young in a light that should attract considerable FM exposure. Could spread pop. Flip: "The Emperor of Wyoming" (2:14) Same credits.

ERICA, EROS & YOUNG (Decca 732476)

Maybe Mexico (2:44) (Cotillion/Danel, BMI — Walker) Material from the "Mr. Bojangles" man, and a performance loaded with instant impact should set this side up for extra attention from teen and many FM programmers. College campus tours have already given the set an underground reputation in advance of this premiere side. Flip: "Beautiful Day" (2:46) (Duchess, BMI — Adelson)

SRC (Capitol 2457)

Turn Into Love (3:00) (Beechwood, BMI — SRC) Impressive progressive rock team returns for a second-single go-round. Powerfully presented track gives the SRC strong programming potential for AM and FM teen formats. Flip: "Up All Night" (3:05) (Same credits.)

CHRIS WILSON (Tomorrow's Productions 0002)

It's Just The Night (2:20) (Planetary/Martino, ASCAP — Wilson) Attractive pop ballad with the rhythmic pulse and delightful string support to entice winning responses from top forty selectors. Exposure could turn the side into a breakout. Flip: "What's the Excuse" (3:05) (Same credits.) Intriguing lyrics for FM consideration.

SMOKESTACK LIGHTNIN' (Bell 777)

I Idolize You (3:09) (Saturn, BMI — Turner) Coming on with a "You've Made Me So Very Happy" mannerism, this second single slows the Smokestack Lightnin' from a galloping rock to a muscular blues-ballad style. Enough FM action may break this effort AM-wise. Flip: "Something's Got a Hold On Me" (2:57) (Figure, BMI — Woods, Kirkland, James)

THE VALENTINOS (Jubilee 5650)

Two Lovers History (3:24) (Welwom, BMI — M & C Womack) Extra sweet and softly soulful side here carries the growing power to earn respect through more-than-one-play impact. Given the extra listening attention this could grow into a monster. Flip: "You've Got The Kind Of Love That's For Real" (2:25) Same credits.

AL MARTINO (Capitol 2468)

Sausalito (3:05) (Blendingwell, ASCAP — Cashman, Pistilli, West) Delightful ballad from Al Martino and the "Mary in the Morning" team. Bright melodic flow guarantees solid receptions from MOR and easy listening stations and the teens could break the new Martino outing. Flip: "Take My Hand For A While" (2:46) (Gypsy Boy, BMI — Sainte-Marie)

TONY BENNETT (Columbia 44824)

A Place Over The Sun (2:52) (Damila, ASCAP — Moran, Castro) Sweet Brazilian samba selection with a sparkling arrangement and the lyrical enticement to score on the easy listening front. Flip: "Whoever You Are, I Love You" (2:27) (Blue Seas/Jac/E.H. Morris, ASCAP — Bacharach, David) Ballad from "Promises, Promises."

THE DUPREES (Heritage 811)

Two Different Worlds (3:13) (Princess, ASCAP — Fresch, Wayne) Stunning group sound gives this revival of the long-standing ballad first popularized by Don Rondo a solid shot at captivating teen and adult audiences. Flip: No info supplied.

P.C. LTD. (Fontana 1643)

Sunny Was a Fool (2:52) (Bob-Cor, BMI — Pauly) Pretty arrangements highlight a delightful soft-sound side. Team is aimed at the easy listening crowd, but has a Lettermen life that could capture teen-type spotlights. Flip: "Here We Come" (2:18) (Bob-Cor, BMI — D&V Ippolito)

CHAD MITCHELL (Amy 11054)

What's That Got To Do With Me (3:00) (Wild Indigo, BMI — Glover) Contemporary ballad with a bit of blues-waltz pepper and a stunning arrangement. Delightful for MOR programming and a possible choice to break-up teen fare. Flip: "Bus Song" (2:46) (Beechwood, BMI — Kirkman)

MANTOVANI (London 20045)

Delilah (2:04) (Francis, Day & Hunter, ASCAP — Reed, Mason) Rekindling of the not-too-far-back Tom Jones hit gives Mantovani one of his rare singles dates. Track is sure to see jukebox and soft-spin attention. Flip: "Both Sides Now" (3:13) (Siquomb, BMI — Mitchell)

JOHNNIE SPENCE (RCA 0141)

Marry Me! Marry Me! (3:05) (Croma, ASCAP — Colby, Marnay, Stern) Movie title theme that is delivered with the enchanting "Love Is Blue" feel and a bell-chorus hook. Enough easy listening attention might spark multi-market breaks. Flip: "My Time Has Come" (2:41) (Croma, ASCAP — Colby, Baselli, Cantora)

BILLY VAUGHN (Dot 17229)

The Windmills of Your Mind (2:24) (United Artists, ASCAP — M & A Bergman, LeGrand) Academy Award nominee that has become a heavily recorded tune adds another sparkling rendition to its growing easy listening/MOR catalog. Programmer prospect. Flip: "The Way That I Live" (2:35) (Famous, ASCAP — Newell, Ortolani)

PAUL DESMOND (A&M 1050)

Ob-La-Di, Ob-La-Da (2:10) (Maclen, BMI — Lennon, McCartney) Instrumental reading of the Beatles song that features saxist Paul Desmond wailing with soft percussion support. Lively change-of-pace for middle-of-the-road consideration. Flip: "Autumn Leaves" (3:00) (Morley, ASCAP — Kosma, Mercer)

BOBBY RUSSELL (Vista 473)

The Ballad of Smith & Gabriel Jimmy-boy (2:30) (Walt Disney, ASCAP — Russell) Movie song in the Bobby Russell ballad manner could receive active attention when "Smith" reaches the theater circuits. Flip: No info.

Best Bets

BROOK BENTON (Cotillion 44031)

Touch 'Em with Love (2:17) (Tree, BMI — Hurley, Wilkins) Extension of the characters and sounds of "The Weight" with a clearer message. The coldness and isolation of the Big Pink story evokes a new near-Gospel impact on a heavy side for blues and pop play. Flip: "She Knows What to Do for Me" (3:37) (Ten-East I Found It, BMI — Rebnack, Hill)

DYKE & THE BLAZERS (Original Sound 86)

We Got More Soul (2:48) (Drive-In/Westward, BMI — Christian) Continual noisemakers, the "Funky Broadway" crew has a side here which could bring them back into the spotlight on a national basis. Great dance side and some stand-out vocalwork. Flip: "Shotgun Slim" (2:22) Same credits.

THE WATERS (Hip 8012)

Day In & Out (2:06) (East/Memphis/Delcrest, BMI — Barrickman, Burgard) Teen vocal session is backed by some progressive guitar backing and a hearty rhythmic drive that could pick up plenty of teen activity on the air. Flip info not supplied.

THE TAMS (ABC 11183)

There's a Great Big Change In Me (3:20) (Lowery/Fido, BMI — Cobb) Good slow blues side that features some interesting lyrics which could turn the trick in bringing up another hit for the "Young Foolish/Happy" act. Flip: "Sunshine, Rainbow, Blue Sky, Brown Eyed Girl" (2:09) (Low-Twi, BMI — Whitley) Another fine side deserving attention.

JOHN WESLEY RYLES I (Columbia 44819)

Heaven Below (2:52) (Viva, BMI — Fuller) Having scored with his "Ballad of Two Brothers" which brought in pop play on top of the initial c&w action, John Wesley Ryles I turns into the Glen Campbell lane with a pilot's version of "Lineman." Delightful teen/MOR track. Flip: "A Mighty Fortress is Our Love" (2:30) (Al Gallico, BMI — Richey, Wilson, Sutton)

RAY ANTHONY (Ranwood 841)

A Touch of Soul (2:50) (Moonlight, BMI — Anthony, Simpson) Soft, sensual trumpet showcase with a tinge of blues and plenty of melodic appeal. One-stops, who have been coming in steadily on Anthony's last few singles, are likely to see activity with the new lovely. Flip: "On Treasure Island" (2:15) (Edwin H. Morris, ASCAP — Burke, Leslie)

STU PHILLIPS (RCA 0134)

Rings of Grass (2:55) (Evil Eye, BMI — Silverstein) Light lost-love ballad with an interesting lyric and some delightful arrangements give this side a good prospect for enticing easy listening and MOR exposure. Flip: "Let the Guitars Play" (2:00) (Acuff-Rose, BMI — Phillips)

STEVE DAVIS (Fun 090)

Got to Get You Into My Life (2:24) (Maclen, BMI — Lennon, McCartney) Material from the pre-Pepper Beatles portfolio is steamed up with folk-rock pulsations on a new teen rendering that could see reasonable pop interest. Flip: "Blues Got Me Down" (3:03) (Good Fun, BMI — Davis)

CONSORTIUM (Uni 55119)

All the Love in the World (2:50) (Leeds, ASCAP — Simpson) Interesting Anglican-sounding ballad which has a hook in the lead vocal and splendid arrangement. The Consortium, given a careful listen, could explode with this powerhouse. Flip: "Spending My Life Saying Goodbye" (2:24) (Duchess, BMI — Simpson)

THE GREAT AWAKENING (Ames 113)

Amazing Grace (4:30) (Yuma, ASCAP — Adpt/Arr: Cohen) Strange session which borders on Indie, but features arrangements that are likely to bring this track solidly to the attention of teen and FM programmers. Instrumental just weird enough to happen. Flip: Shortened version running 2:50.

TED TAYLOR (Ronn 33)

Long Ago (3:05) (Fame, BMI — Penn, Killen) Medium paced blues effort which has a smooth vocal delivery and pleasantly moving rhythmic lilt to win attention in the r&b market. Very fine outing. Flip: "I'm Gonna Send You Back To Oklahoma" (2:24) (Su-Ma, BMI — Taylor)

GENIE BROOKS (Minaret 142)

Helping Hand (2:48) (Chu-Fin, BMI — Benninghoff, Shell) Smouldering material and a tense backdrop place Genie Brooks squarely in the spotlight on a heavy blues-market ballad which could easily explode with just a taste of exposure. Flip: No info available.

FEATHER (Viva 367)

Moccasin (2:25) (Viva, BMI — Byrne) Out-of-the-ordinary bubble gum adaptation features the immediate magnetism of a standout arrangement to snag attention and some overall enticement in the teen material. Could prove a solid winner. No flip info supplied.

PENNY CANDY MACHINE (Strobe 352)

Lollipop (2:30) (E.B. Marks, BMI — Ross, Dixon) Chordettes happening all over again in this delightful new rendition of the oldie. Pleasant rhythmic draw and a good vocal performance for teen consideration. Flip: "Ode to Midnight" (2:32) (Two People/Kama Sutra, BMI — Moore, Kirschenbaum)

BOBBY DOYLE (Warner Bros-7 Arts 7273)

I Just Can't Help Believin' (3:02) (Screen Gems/Columbia, BMI — Mann, Weil) Very fine side with a pretty "Gentle On My Mind" appeal. Similar material and a standout vocal effort could turn up a winner here. Flip: "We're All Born Free" (3:24) (Yuma, ASCAP — Waite, Post)

PUFF (MGM 14040)

Looking in My Window (2:43) (Interval, BMI — Campisi) Strange opening lures the listener's interest on a cotton-candy ballad (fluffy on the surface but with a sugar base that develops itself). A second listen might sell teen programmers. Flip: "Rainy Day" (2:42) Same credits.

THE MAGID (Decca 732478)

Phoney Baloney (2:16) (MacFaye/Pocono, BMI — Hunter, Levenson) Lower-keyed than most bubble gum music, this outing sails along then bounces into a falsetto segment that makes the side a contender for teen action. Flip: "Tic Tac Toe" (2:15) (Blue Sky, ASCAP — Virzera, Vincent, Drift)

JOHNNY & LILY (Veep 1304)

This Is My Story (2:52) (Travis, BMI — Forrest, Levy) Strong side in the oldie manner features some excellent vocal power to start things moving in r&b circles. From left field, but solid enough to breakout. Flip: "Cross My Heart" (2:23) (Unart/Ran-Lu, BMI — Kirk)

THE AF-TABS (Five Star 3492)

Don't Go Way (2:35) (Ulrich, BMI — Johnson, Smith, W & R Jones, Allen) Unusual blues side with the simplicity of the original oldies, and a group personality that could gain r&b momentum for the offering. Flip: "Broom 69" (2:33) Same credits.

THE **doors**



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EKS 45656 B/W WHO SCARED YOU

UP AND COMING
ON

