

ATV In Takeover Bid For Northern Songs ... Epic Goes Thru Columbia Distribs... Mamas & Papas Form Label; Dunhill Is Outlet . . . See Editorial: When n Rome ... TMC

April 12, 1969

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When In Rome...

It's perhaps in name only that an American music firm establish its own look on the foreign market. As more and more U.S. operations set up wholly-owned divisions abroad, there's a danger that these outlets may be considered an extension of the State-side parent to the point where they must function in Americanized fashion. This would be (excuse the pun) misrepresentation to the highest degree.

Now, any company that has evolved to the point where it can—because of its growth and impact in foreign markets—set up shop on a wholly-owned basis in key areas can take justifiable pride in this development, and considering the great interaction between America and the rest of the world markets, it's understandable that we think of a "one world of music" concept. However, this idea can be carried too far. Despite the Americanization, if you will, of socio-economic factors abroad, there still remain sharp differences in the various music markets. Think of them as the contrasts that exist in our own key areas, and that should bring the point across. Musically, there are considerable "local" aspects to music styles and personalities. Business-wise, while there are certainly fundamentals that apply to all markets, there are still subtleties

if not outright differences that delineate one country (market) from another.

Furthermore, it should be one hallmark of any indie American setup abroad that its operation be implemented by the ability to draw from foreign markets the sound of songs and disks that merit a voyage to the American scene. Nor is it warranted for a company to claim the existence of its own company abroad when it feels that the import or export of songs and disks are its only function. Such a firm must also probe the local music scene, become an integral part of it and uncover material that can either 1. be offered on the local level; and/or 2. be exposed not only in the U.S., but other markets as well.

There is, then, an important philosophy to be adhered to when American music firms decide on establishing new frontiers by "going it alone" on the world markets. It's one of making it all function like a company that is indigenous to each area, and operating with the confidence that whatever area is involved has much to contribute to the global music scene. "When in Rome..." or wherever, the American music business abroad must absorb the local color and develop deep identification with it.



CashBox TOP 100

April 12, 1969

1	AQUARIUS/LET THE SUNSHINE IN MEDLEY 5th Dimension-Soul City 772	4/5	3/29	34	JOHNNY ONE TIME Brenda Lee-Decca 32428	35	38	68	THE COMPOSER Diana Ross & The Supremes-Motown 1146	—	—
2	DIZZY Tommy Roe-ABC 11164	2	3	35	WILL YOU BE STAYING AFTER SUNDAY Peppermint Rainbow-Decca 32410	40	50	69	BADGE Cream-Atco 6668	73	—
3	YOU'VE MADE ME SO VERY HAPPY Blood, Sweat & Tears-Columbia 44776	5	9	36	HAWAII FIVE-O Ventures-Liberty 56068	45	64	70	STAND Sly & The Family Stone-Epic 10450	—	—
4	GALVESTON Glen Campbell-Capitol 2428	4	7	37	IN THE BAD, BAD OLD DAYS Foundations-Uni 55117	51	63	71	HAPPY HEART Andy Williams-Columbia 44818	86	—
5	IT'S YOUR THING Isley Brothers-T Neck 901	7	28	38	WISHFUL SINFUL Doors-Elektra 45656	49	60	72	LOVE IS ALL I HAVE TO GIVE Checkmates-A&M 1039	85	—
6	TIME OF THE SEASON Zombies-Date 1628	3	1	39	TIME IS TIGHT Booker T & MG's-Stax 28	50	67	73	EARTH ANGEL Vogues-Reprise 0820	—	—
7	HAIR Cowsills-MGM 14026	23	57	40	BLESSED IS THE RAIN Brooklyn Bridge-Buddah 95	42	46	74	HAPPY HEART Petula Clark-Warner Bros./7 Arts 7275	84	—
8	ROCK ME Steppenwolf-Dunhill 4182	10	11	41	MINI-SKIRT MINNIE Wilson Pickett-Atlantic 2611	44	54	75	ATLANTIS Donovan-Epic 10434	—	—
9	ONLY THE STRONG SURVIVE Jerry Butler-Mercury 72898	11	14	42	INDIAN GIVER 1910 Fruitgum Co.-Buddah 91	14	6	76	BUYING A BOOK Joe Tex-Dial 4090	—	—
10	TWENTY FIVE MILES Edwin Starr-Gordy 7083	13	25	43	TO KNOW YOU IS TO LOVE YOU Bobby Vinton-Epic 10461	61	72	77	ZAZUEIRA Herb Alpert & Tijuana Brass-A&M 1043	82	87
11	TRACES Classics IV-Imperial 66352	6	4	44	GITARZAN Ray Stevens-Monument 1131	58	—	78	WHERE DO YOU GO TO MY LOVELY Peter Sarstedt-World Pacific 7791	83	89
12	RUNAWAY CHILD, RUNNING WILD Temptations-Gordy 7084	8	8	45	PLAYGIRL The Prophets-Kapp 962	54	71	79	LOVE CAN MAKE YOU HAPPY Mercy-Sundi 6811	88	—
13	DON'T GIVE IN TO HIM Gary Puckett & Union Gap-Columbia 44788	17	22	46	MERCY Ohio Express-Buddah 102	56	73	80	I LOVE MY BABY Archie Bell & Drells-Atlantic 2612	80	85
14	MENDOCINO Sir Douglas, Quintet-Smash 2191	15	16	47	DON'T TOUCH ME Bettye Swann-Capitol 2382	52	58	81	FOOLISH FOOL Dee Dee Warwick-Mercury 72880	87	—
15	BROTHER LOVE'S TRAVELLING SALVATION SHOW Neil Diamond-Uni 55109	22	32	48	TIME WAY Canned Heat-Liberty 56097	47	48	82	MORE TODAY THAN YESTERDAY Spiral Starecase-Columbia 44741	94	98
16	HOT SMOKE & SASSAFRASS Bubble Puppy International Artists 128	19	23	49	THE BOXER Simon & Garfunkel-Columbia 44785	60	—	83	THESE EYES Guess Who-RCA Victor 0102	93	—
17	SNATCHING IT BACK Clarence Carter-Atlantic 2605	18	24	50	PROUD MARY Creedence Clearwater-Fantasy 619	12	5	84	THERE NEVER WAS A TIME Jeannie C. Riley-Plantation 16	81	90
18	GIMME GIMME GOOD LOVIN' Crazy Elephant-Bell 763	34	44	51	THINGS I'D LIKE TO SAY New Colony Six-Mercury 72858	16	13	85	HONEY LOVE Martha Reeves & Vandellas-Gordy 7085	—	—
19	YOU GAVE ME A MOUNTAIN Frankie Lane-ABC 11174	20	21	52	THE PLEDGE OF ALLEGIANCE Red Skelton-Columbia 44798	57	70	86	CISSY STRUT Meters-Josie 1005	—	—
20	FIRST OF MAY Bee Gees-Atco 6657	28	39	53	MY WAY Frank Sinatra-Reprise 0817	63	76	87	RHYTHM OF THE RAIN Gary Lewis-Liberty 56093	90	95
21	I'LL TRY SOMETHING NEW Diana Ross & Supremes & Temptations-Motown 1142	21	26	54	PINBALL WIZARD The Who-Decca 32465	69	—	88	GRAZIN' IN THE GRASS Friends Of Distinction-RCA Victor 0107	100	—
22	TRY A LITTLE TENDERNESS 3 Dog Night-Dunhill 4177	25	27	55	NO NOT MUCH Vogues-Reprise 0803	48	49	89	MORNING GIRL Neon Philharmonic-Warner Bros./7 Arts 7261	—	—
23	I CAN HEAR MUSIC Beach Boys-Capitol 2432	26	35	56	APRICOT BRANDY Rhinoceros-Elektra 45647	55	62	90	ANY DAY NOW Percy Sledge-Atlantic 2616	—	—
24	MR. SUN, MR. MOON Paul Revere & Raiders-Columbia 44744	24	15	57	WHEN YOU DANCE Jay & Americans-United Artists 50510	67	78	91	JULY, YOU'RE A WOMAN Pat Boone-Tetragrammaton 1516	95	—
25	THE LETTER Arbors-Date 1638	27	34	58	I LIKE WHAT YOU'RE DOING Carla Thomas-Stax 24	62	66	92	IT'S A GROOVY WORLD Unifics-Kapp 985	96	93
26	SWEET CHERRY WINE Tommy James & Shondells-Roulette 7039	31	59	59	MOVE IN A LITTLE CLOSER BABY Mama Cass-Dunhill 4184	64	65	93	KICK OUT THE JAMS MC 5-Elektra 45648	65	69
27	MY WHOLE WORLD ENDED David Ruffin-Motown 1140	9	10	60	DAY AFTER DAY Shango-A&M 1014	66	68	94	YOU CAME, YOU SAW, YOU CONQUERED Ronettes-A&M 1040	92	—
28	DO YOUR THING Watts 103rd Street Rhythm Band Warner Bros./7 Arts 7250	39	53	61	RIVER IS WIDE Grassroots-Dunhill 4187	77	—	95	BACK IN THE USSR Chubby Checker-Buddah 100	98	—
29	THE WAY IT USED TO BE Engelbert Humperdinck-Parrott 40036	33	41	62	I DON'T WANT NOBODY TO GIVE ME NOTHING James Brown-King 6224	76	88	96	TRICA TELL YOUR DADDY Andy Kim-Steed 715	91	92
30	MEMORIES Elvis Presley-RCA Victor 9731	38	47	63	ICE CREAM SONG Dynamics-Cotillion 44021	70	79	97	A MILLION TO ONE Brian Hyland-Dot 17222	97	100
31	IS IT SOMETHING YOU'VE GOT Tyrone Davis-Dakar 605	41	55	64	IDAHO Four Seasons-Philips 40597	68	77	98	SEATTLE Perry Como-RCA 9722	—	—
32	IT'S ONLY LOVE B. J. Thomas-Scepter 12244	36	45	65	IN THE STILL OF THE NIGHT Paul Anka-RCA Victor 0126	71	80	99	NOT WRONG LONG Nazz-SGC 006	—	—
33	THE CHOKIN' KIND Joe Simon-Sound Stage 7 2628	46	81	66	NOTHING BUT A HEARTACHE Flirtations-Deram 85038	75	86	100	SORRY, SUZANNE Hollies-Epic 10454	—	—
				67	GOOD TIMES, BAD TIMES Led Zeppelin-Atlantic 2613	72	—				

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Million To One (Jobete, BMI)	97	Good Times Bad Times (Supertone, ASCAP)	67	Love Can Make You Happy (Rendezvous/Tobac, BMI)	79	"Seattle" (Screen Gems/Columbia, BMI)	98
Any Day Now (Plan Two, ASCAP)	90	Grazin' In The Grass (Chisa, BMI)	88	Love Is All I Have To Give (Irving, BMI)	72	Snatchin It Back (Fame, BMI)	17
Apricot Brandy (Nina, BMI)	56	Hair (United Artists, ASCAP)	7	Memories (Gladys, ASCAP)	30	Sorry, Suzanne (January, BMI)	100
Aquarius/Let The Sunshine In Medley (United Artists, ASCAP)	1	Happy Heart (Miller, ASCAP)	71, 74	Mendocino (Southern Love, BMI)	14	Stand (Daly City, BMI)	70
Atlantis (Peer Int'l, BMI)	75	Hawaii Five-O (April, ASCAP)	36	Mercy (Peanut Butter/Kaskat, BMI)	46	Stand (Daly City, BMI)	70
Back In The USSR (Maclean, BMI)	95	Honey Love (Jobete, BMI)	85	Mini-Skirt Minnie (New Research, BMI)	41	Sweet Cherry Wine (Big Seven, BMI)	26
Badge (Cassero, BMI)	69	Hot Smoke & Sassafrass (Tapier, BMI)	16	More Today Than Yesterday (Spiral, BMI)	82	There Never Was A Time (Shelby Singleton, BMI)	84
Blessed Is The Rain (Pocket Full Of Tunes, BMI)	40	I Can Hear Music (Trio, BMI)	23	Morning Girl (Acuff-Rose, BMI)	89	These Eyes (Dunbar, BMI)	83
Box, The (Charing Charing Cross, BMI)	49	Ice Cream Song (Diel, Cotillion, BMI)	63	Move In A Little Closer Baby (Arnold Jay, ASCAP)	59	The Way It Used To Be (Maribus, BMI)	29
Brother Love's Travelling Salvation Show (Stone Bridge, BMI)	15	Idaho (Gavadima/Genius, ASCAP)	64	Mr. Sun, Mr. Moon (Boom, BMI)	24	Things I'd Like To Say (New Colony/T.M., BMI)	51
Buying A Book (Tree, BMI)	76	I Don't Want Nobody To Give Me Nothing (Dynatone, BMI)	62	My Way (Spanka Don C BMI)	53	Time Is Tight (East/Memphis, BMI)	39
Chokin' Kind, The (Wilderness, BMI)	33	I Like What You're Doing (East Memphis, BMI)	58	My Whole World Ended (Jobete, BMI)	27	Time Of The Season (Mainstay, BMI)	6
Cissy Strut (Marsaint, BMI)	86	I'll Try Something New (Jobete, BMI)	21	No Not Much (Beaver, ASCAP)	55	Time Was (Metric, BMI)	48
Composer, The (Jobete, BMI)	67	I Love My Baby (World War III, Downstairs, BMI)	40	Nothing But A Heartache (Felsted, BMI)	66	To Know You Is To Love You (Vogue, BMI)	43
Day After Day (Goombay, Irving, BMI)	60	Indian Giver (Kaskat/Kahoona, BMI)	82	Not Wrong Long (Screen Gems/Columbia, BMI)	99	Traces (Low-Sal, BMI)	11
Dizzy (Low Tw, BMI)	2	In The Bad, Bad Old Days (January, BMI)	37	Only The Strong Survive (Parabut/Double Diamond/Downstairs, BMI)	9	Tricia Tell Your Daddy (Unart/New Life, BMI)	96
Don't Give In To Him (Four-Star, BMI)	13	In The Still Of The Night (Chery, BMI)	65	Only The Strong Survive (Parabut/Double Diamond/Downstairs, BMI)	9	Try A Little Tenderness (Connelly & Roberts, ASCAP)	22
Do Your Thing (Wright/Gerst/Tamerlane, BMI)	47	Is It Something You've Got (Dakar, BMI)	31	Pinball Wizard (Track, BMI)	54	Twenty Five Miles (Jobete, BMI)	10
Earth Angel (Dootsie Williams, BMI)	28	It's A Groovy World (Andjun, ASCAP)	92	Playgirl (George Koester, BMI)	45	When You Dance (Angel, BMI)	57
First Of May (Cassero, BMI)	73	It's Only Love (Press, BMI)	32	Pledge Of Allegiance, The (Valentine, ASCAP)	52	Where Do You Go To My Lovely (Unart, BMI)	78
Foolish Fool (Chappell, ASCAP)	20	It's Your Thing (Brothers Three, BMI)	5	Proud Mary (Jondora, BMI)	50	Will You Be Staying After Sunday (Screen Gems/Columbia, BMI)	35
Galveston (Ja-Ma, ASCAP)	81	Johnny One Time (Hill & Range/Blue Crest, BMI)	34	Rhythm Of The Rain (Tamerlane, BMI)	87	Wishful Sinful (Nipper, ASCAP)	38
Gimme, Gimme Good Lovin' (Peanut Butter, BMI)	4	July, You're A Woman (Great Montana, BMI)	91	River Is Wide (Saturday, BMI)	61	You Came, You Saw, You Conquered (Irving/Jill Bern, BMI)	94
Gitarzan (Ahab, BMI)	44	Kick Out The Jams (Paradox, BMI)	93	Rock Me (Trousdale, BMI)	8	You Gave Me A Mountain (Mojava, BMI)	19
		Letter, The (Earl Barton, BMI)	25	Run Away Child, Running Wild (Jobete, BMI)	12	You Made Me So Very Happy (Jobete, BMI)	3

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From Apple To Zapple: Low-Priced Talk LP's

NEW YORK — Apple Records has formed a new label with a paperback concept for the spoken-word market. The Beatles-owned company, celebrating its first year of operation on May 1, is calling the label Zapple. Which, while emphasizing the spoken-word, will also offer some music releases. A lower-priced "Flexible" price structure will be a feature of the label's pricing policy.

Zapple will be administered by Ron Cass, who is also the chief executive for all Apple music activities. Supervising the Zapple program will be Harry Miles, a British writer-intellectual in his late 20s.

First three releases on the Zapple label are now being pressed and include:

1) A new John Lennon-Yoko Ono album titled "Unfinished Music # 2 — Life With The Lions;"

2) A George Harrison composed-produced electronic music album which was recorded with a Moog synthesizer; and,

3) A spoken-word album recorded by poet Richard Brautigan.

Other well-known writers-poets already committed to Zapple releases include: Laurence Ferlinghetti — America's bestselling "serious" poet; poet-playwright Michael McClure, veteran literary leaders Kenneth Patchen and Charles Olson and poet-essayist Allen Ginsberg. Additionally, Zapple will release one of the late

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ATV In Takeover Bid For Northern Songs; E.C. Silver, Dick James Exchange Shares

LONDON — Northern Songs, publishers of the bonanza Beatle ballads, is the target of a takeover bid by the Associated TeleVision Corporation.

ATV is making overtures from the strong bargaining position of already owning almost a third of Northern Songs' equity. This results from Northern chairman E. C. Silver and managing director Dick James accepting an exchange of their 1,604,750 Ordinary shares for a package of ATV Ordinary shares, unsecured loan stock and cash. The same offer is being extended to other Northern shareholders.

At one stage, it looked as though

Northern would become the focal point of a takeover tussle between ATV and EMI, which has The Beatles under exclusive recording contract until well into 1970s. But EMI managing director John Read has discounted this.

"I'm not sure we would want to step up our investment," he said. "We want a carefully balanced investment policy, and we already have a significant interest in The Beatles."

Northern's main assets, Beatle songwriters John Lennon and Paul McCartney, are believed to control about 25% of Northern's equity. It is thought unlikely that they will sell,

and reports indicate that they are unenthusiastic about the big business maneuvers centered on Northern, especially the esoteric Lennon.

Other assets of Northern Songs include the recently acquired Lawrence Wright Music catalog, for which ATV bid unsuccessfully.

TMC Consolidates 9 Distrib Units

NEW YORK — Transcontinental Music Corp. has consolidated nine subsidiary record and tape distributing companies it owns into one national distribution company. Name of the division is Transcontinental Distributing Corp.

Howard Weingrow, president of Transcontinental Music Corporation, said that consolidating these separate distributing companies will "substantially strengthen the capabilities of the distribution arms of the company."

The new TMC subsidiary employs approximately 250 people in warehouses and executive offices strategically strung across the country.

Execs are: Richard Godlewski, executive vice president; Earl Woolf, senior vice president; Howard Ring, vice president; Frank Holland, vice president; Robert Ellis, asst. vice president; Ross Burdick, asst. vice president; Edward Hacker, asst. treasurer; Irwin Goldstein, asst. treasurer.

Transcontinental Music Corp. is a wholly owned subsidiary of Transcontinental Investing Corp.

Epic Switching To Col. Branches

NEW YORK — Epic Records notified its distributors last week that effective May 2, all Epic products would be distributed through Columbia Records Branches. The label is presently handled by a network of indie distributors. The following statement was issued: "Effective May 2, Epic Records will be distributed through Columbia Records Branches. The decision to make this move comes after careful analysis of the growing needs of the company for total involvement in sales and merchandising all the way to the local level. Epic's high regard for independ-

ent distributors and the role they have played in the growth of the label made this a difficult decision. However, today more than at any other time, the close involvement of the artist with company personnel, the total coordination required from recording and cover concept to local promotion highlights the need for specialized coverage in the broadest sense. It is with the Columbia Records Branches, and the re-direction, that Epic will be best able to fulfill the needs of a growing roster of new artists and continue to build and flourish as a label."

Mamas & Papas Form Warlock Label, Distribution Is Through Dunhill

HOLLYWOOD — A new label, Warlock Records, has been born as a result of a new arrangement between Dunhill Records and John and Michelle Phillips and Denny Doherty of the Mamas and Papas.

According to the deal, arranged with Jay Lasker, vp of Dunhill, the Mamas and Papas will serve as artists, record producers and owners of the new label, with distribution through Dunhill. Mama Cass (Elliot) left the group sometime ago to start a solo career as a Dunhill Artist.

In addition, all future Mamas and Papas recordings will be produced by Lou Adler, who has supervised the group since its appearance on the disk scene with "California Dreamin'" in 1966.

Phillips said that Warlock would exclusively produce material for distribution by Dunhill. Product will involve the Mamas and Papas as well as new musical acts due to be inked by the label in the near future. Also, composing and record production talent is being sought.

The flow of Warlock product will be given an "extensive national promotion campaign" under the direction of Marv Helfer, Dunhill's director of sales, and Barry Gross, director of national promotion. Also, Phillips revealed that the Mamas and Papas are planning to construct a \$500,000 recording

studio-complex for Warlock, the home offices of which will be located in Hollywood. Phillips also noted that Warlock is in the process of forming Warlock Engineering, with personnel for this unit to be announced soon.

Success Story

The Mamas and Papas, discovered by Dunhill Records, originally signed a recording and writers agreement with the label in September, 1965. Their first release for Dunhill was the hit million seller, "California Dreamin'", written by John and Michelle Phillips. John Phillips followed this song with other singles for the group which included "Monday, Monday," "Words of Love," "12:30" and "San Francisco (Be Sure To Wear Flowers in Your Hair)" — which he wrote for Scott McKenzie and this also became a gold record. John and Michelle Phillips also wrote the hit singles "Creek Alley" and "Hey Girl" for

(Con't on Page 24)

FRONT COVER



Paraphrasing "Oliver's!" opening number, "Food, Glorious, Food," its "Sales, Glorious, Sales" for the film adaptation and Colgems soundtrack LP of the Lionel Bart stage musical. The film, a Romulus Production thru Columbia Pictures, is a box-office bonanza, with nominations in 11 categories for this year's Oscar awards. The soundtrack, released on Colgems thru RCA, is over the \$100,000 mark in sales according to RCA. The front cover photo depicts scene from the film, with Mark Lester, who plays Oliver, asking for the classic second-helping in the orphanage.

MCA Extends Wasserman Post

UNIVERSAL CITY, CALIF. — Lew Wasserman has been reaffirmed as president and chief executive officer of MCA, Inc. for the full term of an additional year. Action of MCA's board of directors, according to Jules Stein, chairman of MCA, is unprecedented, since elections are normally determined by the Board following the annual stockholders meeting in June. Move was designed to "dispel the unfounded and unjustified rumors" regarding Wasserman leaving the company, an announcement said. All other directors as well as top echelon officers and management remain unchanged.



Lasker & Phillips

Cash Box Changes Names Of Features

NEW YORK — There have been name changes for three Cash Box features. Best Bets in the singles review section is now called Choice Programming; Platter Spinner Patter is now Radio News Report; and Record Rambblings is now Insights & Sounds.

Reno Heads Merc's East Prod. Devel.

NEW YORK — Bob Reno has been named director of recorded product in the east for Mercury Records and its family of labels. Reno's appointment, following his stint as general professional manager of Mercury's MRC music publishing unit, was described by Irving Green, president of the label, as part of a concentration in product development. "This is the first in a number of planned appointments relating to the area of product development," Green noted.

Reno will be responsible for the acquisition and development of product and talent for all labels including Mercury, Philips, Smash, Fontana, Blue Rock, Limelight.

He will be immediately involved in the direction of current roster artists and in adding to the available product. His initial concentration in the Top 40 market, will be in the area of master acquisition and setting production schedules for current roster artists through independent producers. New talent will be continuously auditioned with an eye

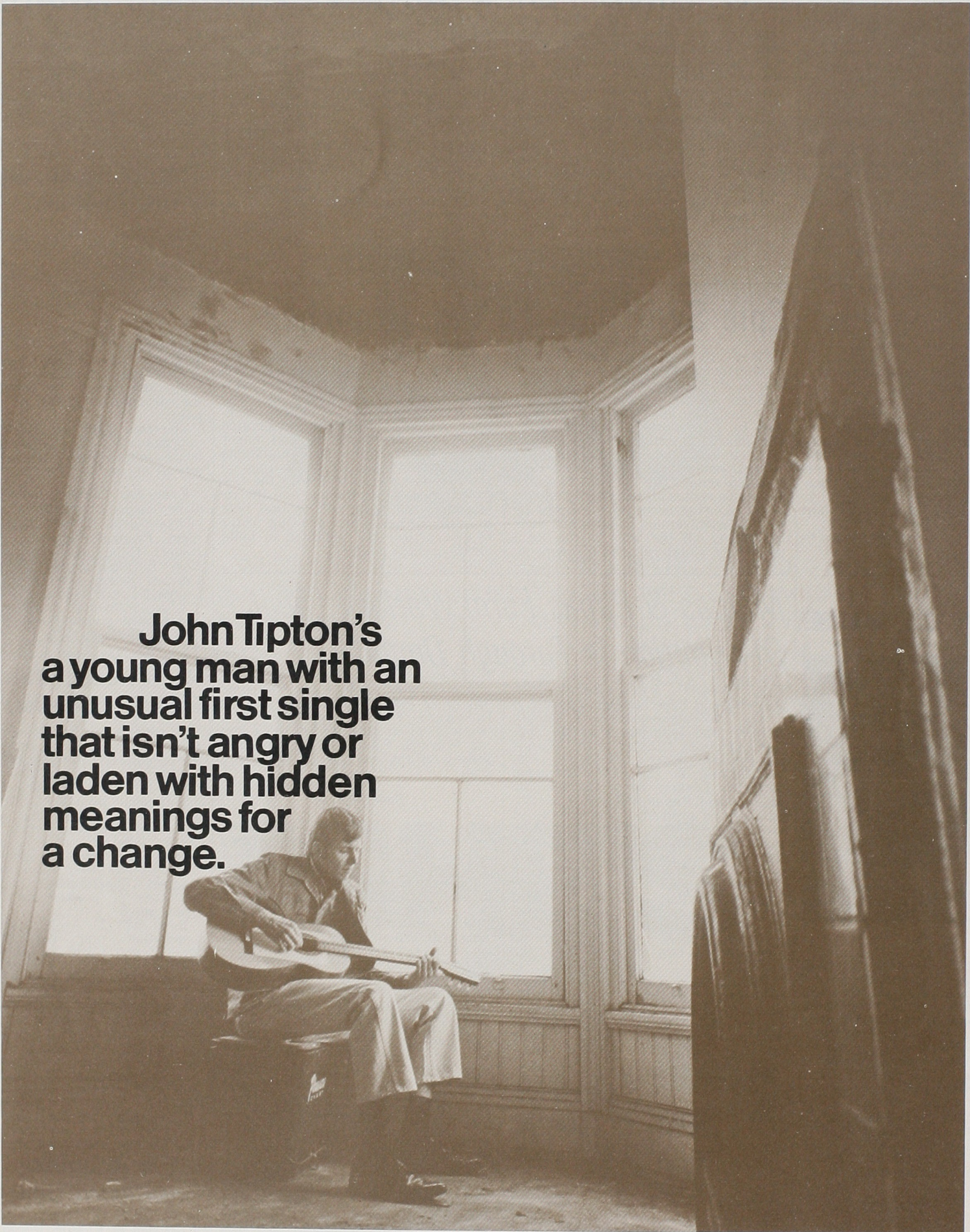
(Con't on Page 24)

ITT Is Acquiring Brit. Decca Unit

NEW YORK — Decca Systems, Inc., a division of English Decca, is being acquired by the International Telephone & Telegraph Corp. Also, ITT is purchasing 50% of Decca Radar, Inc. Transactions cost about \$7 million, part in cash and the rest in cash or ITT stock.

Four Nation
Eurovision Tie
See
Int'l News Report

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**John Tipton's
a young man with an
unusual first single
that isn't angry or
laden with hidden
meanings for
a change.**

2-1641 **"Spring,"** by this promising young singer John Tipton, is a beautiful, melancholy song with straightforward lyrics and a hypnotic melody. Very simply, "Spring" is a story. And his strong execution is going to make him a very important star with a very important hit to his credit.

John Tipton on **date** Records

Celebrity Systems Buys Rack Co; Joe Lyons Named Marketing V.P.

NEW YORK — Celebrity House, which plans a chain of restaurants that will sell both fast food and a line of records and tapes, has made two major moves for its Celebrity Systems division.

The company, according to Arthur Ross, president, has acquired National Merchandising Services Corp., a rack firm, and has named Joe Lyons, formerly director of national account sales at CBS, as marketing vp of its music division. Both NMS and Lyons will function through Celebrity Systems. President of this division will be Larry L. Coughan, from whom NMS has been purchased.

Ross feels that NMS, by expanding its existing retail business in the department store field and by supporting the network of Celebrity Houses, will assume an "exceptionally strong role in our plans for Celebrity Systems, Inc.'s expansion." As the head of CB's record and music operations, Lyons will also become involved with expected future acquisitions in the rack jobbing field, Ross added.

NMS has been in the rack business for the past 12 years. It presently serves department stores and many military exchanges along the east coast and in other parts of the world. A 25-year retailing veteran, Coughan was previously merchandise manager at Columbia Records. He is credited with pioneering widely used stock control innovations such as double-ticketing, pre-pricing, aging codes and compilation of stock and sales for individual accounts.

Lyons' entire business career has been devoted to the record industry, specifically in the area of marketing. In 1954 he was made sales manager of a CBS-Columbia Records distributorship in Philadelphia. By

1961, he had been promoted to manager of national field sales and marketing, a post in which he was responsible for sales, merchandising and promotion of all CBS record products.

During this period he helped establish the "service center" concept of distribution, which consolidated CBS inventories into eight service center locations and resulted in the elimination of duplicate inventory investments in more than 20 different locations.

In early 1967, he was made director-national account sales, a position which he held until he recently resigned to join Celebrity Systems, Inc.

Beach Boys Sever Capitol Ties File \$2 Mil Suit Against Label

NEW YORK — The Beach Boys say they have severed their seven year relationship with Capitol Records and have revived their Brother label.

In addition, the stars have filed a \$2 million damage suit against Capitol, alleging that a 1967 audit of Capitol's books by the accounting firm of Prager & Fenton revealed a deficiency in royalty payments of at least \$622,618.72. The lawsuit demands payment of \$1,418,827.92 in producers' fees for Brian Wilson, a member of the group.

Concurrent with the suit the Beach Boys revealed that they have severed their seven year relationship with Capitol and have formed their own re-

cord label, Brother Records.

The lawsuit arises from a 1967 audit of Capitol's books by the accounting firm of Prager and Fenton which revealed an alleged deficiency in royalty payments of at least \$622,618.72; and demands payment of \$1,418,827.92 in producers' fees for Brian Wilson, a member of the Beach Boys group.

The group has initiated a complex emanating from its new Hollywood offices, including a recording company; a publishing firm; a travel agency; a business management company; a personal management company and a concert production firm. Direction of the various enterprises is divided between Nicholas Grillo and Dick Duryea, the latter acting as production coordinator for the complex.

Further, the new enterprise will take the Beach Boys far beyond the confines of the record business. Already operating under their Financial Concepts Inc. is a Beach Boys operated real estate syndicate and a cardio vascular clinic in Jacksonville to be operated in conjunction with a group of prominent Florida physicians. But the primary concern of the new Beach Boys company will still be Brother Records.

With their new label the Beach Boys may have created the furthest reaching music company ever established. They already own three music publishing companies as well as American Sound System, the company that leases their \$250,000 sound system, and American Productions, which packages the Beach Boys and other artists concert tours.

Simultaneously they are in the process of building their own sixteen-track recording studio within their office complex, which will form the basis for their own label, Brother Records.

The team has set about creating a relationship with artists attached to Brother Records that they believe will revolutionize the recording business.

Grillo states, "All artists on Brother Records will participate in the company's profits, predicated on a formula still to be devised. Artists will be offered complete financial protection through Financial Concepts, Inc., a management company, that will perform complete accounting services and offer financial and investment advice to personnel connected with Brother Records."

Finally the artist will have their personal appearances, fan clubs, and merchandising all organized through American Productions, another Beach Boys subsidiary.

Colleges Seek Money-Making Concerts

As the cost of talent goes zooming up, colleges and other non-professional users of talent are looking for new ways to deal with the problem of running concerts in the black, or at least with minimum loss. One solution has been the NEC, (National Entertainment Conference), a cooperative effort by several hundred schools which aims at informing its members of proper promotion procedures, troublesome acts and the ins and outs of haggling with large booking agencies. A second solution currently being used successfully in the New York area is the use of outside, professional promoters.

Ron Delsener, entering his fourth year of producing New York's low price series of pop concerts in Central Park (sponsored by the F&M Schaefer breweries), was one of the pioneers of college concert promotion. Shelly Finkel and Gary Kurfirst, who ran the Village Theatre (now the site of Fillmore East) and the Singer Bowl Rock shows and who have been running a string of concerts in Long Island, have also become involved with college concerts, as has promoter Howard Stein.

"Most colleges have always considered concerts as a losing proposition, but now, with acts getting \$10,000 and up for a one-nighter, the losses are getting too heavy," said Delsener. For the past few seasons, Delsener has been involved with Hunter College's top-rated series of rock and pop events. "Located in the heart of New York, Hunter was a natural moneymaker which wasn't making money," Delsener had to convince the student leaders that by making money on evening rock events, they would have more money to spend on cultural presentations, and would also be able to increase the number of concerts each year.

By improving Hunter's sound system and seating procedures, and through the use of professional advertising, Delsener has been able to establish the school as a professional showplace, which receives full coverage from the press.

One of the main advantages of using outside promoters is that they are usually able to get the acts for a much lower price, and have the know-how to put together a low-price package show with a high draw potential. Finkel and Kurfirst operate on a block-booking theory, presenting the same act in several widely separated concerts around New York. In addition to using Island Gardens and the Westchester County Center, the pair also present events at the State University of New York at Stony Brook. "The school gets the benefit of the low price we're able to get because of this triple booking."

Maximum impact with minimum funds for advertising is another benefit, according to Dom Sicilia, who's advertising agency, Sicilia Associates, handles many of these concert promoters. "You'd be surprised what a difference professional ad layouts make," said Sicilia, "and that's something that schools have been very remiss in. Their concept of advertising is a few posters scattered around the school and an ad in the school paper, or they go all out and place little ads in every paper they can think of. But neither extreme works. A pro will use the right size ads, geared for eye-grabbing appeal, and place them where they'll do the most good."

Proving that professionally-produced concerts are not restricted to the New York area alone is Howard Stein, who has been presenting concerts at Yale University, featuring such artists Jimi Hendrix, Janis Joplin, Steppenwolf and Richie Havens. Stein, who also works in association with Lee Goober, has been in charge of the rock events at Goober's Westbury Music Fair.

"The main trouble with college concerts," said Delsener, "is that it takes the experience of doing a few concerts before you can learn the basic subtleties of producing. By the time a student gets this experience, he graduates, and is replaced by another student who has to learn the whole routine all over again."

Summer Music Seminar Prepares For S. F. College Of Contemporary Music

NEW YORK — A pilot program for the establishment of a San Francisco College of Contemporary Music will kick-off with a series of seminars on June 16.

Under the auspices of Community of Musical Efforts (COME), Golden Gate Park in Frisco will be the scene on June 14 of a kick-off event for the two-week seminar on 50 courses,

including composition, instrument technique, record production and band management, among other topics. The seminars will take place at Mills College from June 16-27.

According to Bill Freeman, a founder/director of COME, the pilot program is designed to "prove the need and feasibility" of such a college. If and when the college is established, Freeman said, it would be operated on a year-round basis, with teachers, culled from ranks of professional music men, brought in on a "booking" basis. The booking of teachers, Freeman explained, takes its cue from show business because of the necessity of lining up instructors so that they fit in with their various personal appearances and other business activities.

The 2-week pilot program will be offered free to students on a first-come-first-served basis. Also, Freeman pointed out, 25% of the classroom space will be reserved for students

(Con't on Page 10)



Goughan & Lyons

Ike LP Tributes:

ABC, MGM, Buddah

NEW YORK — ABC, MGM and Buddah Records last week issued the first memorial tribute albums to the late President Dwight D. Eisenhower.

ABC's recording contains speeches developing the career of Eisenhower from his historic "Order of the Day" message delivered D-Day, June 6, 1944, and covers Eisenhower's lifetime through his last address at the August Republican Convention last year.

Buddah's presentation, according to the label's vp Neil Bogart, is intended not solely as a memorial, but in keeping with the company's education oriented product recently begun with a "Black America" line. Written and narrated by H. Paul Jeffers, the Eisenhower album is intended to make an historically valid statement about "the leader and the man." It was produced by Arch Lustberg.

From MGM, "Dwight David Eisenhower: Soldier And Statesman" features narration by Howard K. Smith.

SD's Evolution Set On Radio Nostalgia

NEW YORK — Stereo Dimension has entered the radio nostalgia field with a set called "Great Moments in Radio," narrated by Jack Benny.

Released through the label's Evolution label, the set features original segments of soap operas, musical commercials, comedy, adventure and historic news broadcasts. Segments range from under a minute to four minutes.

Advance orders, the label, total 50,000 copies for the \$4.98 set. SD said it also plans an extensive merchandising and promotion campaign.

Atlantic Inks Jeremy

NEW YORK — Atlantic Records has signed Jeremy, a 20-year-old singer/songwriter, and has set his first LP for early summer release. Jeremy, together with manager Al Schwartz, has formed Casper Music to handle the material in the LP.

Concurrent with the Atlantic signing, Jeremy signed with William Morris for talent representation and with McFadden, Strauss, Eddy & Irwin for public relations counsel.



CONNIFF ON COL. — Ray Conniff, star Columbia Records choral director, signs a new five-year agreement with the label, as Jack Gold, the label's west coast A&R vp, and Conniff's wife of several months look on. An international best-seller for the past 10 years, Conniff has had five RIAA-certified albums and two singles. His latest LP success is "I Love How You Love Me." 1968 was Conniff's best sales year to date.

Columbia Names 5 To New Posts

NEW YORK — Columbia Records appointed Stan Snyder, Irv Medway, Don DeVito, Ron Ehrle and Tom McGuiness to new executive positions, reports Don England, vp of sales and distribution.

Stan Snyder has been promoted to the position of Sales Manager, New York Branch, for Columbia and Epic. Snyder will be reporting to Don Van Gorp, regional sales director, northeastern region, and will be responsible to him for the functioning of the New York Branch. He will be directing the activities of the local promotion manager and salesmen and will be directing the promotion of artists in his territory. He will be responsible for all sales and promotion activities in his area, as well as for the management of the sales office.

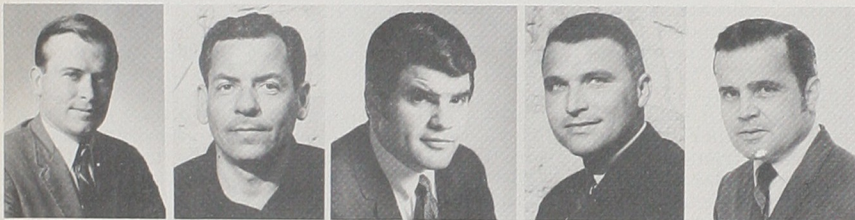
Snyder has been with Columbia for five years. He was most recently Columbia's San Francisco Sales Manager. He started with the company as a Trainee in the New York Branch and moved up to Salesman, Boston, and then Staff Assistant to the Director of Sales. He attended Yale University and Columbia Graduate School of Business.

Irv Medway has been in the music business for twenty-four years. For thirteen of them, he has been with Columbia, first as a salesman in Philadelphia, and later as branch manager in Syracuse. Medway has now been appointed sales manager of Epic Records in the New York marketing area. He will be reporting to S. Snyder and will be responsible to him for sales and promotion activities of Epic in the New York area. He will be visiting radio stations and dealers in conjunction with local promotions and will be directing the activities of the salesmen in his area.

Don DeVito has been promoted to the position of promotion manager of the New York branch, Columbia and Epic Records. DeVito was most recently Columbia's promotion manager in the Miami branch. He has been with Columbia since July of 1967, when he started as a Trainee, and moved on to become an Account Executive for Columbia Special Products. In his new position, DeVito will be reporting to Stan Snyder and will be responsible to him for all local sales promotion activities and artist relations at the local level.

Ehrle has been appointed Audio Products Regional Manager for the Midwestern Region. He will be headquartered in Pittsburgh and will be reporting to the regional sales director, Jack Craig. Ehrle has been with Columbia since 1962, when his first position was that of Audio Manager, St. Louis. In 1966, he became Pittsburgh sales manager, a position he held until his recent promotion. In his new capacity, Ehrle will be responsible to Craig for the audio electronic sales for Columbia (tape recorders, phonographs, etc.). He will also be recommending sales programs, advertising, merchandising and promotion for the Masterwork product line.

Tom McGuiness, formerly working in Puerto Rico as district manager, has been reassigned to the United States and will work at the New York Branch. He will assist the operations manager Mike Volkovitch, and will carry out specific sales assignments as directed by Stan Snyder. McGuiness will also be responsible for export sales. McGuiness has been with Columbia for fourteen years. He was Credit Manager, CBS International, and later Latin American sales manager, CBS International.



Snyder, Medway, DeVito, Ehrle & McGuiness

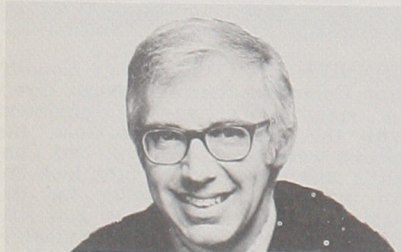
SG-C Prof Activities United Under Schuster

NEW YORK — Irwin Schuster, general professional manager for Screen Gems-Columbia Music's New York office, has been promoted to the newly created post of director of professional activities. Reporting to Emil LaViola, vice president and general manager of the firm, Schuster will assume professional management responsibilities for the Screen Gems-Columbia Music offices in Nashville and Hollywood, as well as New York.

"Our continuing growth in the pop, country & western and rhythm & blues areas made the appointment of a single director for all our offices a vital necessity," LaViola said.

While Schuster will continue to headquarter in New York, he will maintain a close liaison with professional managers Mary Mattis and Roger Gordon in Hollywood and with Larry Lee in Nashville. He's responsible to Lester Sill in Hollywood. Al Altman will continue to serve as general professional manager in New York.

Schuster joined Screen Gems-Columbia in April 1968. Prior to that he served as general professional manager for T. M. Music Hill and Range, and Trinity Music.



Irwin Schuster

Ron Kramer Heads A&R On West Coast For Metromedia Label

NEW YORK — Ron Kramer has been named A&R producer for the West Coast for Metromedia Records, according to Len Levy, president of the label.

In addition to functioning as a producer and establishing a production facility for the label in the West, he will be responsible for the purchase of masters and for the signing of new artists, contemporary writers and producers. With the acquisition of Kramer, Metromedia Records rounds out its complement of production centers which includes Tommy Allsup in Nashville and Manny Kellem in New York. Both Kramer and Tommy Allsup report to Kellem, executive producer.

In the music business for 13 years, Kramer began his career as a musician backing up artists in Reno, Lake Tahoe and Las Vegas. During this time he also began to compose songs and to arrange special material for the artists with whom he was working. He then went with E. H. Morris Publishing as a writer and later left to go into independent production.



Ron Kramer

Hi To Toast 10th Anny Via Memphis Bash July 17-19

NEW YORK — Hi Records will celebrate its 10th anniversary with a three day gala celebration to be held in Memphis, its home city, July 17-19. The announcement was jointly issued by Joe Cuoghi, Hi president, and D. H. Toller-Bond, president of London Records, national distributor for Hi.

The affair, to be staged in the deluxe new Rivemont Hotel overlooking the Mississippi River, will be replete with big name Hi artists performing in person, introduction of a host of new talents, a presentation of the biggest single LP release in Hi Records' history and a number of other special events.

The affair is expected to be attended by Hi distributors and their sales and promotion staffers, plus all key executives from London Records' home office in New York.

Preliminary plans call for a grand opening and welcoming cocktail reception and dinner to be co-hosted by Cuoghi and Toller-Bond Thursday

evening, July 17, followed by a show featuring Hi's own major name artists, including Ace Cannon and Willie Mitchell, and a group of new artists recently pacted to the label.

Friday's morning long sales meeting and product presentation will be followed in the afternoon by a number of special events including a tour of some of the more historic Memphis landmarks. Other events, to provide guests with a generous taste of what Memphis is all about, are in the works.

'Revolutionaries' Emerge Victorious

NEW YORK — Columbia Records has extended its "Revolutionaries" program an additional month, through April, due to field demand. Originally scheduled to run from January through March, the program's success has forced the label to continue the campaign.

"The Revolutionaries" campaign is an all-out merchandising program on Columbia's rock album product and has served as a launching pad for a number of contemporary artists who have debuted on the label in the past three months, including three artists, Hoyt Axton, Mark Spoelstra and the Tymes, who have already had success on other labels. New artists in the program include Chicago, the Illinois Speed Press, the Nice, Man, Wilkinson, Tri-Cycle, the City and Aorta.

The campaign, of course, also features Columbia's complete rock catalog and new releases by Bob Dylan, Blood, Sweat and Tears, Kooper, Bloomfield, the Byrds, Leonard Cohen and others. Albums from three highly-touted acts, Johnny Winter, the Santana Blues Band and It's A Beautiful Day are expected before the end of the program.

Dealer Reaction

The label reports heavy retailer and rack jobber response to "The Revolutionaries" campaign, along with strong air play and sales. Bruce Lundvall, Columbia's director of merchandising said "We have found that major merchandising programs on a given product category have been a key factor in exposing a depth and breadth of album product, in non-attended accounts as well as through the full line retailer... an innovated advertising and merchandising support plan geared to the functional needs of every level of distribution will ultimately expose more product, more effectively than any series of separate, scattered efforts could possibly garner. The more creative and exciting the complete national plan is — the more creative and total the effort at the local level, on the part of our own field force, the retailer and the wholesaler. Our 'Revolutionaries' campaign is creating exactly this result out there where the consumer roams."

S. F. College Seminar

(Con't. from Page 9)

selected among minority groups and ghetto areas by community action groups.

Freeman said that the pilot program would rely on various contributions from interested parties. The cost of the seminar is approximated at \$33,000. Bill Graham, the impresario and a member of the COME board, has donated \$1000.

Freeman also said that the Ampex Corp. has agreed to donate 90 hours of video tape so that the seminars could be recorded for broadcast of educational outlets.

Besides Freeman, COME's board of directors consists of Clancy Carlisle and Leonard Sheftman. Along with Graham, the board of advisors are Richard Hodge, attorney; Richard Raymond, president of Portola Institute; and Michael Phillips, vp of the bank of California. Curriculum coordinator is Dr. J. Richard Suchman, author and educational consultant.

The directors can be reached at 35 Grove St., San Francisco, Calif. c/o of the San Francisco College of Contemporary Music.

5th Dimension LP Due From Soul City

HOLLYWOOD — "The Age Of Aquarius," a new 5th Dimension album featuring their current #1 "Aquarius/Let The Sunshine In" medley from "Hair," is being rush-released by Soul City Records. The single, which reached the top spot in five weeks, is the fastest breaking 5th Dimension single ever.

Marc Gordon, the group's manager, predicted that they will gross over \$2,000,000 in 1969, with less than 20% coming from record sales. "The group now averages over \$10,000 for a one-nighter," said Gordon, "and \$30,000 per week for nightclubs. We get top of the show price for television variety appearances and more for a special, but except for an Ed Sullivan show set under the old contract, we're not booking any more television guest shots since we're presently planning a 5th Dimension special."

Gordon also revealed that plans for a nationally franchised chain of 5th Dimension boutiques, aimed at low and middle income young adults, were in the works. The designs will be influenced by the mod outfits they wear on stage created by Boyd Clopton.

Upcoming plans for the group call for a series of concerts, a date at the Royal Box of the Americana Hotel in New York, May 13-31, a week at the Greek Theatre in Los Angeles beginning July 14 and another tour of Europe.

Baltzell Joins Intrepid In National Promo Slot

NEW YORK — Intrepid Records, the just-formed Mercury Records-owned indie label operation under Charlie Fach, has made its first executive appointment with the naming of Joe Baltzell as national promotion director.

Baltzell brings to the job a strong background in local and regional promotion. Starting in 1960 with Bob Heller in Philadelphia, Baltzell was a local man on the Philly scene through 1965 (with David Rosen, Chips and Mercury's Merrec). In 1965 Baltzell became an Eastern regional man for Mercury and covered the coast from Boston to Florida, handling promotion chores and looking for talent and product. In 1967 he joined Philco-Ford's record division in the Eastern sales operation.

Fach said that he was looking forward toward launching Intrepid with the help of Baltzell "who I worked with when he was the local promotion manager for Smash Records in Philadelphia, when I was product manager for the label.

Baltzell, who plans to be on the road at least 5 days a week, feels that "exposing acts at the local level is one of the strongest forms of promotion and I will try to keep our acts available in support of the records we release."

When in New York, the Philadelphia-born Baltzell will be located at Intrepid's home offices at 1650 Broadway.

The Heavy Hits Are On Atlantic-Atco



LED ZEPPELIN

"Good Times, Bad Times"

b/w

"Communications Breakdown"

Atlantic #2613

Produced by Jimmy Page

FROM THE HIT ALBUM
"LED ZEPPELIN"

Atlantic SD-8216



CREAM

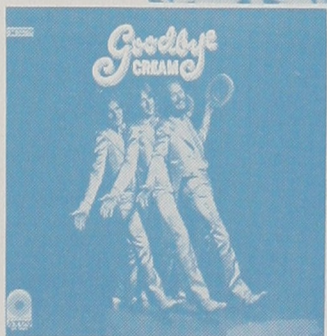
"Badge"

Atco # 6668

Produced by Felix Pappalardi
by arrangement with Robert Stigwood

FROM THE HIT ALBUM
"GOODBYE"

Atco SD-7001



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

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.

WABC — New York

The Way It Used To Be — Humperdinck — Parrot
Gimme, Gimme Good Lovin' — Crazy Elephant — Bell
I Can Hear Music — Beach Boys — Capitol
Mendocino — Sir Douglas Quint — Mercury

WTIX — New Orleans

I Can't Say No To You — Betty Everett — Uni
Composer — D. Ross & Supremes — Motown
Seattle — Como — RCA
In The Bad, Bad Old Days — Foundations — Uni
Super Love — David & Goliath — Crazy Horse
So I Can Love You — Emotions — Volt
Goodbye — Mary Hopkin — Apple
Boxer — Simon & Garfunkel — Columbia

KXOK — St. Louis

Do Your Thing — 103 Watts Band — WB
In The Bad, Bad Old Days — Foundations — Uni
Don't Touch Me — Bettye Swan — Capitol
It's Your Thing — Isley Bros. — T-Neck
Hawaii Five-O — Ventures — Liberty
I Like What You're Doing — Carla Thomas — Stax
Wishful Sinful — Doors — Elektra
Composer — D. Ross & Supremes — Motown

WOKY — Milwaukee

Goodbye — Mary Hopkin — Apple
Gitarzan — Ray Stevens — Monument
In The Bad, Bad Old Days — Foundations — Uni
Good Times, Bad Times — Led Zeppelin — Atlantic
Bet Your Sweet Bippy — The Wrest — Target
Doing Nothing — Skunks — Teen Town
Badge — Cream — Atco
25 Miles — Edwin Starr — Gordy

WLS — Chicago

Earth Angel — Vogues — Reprise
Composer — Ross & Supremes — Motown
Cryin' In The Rain — Sweet Inspirations — Atlantic
Grazin' In Grass — Friends Of Distinction — RCA
Morning Girl — Neon Philharmonic — WB
Sky Of My Mind — One Eyed Jacks — Roulette
First Of May — Bee Gees — Atco
Denver — Ronnie Milsap — Scepter
Rene de Marie — Triste Janero — White Whale

WEAM — Washington, D. C.

Gitarzan — Ray Stevens — Monument
Medicine Man Pt. 1 — Buchanan Bros. — Event
Composer — Ross & Supremes — Motown
Pinball Wizard — Who — Decca
It's Only Love — B. J. Thomas — Scepter
Love Is Strange — Buddy Holly — Coral

WKBW — Buffalo

Sorry Suzanne — Hollies — Epic
Both Sides Now — Dion — Laurie
Hunky Funky — American Breed — Acta
Memories — Elvis Presley — RCA
Not Wrong, Long — Nazzy — SGC
To Know You — Bobby Vinton — Epic
Composer — D. Ross & Supremes — Motown
Back In The U.S.S.R. — Chubby Checker — Buddah
Goodbye — Mary Hopkin — Apple

WAYS — Charlotte

Because of a printer's error in last week's WAYS list, we are reprinting the station's new additions of last week.

The Composer — Supremes — Motown
Rock Me — Steppenwolf — Dunhill
River Is Wide — Grass Roots — Dunhill
Happy Heart — Andy Williams — Col.

WDRC — Hartford

Time Is Tight — Booker T & MG's — Stax
You Came, You Saw, You Conquered — Ronettes — A&M
Badge — Cream — Atco
Pinball Wizard — The Who — Decca
These Eyes — Guess Who — RCA
A Million To One — Brian Hyland — Dot
Good Times, Bad Times — Led Zeppelin — Atlantic
Happy Heart — Petula Clark — WB
Happy Heart — Andy Williams — Col.

WQAM — Miami

Pinball Wizard — Who — Decca
Boxer — Simon & Garfunkel — Col.
Brother Love's — Neil Diamond — Uni
Don't Touch Me — Bettye Swan — Cap.
Time Is Tight — Booker T — Stax
Chokin' Kind — Joe Simon — Sound Stage 7
Do Your Thing — 103 Watts Band — WB
Hawaii Five-O — Ventures — Liberty
Gitarzan — Ray Stevens — Monument
Love Is All I Have To Give — Checkmates — A&M
Stand LP — Sly & Family Stone — Epic

WQXI — Atlanta

Grazin' In The Grass — Friends of Distinction — RCA
Buying A Book — Joe Tex — Dial
These Eyes — Guess Who — RCA
Composer — D. Ross & Supremes — Motown
When He Touches Me — Peaches & Herb — Date
Earth Angel — Vogues — Reprise
Medicine Man Pt. 1 — Buchanan Bros. — Event

WMEX — Boston

Come A Little Bit Closer — Trini Lopez — Reprise
To Know You — Bobby Vinton — Epic
More Than Yesterday — Spiral Starecase — Col.
Will You Be Staying After Sunday — Peppermint Rainbow — Decca
Where Do You Go To My Lovely — Peter Sarstedt — World Pacific
Love Is All I Have To Give — Checkmates — A&M
You Came, You Saw, Etc. — Ronettes — A&M
Composer — D. Ross & Supremes — Motown
Some Kind Of Magic — Raven Bros. — Smash

WIXY — Cleveland

Stand — Sly & Fam Stone — Epic
Gitarzan — Ray Stevens — Monument
Love Can Make You Happy — Mercy — Sundi
Medicine Man Pt. 1 — Buchanan Bros. — Event
Is It Something You Got — Tyrone Davis — Dakar
Composer — D. Ross & Supremes — Motown
Earth Angel/P.S. I Love You — Vogues — Reprise
More Than Yesterday — Spiral Starecase — Col.
Badge — Cream — Atco
We Can't Go On Like This — Unclaimed Mind — Buddah
You Are The Circus — C & Shells — Cotillion

KHJ — Hollywood

Do Your Thing — Watts 103 St. Band — WB
Goodbye — Mary Hopkin — Apple
River Is Wide — Grass Roots — Dunhill
Black Pearl — Sunny Charles — A&M
To Know You — Bobby Vinton — Epic
I Shall Be Released — Box Tops — Mala

KJR — Seattle

Day After Day — Shango — A&M
Badge — Cream — Atco
Gitarzan — Ray Stevens — Monument
Love Is All I Have To Give — Checkmates — Oh, Deed I Do — Elyse Weinberg — Tetragrammaton
Good Times, Bad Times — Led Zeppelin — Atlantic
Love — Mercy — Sundi
Boxer — Simon & Garfunkel — Col.
Sorry Suzanne — Hollies — Epic
I Was A Boy When You Needed A Man — Billy Shields — Harbour
Home To You — Earth Opera — Elektra
A Million To One — Brian Hyland — Dot
Earth Angel — Vogues — Reprise
Red Clay County Line — Peggy Lipton — Ode
Cherry Pie — Six Day Creation — Laurie
Walls Fell Down — Marbles — Cotillion

KILT — Houston

These Eyes — Guess Who — RCA
Goodbye — Mary Hopkin — Apple
Mercy — Ohio Express — Buddah
Buying A Book — Joe Tex — Dial
Darkness Darkness — Youngbloods — RCA
Morning Girl — Neon Philharmonic — WB
River Is Wide — Grass Roots — Dunhill
I Just Can't Help Believing — Bobby Doyle — WB — Daytime
Turn Around & Love You — Rita Coolidge — Pepper
When You Dance — Jay & Americans — UA
You Don't Need Me — Karen Randell — Col.
Earth Angel — Vogues — Reprise
Way It Used To Be — Humperdinck — Parrot
Seattle — Como — RCA

KIMN — Denver

Earth Angel — Vogues — Reprise
Stand — Sly & Family Stone — Epic
When You Dance — Jay & Americans — UA
Composer — Ross & Supremes — Motown
I Can't Let Go — Mojo — GRT
Love Is Strange — Buddy Holly — Coral
I'm A Drifter — Bobby Goldsboro — UA
More Today Than Yesterday — Spiral Starecase — Columbia
Seattle — Perry Como — RCA
Greensleeves — Mason Williams — WB
These Eyes — Guess Who — RCA
Day Is Done — Peter, Paul & Mary — WB

KFRC — San Francisco

Day Is Done — Peter, Paul & Mary — WB
Goodbye — Mary Hopkin — Apple
Love — Mercy — Sundi
Morning Girl — Neon Philharmonic — WB
Earth Angel — Vogues — Reprise
Sausalito — Al Martino — Capitol
Sing My Song — Tammy Wynette — Epic

KRLA — Pasadena

Composer — Ross & Supremes — Motown
Ra Lese — New Life — Amaret
Goodbye — Mary Hopkin — Apple
Day Is Done — Peter, Paul & Mary — WB
Nothing But A Heartache — Flirtations — Deram
Hair — Cowsills — MGM
Original Delaney & Bonnie & Friends — Elektra LP
Elephant's Mountain — Youngbloods — RCA LP

WRKO — Boston

Goodbye — Mary Hopkin — Apple
Chokin' Kind — Joe Simon — Sound Stage 7
River Is Wide — Grass Roots — Dunhill
To Know You — Bobby Vinton — Epic
Composer — D. Ross & Supremes — Motown
Where Is The Playground Susie — Glen Campbell LP — Capitol
Heather Honey — Tommy Roe LP — ABC

WIBG — Philadelphia

Pinball Wizard — Who — Decca
These Eyes — Guess Who — RCA
Atlantis — Donovan — Epic

CKLW — Detroit

Never Gonna Let Him Know — Debbie Taylor — GWP
Is It Something You've Got — Tyrone Davis — Dakar
Goodbye — Mary Hopkin — Apple
Let's Dance — Ola & Janglers — Crescendo
Ivory — Bob Seeger System — Capitol

WDGY — Minneapolis

I Can Hear Music — Beach Boys — Cap.
Runaway Child — Temptations — Gordy
Sweet Cherry Wine — T. James & Shondells — Roulette

WFIL — Philadelphia

Mercy — Ohio Express — Buddah
Earth Angel — Vogues — Reprise
Nothing But A Heartache — Flirtations — Deram
Atlantis — Donovan — Epic
Boxer — Simon & Garfunkel — Col.
Composer — D. Ross & Supremes — Motown
The Way It Used To Be — Humperdinck — Parrot

WMCA — New York

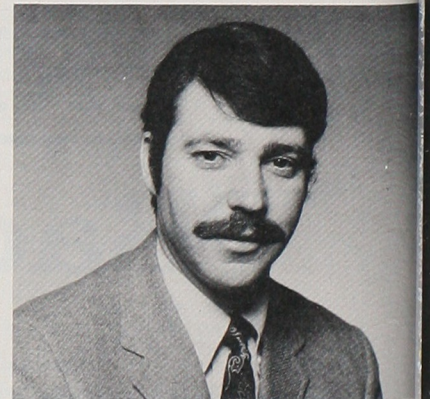
Earth Angel — Vogues — Reprise
Composer — D. Ross & Supremes — Motown
My Way — Frank Sinatra — Reprise
She's Not There — The Road — Kama Sutra
Foolish Fool — Dee Dee Warwick — Mercury
Can't See Myself Leaving You — Aretha Franklin — Atlantic
Mr. Walker It's All Over — Billy Jo Spears — Cap.
I've Been Hurt — Bill Deal — Heritage
I Was A Boy When You Needed A Man — Billy Shields — Harbour

WKNR — Detroit

Too Busy Thinking About My Baby — Marvin Gaye — Tamla
For His Name's Sake — Amboy Dukes — Mainstream
Black Pearl — Sunny Charles — A&M
Love — Mercy — Sundi

Due to the Good Friday Holiday and last week's early deadline, stations completing their new playlists Thursday afternoon are not listed

Columbia Names Smith Ad Services Mgr.



NEW YORK — Bob Smith has been appointed to the position of manager of advertising services at Columbia Records.

Smith will be assisting the advertising director and will be acting as a liaison between the advertising department and the merchandising, sales and promotion departments. He will be in contact with the field force and will keep them aware of advertising activities planned in New York. Smith will also be working with the advertising creative services coordinator. Smith will have these responsibilities for both the Columbia and Epic labels. Prior to joining Columbia, Smith held positions as district promotion manager, Decca; district promotion manager, Capitol; and, most recently, chain store coordinator at Capitol.

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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.

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

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

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

DUSTY SPRINGFIELD

"I Don't Want To Hear It Anymore"

b/w "The Windmills Of Your Mind"

Atlantic 2623



Vital Statistics

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

#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 McDermott
ARR: Bob Alcivar-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-Twr Music BMI
P. O. Box 9687 Atlanta, Ga
WRITERS: T. Roe & F. Weller
ARR: Jimmie Haskell
FLIP: The You I Need

#3
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

#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
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

#6
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

#7
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-Ragi-MacDermott
FLIP: What Is Happy

#8
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

#9
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

#10
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

#11
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

#12
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'

#13
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

#14
MENDOCINO (2:40)
Sir Douglas Quintet-Smash 2191
110 W. 57 St. NYC.
PROD: Amigos de Musica c/o Smash
PUB: Southern Love Music-BMI c/o Smash
WRITER: Douglas Sahn
FLIP: I Wanna Be Your Momma Again

#15
BROTHER LOVE'S TRAVELLING SALVATION SHOW (3:08)
Neil Diamond-UNI 55109
8355 Sunset Blvd., L.A., Calif.
PROD: Tommy Cogbill-Chips Moman c/o Armada
PUB: Stone Bridge BMI c/o Pryor-Braun-Cashman
Sherman, 437 Madison Ave., NYC.
WRITER: Neil Diamond
FLIP: A Modern Day Version Of Love

#16
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

#17
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)

#18
GIMMIE, GIMMIE GOOD LOVIN' (2:00)
Crazy Elephant-Bell 763
1776 Bway, NYC.
PROD: J. Levine-A. Resnick for Kasenetz Katz 200
W. 57 St. NYC.
PUB: Peanut Butter BMI 1650 Bway, NYC.
Kahoona BMI 200 W. 57 Street, NYC.
WRITERS: J. Levine-R. Cordell
ARR: Joey Levine FLIP: Hips & Lips

#19
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

#20
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

#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
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

#23
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

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

#26
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

#27
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

#28
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

#29
THE WAY IT USED TO BE (3:09)
Engelbert Humperdinck-Parrot 40036
529 W 25 Street, NYC.
PROD: Peter Sullivan for Gordon Mills
London England.
PUB: Maribus BMI c/o Walter Hofer
1780 Bway, NYC.
WRITERS: Cassano-Conti-Argenio
(English lyrics) Cook-Greenway
ARR: Mike Vickers FLIP: A Good Thing Going

#30
MEMORIES (3:04)
Elvis Presley-RCA 8044
1133 Ave. of the Americas, NYC.
PUB: Gladys ASCAP 1619 Bway, NYC.
WRITERS: Strange-Davis FLIP: Charro

#31
IS IT SOMETHING YOU'VE GOT (2:40)
Tyrone Davis-Dakar 605
c/o Atlantic 1841 Bway, NYC.
PROD: Willie Henderson c/o Dakar
PUB: Dakar BMI 2203 Spruce St. Phila, Pa.
WRITERS: Barry Dispenza-Carl Wolfolk
ARR: Willie Henderson FLIP: Undying Love

#32
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

#33
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

#34
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

#35
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

#36
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

#37
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

#38
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

#39
TIME IS TIGHT (3:14)
Booker T & MG'S-Stax 28
926 E. McLemore Memphis Tenn.
PROD: Booker T Jones c/o Stax
PUB: E. Memphis BMI (same address)
WRITERS: B.T. Jones-Al Jackson
D. Dunn-Steve Cropper
FLIP: Johnny I Love You

#40
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

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April 12, 1958

Vital Statistics

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

#41
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

#42
INDIAN GIVER (2:30)
1910 Fruitgum Co.-Buddah 91
1650 Broadway, NYC.
PROD: Kasnetz-Katz Assoc.
200 W. 57th St., NYC.
PUB: Kaskat Music & Kahoonia Tunes-BMI
200 W. 57th St., NYC.
WRITERS: B. Gentry-R. Cordel-B. Bloom
FLIP: Pow Wow

#43
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

#44
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

#45
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

#46
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

#47
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

#48
TIME WAS (2:35)
Canned Heat-Liberty 56097
6920 Sunset Blvd. L.A. Calif.
PROD: Skip Taylor-Canned Heat c/o Capitol
PUB: Metric BMI c/o Liberty
WRITERS: Wilson-Hite Jr.-Vestine-Taylor-De la Parra
FLIP: Low Down

#49
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

#50
PROUD MARY (3:27)
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

#51
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

#52
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

#53
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

#54
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

#55
NO NOT MUCH (2:45)
Vogues-Reprise 1803
4000 Warner Blvd. Burbank, Calif.
PROD: Dick Glasser 6760 Hillpark Dr. L.A. Cal.
PUB: Beaver-ASCAP, 1650 Bway, NYC.
WRITERS: Stillman-Allen ARR: Ernie Freeman
FLIP: Woman Helping Man

#56
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

#57
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

#58
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

#59
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

#60
DAY AFTER DAY (2:20)
Shango-A&M 1014
1414 N La Brea, Hollywood, Calif.
PROD: Jerry Riopelle c/o A&M
PUB: Goombay-Irving BMI c/o A&M
WRITERS: Margo Lin-Riopelle-Reynolds
FLIP: Mescalito

#61
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

#62
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)

#63
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

#64
IDAHO (3:03)
4 Seasons-Philips 40597
35 E Wacker Drive, Chicago, Ill.
PROD: Bob Gaudio Presented by Bob Crewe
1501 Bway, NYC.
PUB: Gavaldma ASCAP 1501 Bway, NYC.
Genius ASCAP 1841 Bway, NYC
WRITERS: B. Gaudio-J. Holmes ARR: B. Gaudio
FLIP: Something's On Her Mind

#65
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

#66
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?

#67
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

#68
THE COMPOSER (2:55)
Diana Ross & The Supremes-Motown 1146
2457 Woodward Ave, Detroit, Mich.
PROD: Smokey c/o Motown
PUB: Jobete BMI (same address)
WRITER: William Robinson
FLIP: The Beginning Of The End

#69
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

#70
STAND (3:06)
Sly & The Family Stone-Epic 10450
51 West 52 Street, NYC.
PROD: Sly Stone for Stone Flower Prod.
700 Urbano St. San Francisco, Calif.
PUB: Daly City BMI
c/o Copyright Service 221 W 57 St. NYC.
WRITER: S. Stewart
FLIP: I Want To Take You Higher

#71
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

#72
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

#73
EARTH ANGEL (2:35)
Vogues-Reprise 0820
4000 Warner Blvd. Burbank, Calif.
PROD: Dick Glasser
6760 Hillpark Dr. L.A. Calif.
PUB: Dootsie Williams BMI
9512 S. Central Ave. L.A., Calif.
WRITER: Curtis Williams
ARR: Ernie Freeman
FLIP: P.S. I Love You

#74
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

#75
ATLANTIS (4:58)
Donovan-Epic 10434
51 West 52 St. NYC.
PROD: Micki Most 101 Dean St. London, Eng.
PUB: Peer Int'l BMI 1619 Bway, NYC.
WRITER: D. Leitch
FLIP: Susan On The West Coast Waiting

#76
BUYING A BOOK (3:24)
Joe Tex-Atlantic 4090
1841 Bway, NYC.
PROD: Buddy Killen c/o Tree
PUB: Tree BMI 905 16th Av S. Nashville, Tenn.
WRITER: Joe Tex FLIP: Chicken Crazy

#77
ZAZUERIA (ZAZUEIRA) (3:40)
Herb Alpert & Tijuana Brass-A&M 1043
1416 N La Brea, H'wood, Calif.
PROD: H. Alpert-J. Moss c/o A&M
PUB: Rodra c/o Leonard Glusman BMI
215 S L'Enega Blvd. Beverly Hills, Cal.
WRITER: Jorge Ben ARR: H. Alpert-Shorty Rogers
FLIP: Treasure Of San Miguel

#78
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. Starstedt ARR: Ian Greene
FLIP: Morning Mountain

#79
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

#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
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

#82
MORE TODAY THAN YESTERDAY (2:48)
Spiral Starecase-Columbia 44741
51 West 52 Street, NYC.
PROD: Sonny Knight c/o Columbia
PUB: Spiral BMI c/o E.W. Zaidins
200 West 57 Street, NYC.
WRITER: P. Upton ARR: Al Capps
FLIP: Broken-Hearted Man

#83
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 Bahamas
PUB: Dunbar BMI 1133 Ave of the Americas, NYC.
WRITERS: Bachman-Cummings
FLIP: Lightfoot

#84
THESE 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

#85
HONEY LOVE (2:36)
Martha Reeves & The Vandellas-Gordy 7085
2457 Woodward Ave, Detroit, Mich.
PROD: Richard Morris c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: Morris-Moy FLIP: I'm In Love

#86
CISSY STREET (2:59)
Meters-Josie 1005
1790 Bway, NYC.
PROD: Marshall E. Sehorn-Allan Toussaint
1211 Phillips St. New Orleans, La.
PUB: Marsaint BMI c/o Marshall E. Sehorn
WRITERS: Nocentelli-Neville-Porter-Modeliste
FLIP: Here Comes The Meter Man

#87
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. Gommoe ARR: Al Capps
FLIP: Mr. Memory

#88
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

#89
MORNING GIRL (2:09)
Neon Philharmonic-Warner Bros. 7261
4000 Warner Blvd. Burbank, Calif.
PROD: Tupper Saussy-Don Gant-Bob McClusky
c/o Hickory Rec. 2510 Franklin Rd. Nashville, Ten.
PUB: Acuff Rose BMI c/o Hickory Records
WRITER: T. Saussy ARR: T. Saussy
FLIP: Brilliant Colors

#90
ANY DAY NOW (3:48)
Percy Sledge-Atlantic 2616
1841 Bway, NYC.
PROD: Quinn Ivy-Marlin Greene
c/o Norala Rec Co. 102 E 2nd St. Sheffield, Ala.
PUB: Plan Two ASCAP 1619 Bway, NYC.
WRITERS: Bob Hilliard-Burt Bochrach
FLIP: The Angels Listened In

#91
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

#92
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

#93
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

#94
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

#95
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

#96
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

#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
SEATTLE (2:47)
Perry Como-RCA 5021
1133 Ave of the Americas, NYC.
PROD: Chet Atkins-Andy Wiswell
c/o RCA 800 17th Ave S. Nashville, Tenn.
PUB: Screen Gems BMI 711 5th Ave, NYC.
WRITERS: Ernie Sheldon-Jack Keller
FLIP: Sunshine Wine

#99
NOT WRONG LONG (2:20)
Nazz-SGC 006
1841 Bway, NYC.
PROD: Nazz c/o Screen Gems
PUB: Screen Gems BMI 711 5th Ave, NYC.
WRITER: Todd Rundgren ARR: Nazz
FLIP: Under The Ice

#100
SORRY, SUZANNE (2:59)
Hollies-Epic 10454
51 W. 52nd St., NYC.
PROD: Ron Richards c/o Columbia
28-30 Theo Road, London, England
PUB: January BMI 25 W. 56th St., NYC.
WRITERS: G. Stephens-T. MacAuley
FLIP: Not That Way At All

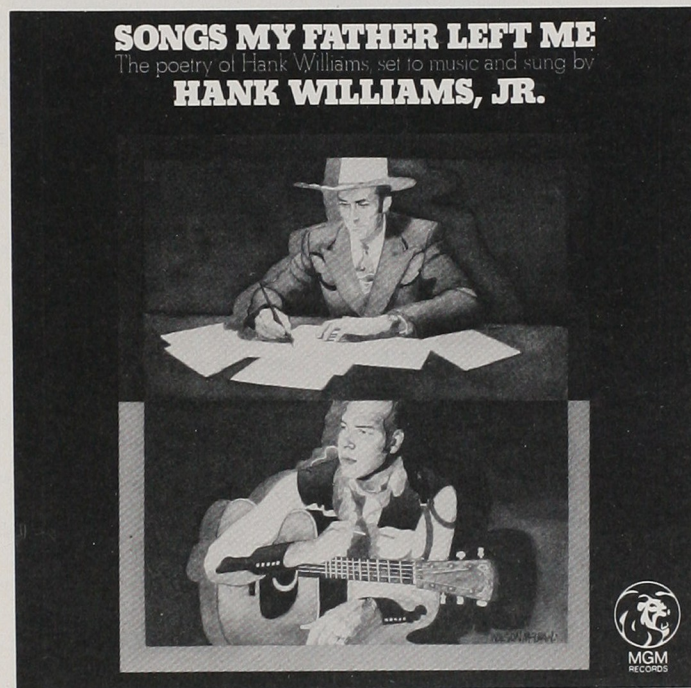
Like father, like son. Like great.

"On New Year's Day, 1953, Hank Williams died at the age of 29, leaving the country music world an imperishable heritage of songs . . . No other writer-artist has matched Williams' achievement in capturing in song the tribulations, tragedies and joyful episodes of life. □ But the history of Hank Williams did not end on that day in 1953 . . . a number of unfinished songs have been waiting for the right person to finish them and make them available on an album. □ That person, of course, is Hank Williams, Jr. . . . an artist in his own right and heir to the traditions of his famous father. . . . Just as the lyrics are typical of Hank Williams, the melodies reflect the true country idiom.

There are such diverse songs as Cajun Baby* and Homesick And Lonesome. (Among others) another cut, You Can't Take My Memories Of You will bring a

tear to many an eye, for it is truly poetic in concept. □ This album also firmly marks Hank Jr. as a composer of consequence, following fast on the heels of his successful single, It's All Over But The Crying, which he wrote singlehandedly. □ Thus in the capacity of both

writer and artist, Hank Williams, Jr., brings to the current world of music these songs which might otherwise have been forgotten. □ Country music lovers will treasure this album." Paul Ackerman, Music Editor of Billboard (From the album notes of this LP)



SE-4621

*Soon to hit the charts, big! "Cajun Baby" K-14047



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Champagne.
The Statue of Liberty.
Perfume.
Postcards.
And Now
The Mauriat Tour
Is Here.**

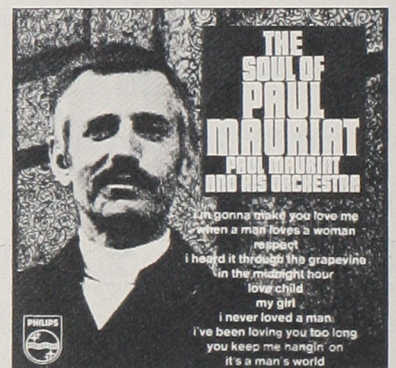
Concert Dates

April 8, Bridgeport Conn., Klein Memorial Aud.
April 9, Allentown, Pa., Muehlenberg College Aud.
April 10, Huntingdon, Pa., Oller Hall
April 11, Richmond, Va., Mosque
April 12, Blacksburg, Va., VPI Coliseum
April 13, Cresco, Pa., High School
April 15, Kingston, Rhode Island, Keany Gym Univ. R. I.
April 17, New Britain Conn., Central Conn. College
April 18, Boston, Mass., Symphony Hall
April 19, White Plains, N. Y., Westchester County Centre
April 20, Hartford, Conn., Bushnell Memorial Hall
April 22, Montreal, Quebec, Maurice Richards Arena
April 23, Sherbrooke, Quebec, Palisades Sports
April 24, Quebec, Colisee
April 25, Lewiston Maine, Lewiston Memorial Armory
April 26, Montreal, Quebec, Maurice Richards Arena
April 27, Toronto, Ontario, Maple Leaf Gardens
April 29, London, Ontario, Western Ont. U. Alumni Hall
April 30, Toledo, Ohio, Museum of Art

May 1, Toledo, Ohio, Museum of Art
May 2, Chicago, Illinois, Orchestra Hall
May 3, Detroit, Michigan, Masonic Temple Auditorium
May 4, Cuyahoga Falls, Ohio, Falls H. S. Aud.
May 5, Indianapolis, Indiana, Clowes Memorial Aud.
May 6, Columbus, Ohio, Veterans Aud.
May 7, Cleveland, Ohio, Music Hall
May 8, Rochester, New York, Eastman Theatre
May 9, Troy, New York, R. P. I. Field House
May 10, Washington, D. C., Constitution Hall
May 11, New York City, Philharmonic Hall
May 12, Reading, Pennsylvania, Rajah Theatre

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(This may be the most important French import of all.)



CashBox Radio Active

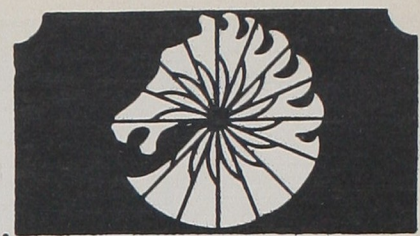
A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate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

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
50%	The Boxer	Simon & Garfunkel	Columbia	99%
46%	The Composer	Diana Ross & Supremes	Motown	46%
41%	Stand	Sly & Family Stone	Epic	67%
39%	In The Bad, Bad Old Days	Foundations	UNI	92%
36%	Gitarzan	Ray Stevens	Monument	73%
34%	Time Is Tight	Booker T & Mg's	Stax	56%
31%	River Is Wide	Grass Roots	Dunhill	63%
30%	Earth Angel	Vogues	Reprise	30%
29%	Atlantis	Donovan	Epic	44%
27%	Hawaii Five O	Ventures	Liberty	73%
25%	Goodbye	Mary Hopkin	Apple	25%
23%	Honey Love	Martha Reeves & Vandellas	Gordy	23%
20%	These Eyes	Guess Who	RCA	43%
19%	Love (Can Make You Happy)	Mercy	Sundi	34%
18%	Morning Girl	Neon Philharmonic	W.B./7 Arts	18%
17%	Pinball Wizard	The Who	Decca	92%
16%	Cissy Strut	Meters	Josie	16%
15%	Back In The USSR	Chubby Checker	Buddah	27%
14%	When You Dance	Jay & Americans	U. A.	51%
13%	Good Times, Bad Times	Led Zeppelin	Atlantic	40%
12%	Buying A Book	Joe Tex	Dial	12%
11%	Turn Around And Love You	Rita Coolidge	Pepper	11%
10%	More Today Than Yesterday	Spiral Starecase	Columbia	51%

LESS THAN 10% BUT MORE THAN 5%

TOTAL % TO DATE

Edge — Cream — Atco	29%	Seattle — Perry Como — RCA	8%	Sorry Suzanne — Hollies — Epic	7%
Life Is All I Have To Give — Checkmates — A & M	32%	Nothing But A Heartache — Flirtations — Deram	15%	Grazin' In The Grass — Friends Of Distinction — RCA	7%



THE DELLS

I CAN'T DO ENOUGH

CADET 5636

LITTLE MILTON

JUST A LITTLE BIT

CHECKER 1217

RAMSEY LEWIS

DO WHAT YOU WANNA

Cadet 5640

THE RADIANTS

CHOO CHOO

CHESS 2066

BILLY STEWART

I'M IN LOVE (OH, YES I AM)

CHESS 2063





CashBox Record Reviews

Picks of the Week

DIANA ROSS & THE SUPREMES (Motown 1146)

The Composer (2:55) Jobete, BMI — Robinson

Standout production touches set this side off and running for a pop sales explosion. Turning to material completely removed from the "Love Child" bag, Diana Ross and the Supremes drive through a sumptuous love song filled with the imagery of "I Hear a Symphony." Solid outing with instant acceptance. Flip: "The Beginning of the End" (2:29) (Jobete, BMI — Johnson) Slower, simpler and likely to win r&b favor.

ARETHA FRANKLIN (Atlantic 2619)

I Can't See Myself Leaving You (3:00) (14th Hour, BMI — Shannon)

Aretha offers a refreshing change in her new side. Removed from her heavy rhythm shell, she shines as a stylist once more in this brilliant ballad performance. The powerfully presented material should prove one of "Lady Soul's" biggest sellers for both teen and r&b markets. Flip: "Gentle on My Mind" (2:26) (Glaser, BMI — Hartford)

THE IMPRESSIONS (Curtom 1940)

Seven Years (2:23) (Camad, BMI — Mayfield)

The special Curtis Mayfield sound is given the boost of a heavier rock helping to punch out the best. Extra dance fan appeal is just what the team needs to gather momentum for this side, putting it solidly in the running for an even stronger than usual sales break. Flip: "The Girl I Find" (2:34) (Camad, BMI — Mayfield)

DUSTY SPRINGFIELD (Atlantic 2623)

I Don't Want to Hear it Anymore (3:08) (Metric, BMI — Newman)

One of the standout tracks from her "Memphis" album, this newly pulled single brings back the softly brilliant Dusty Springfield. Superb arrangements and an excellent song add the extra margin for success on this side. Flip: "The Windmills of Your Mind" (2:30) (United Artists, ASCAP — M & A Bergman, LeGrand) Expressive rendering of the "Thomas Crown Affair" Oscar nominated song which could give Miss S. another two-sider.

BOBBY GOLDSBORO (United Artists 50525)

I'm A Drifter (3:23) (Detail, BMI — Goldsboro)

First time back in his pop bag since "Honey" shows Bobby Goldsboro unveiling a powerhouse side. Lyrically, this new effort has a "Gentle On My Mind" drift, but the production goes into an easybeat number removing it from the pop-country category. Teen side with young adult impact and solid sales potency. Flip: "Hoboes & Kings" (3:02) (Same credits.)

BILL DEAL & THE RHONDELS (Heritage 812)

I've Been Hurt (2:10) (Low-twy, BMI — Whitley)

The backup sound of their "May I" hit gives Bill Deal & the Rhondels' new side the same rough-edged muscular drive that propelled the group to best seller fame; and this solid follow up adds even more vocal fuel to bring home a winner. Teen track with the act's uniquely bold approach and powerful sales in store. No flip info.

BOB SEGER SYSTEM (Capitol 2480)

Ivory (2:25) (Gear, ASCAP — Seger)

Back from his "Ramblin' Gamblin' Man" name-maker, Bob Seger goes even weightier in a rocking blues side that comes on with immediate impact. The reworked track from his LP is a song that has already picked up FM plaudits and should see plenty of play on the teen circuit to give Seger his third straight. Flip: "This Last Song" (3:02) (Same credits)

BOX TOPS (Mala 12038)

I Shall Be Released (2:43) (Dwarf, ASCAP — Dylan)

Latest and likely the most commercial single of this "Big Pink" track. The Box Tops turn serious after their "Sweet Cream Ladies" outing in a heavy ballad side which shows the effectiveness of a brilliant arrangement and the team's familiar lead vocalist. Anticipate rapid breakouts. Flip: No info available.

THE ASSOCIATION (Warner Brothers 7277)

Under Branches (4:23) (Beechwood/Tamerlane, BMI — Alexander, Carmel)

Crystalline vocals put a mystic touch to this extremely unusual ballad from the Association. The team's material is further enhanced by an entrancing arrangement which should capture solid spotlight attention at teen and easy-play outlets. Flip: "Hear in Here" (3:12) (Beechwood, BMI — Bluechel, Jr.) Faster more teen type effort.

THE METERS (Josie 1005)

Cissy Strut (2:59) (Marsaint, BMI — Nocentelli, Neville, Porter, Modeliste)

Heavy helping of funk from the Meters brings the team back from their "Sophisticated Cissy" breakthrough. New side packs a whalloping workout on guitar, organ and drums to stir up pop and blues dance enthusiasm and a heavy sales showing. Flip: "Here Comes the Meter Man" (2:49) (Same credits.)

JACKIE DeSHANNON (Imperial 66370)

Trust Me (2:53) (Metric/Tracebob, BMI — Womack)

The soulful sound that Jackie DeShannon first showed in "The Weight" is turned on once again in this Bobby Womack work with effectiveness. Fine rhythm assistance and a standout instrumental backdrop could prove just the additive needed to touch off powerful teen responses for this ballad blast. Flip: "What Is This" (2:31) (Same credits)

MASKMAN & THE AGENTS (Dynamo 131)

My Wife, My Dog, My Cat (3:00) (Catalogue/Clairborne, BMI — Bethea, Burston)

Mirthful follow up to "One Eye Open" has Maskman & the Agents scoring once more and in a manner which should set up even more substantial breakouts as a result of the ready-made anticipation. Blues market blockbuster that has a good shot at breaking teen. Flip: "Love Bandito" (2:01) (Catalogue/Den, BMI — Bethea)

SOLOMON BURKE (Bell 783)

Proud Mary (3:16) (Jon Dora, BMI — Fogerty)

Vet soul star Solomon Burke takes on the Creedence Clearwater Revival tune and comes up a winner. Burke's explanatory introduction should help give the tune new life in both soul and Top 40 markets. Flip: "What Am I Living For" (2:49) (Progressive/Tideland, BMI — Jay, Harris)

Picks of the Week

RONNIE MILSAP (Scepter 12246)

Denver (3:21) (Press, BMI — Penn, Oldham)

Originally a noisemaker from Steve Alaimo, "Denver" seems to have picked up fresh power judging from initial radio response. This brightly treated lover's tale packs the ear-appeal to capture immediate attention from top forty and a variety of pop format shows. Powerhouse side. Flip: "Nothing Is as Good as it Used to Be" (2:06) (Press, BMI — Christopher)

B. B. KING (Bluesway 61024)

Why I Sing The Blues (3:29) (Pamco/Sounds of Lucille, BMI — King)

Taking a more modern tack than has been his manner in the past, B.B. King turns up with a strongly commercial blues sound that will easily spread from r&b to FM programming lists. Lyric gives King a contemporary impact which ought to set off heavy blues market receptions. Flip: "Friends" (Pamco/Sounds of Lucille, BMI — King, Szymczyk)

THE INTERPERTATIONS (Bell 779)

Automatic Soul — Part 1 (2:35) (Aye-Bee, BMI — Simpson, Smith)

From the team that clicked with "Snap Out" comes another high-powered instrumental side that comes on strong from the 'go.' Big band soul set has the size to put drive behind the rhythm and maintain a surface power at the same time. Directly a blues market monster, the side should catch plenty of pop attention. Flip: "Part 2 (Vocal)" (3:13) (Same credits.)

KEITH (RCA 0140)

Marstrand (2:56) (Limp Celery, ASCAP — Keefer, Jimenez)

Usually a gentle vocalist, Keith (of "98.6" renown) turns underground on a heavy hitting ballad charged with the excitement of a blazing instrumental backdrop and a fiery vocal. Side is a gripping one which is bound to bolt into the teen AM and FM running. Flip: "The Problem" (3:00) (Limp Celery, ASCAP — Keefer, Cunningham, Coyle)

ROY HAMILTON (AGP 113)

The Dark End of the Street (2:38) (Presto, BMI — Moman, Penn)

Exceptional song that has been looking for a version to happen, "Dark End" may well have come up with the winner in Roy Hamilton's first AGP side. Solid vocal style intact, Hamilton gives a hearty, dramatic impact to the material in a performance that should see bright responses in pop and blues areas. Flip: "100 Years" (2:30) (Famous, ASCAP — Wells, Komeda)

JOHNNY PRESTON (ABC 11187)

Kick the Can (2:22) (Hall-Clement, BMI — Foster, Rice)

Social comment with the light rhythmic bounce and searing lyrics that clicked on pop and country charts for "Skip a Rope" serves splendidly for Johnny Preston this time. Gentle surface sound is assisted by perking rhythm section work to bring in teen listening potential. Flip: "I've Just Been Wastin' My Time" (Same credits.)

Newcomer Picks

CRIB & BEN (Decca 734600)

Emily (Good Baptist Hound, ASCAP — Gelber, Simon)

Displaying a talent derived from the style of brother Paul, Eddie Simon's production on this record shows a direction of its own which should reap sparkling reactions from programmers at teen and softer stations. Glittery ballad with folk/easybeat effectiveness and a splendid contemporary arrangement. Flip: No info supplied.

THE EMOTIONS (Volt 4010)

So I Can Love You (2:49) (Pervis/Staples, BMI — Hutchinson)

Soft r&b love ballad with an early Detroit feel recalling the pre-Motown manner. Side features some fascinating vocal work to start things happening with blues programmers. Enough impact should explode the side into a pop market runaway showing. No flip side information supplied.

ELYSE WEINBERG (Tetragrammaton 1521)

Oh, Deed I Do (2:53) (Southern, ASCAP — Jansch)

Intriguing at the first listen and an absolutely hypnotic side once heard again, this introduction to Ellyse Weinberg should start things happening for the girl on a powerhouse level. Expect the side to score with FM outlets and spread rapidly through the teen top forty marketplace. Haunting vocal and arrangements. Flip: "Simpleminded Harlequin" (2:22) (Peyotl, BMI — Weinberg)

BILLY MESHEL (Probe 459)

(It Ain't Easy Being) Shirley Newman's Boyfriend (2:21) (Pelew, ASCAP — Meshel, Roberts)

Immediate teen identification with both beat and lyrics make this semi-novelty dance side a powerful entry for top forty programming. Known as a tunesmith, Billy Meshel's entry as an artist features a Four Seasons-y vocal approach supported by strong instrumental drive to top the side off. Flip: "I Say Hello When I'm Leaving" (2:55) (Meager, BMI — Meshel)

Choice Programming

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

JIMMIE RODGERS (A&M 1055)

The Windmills of Your Mind (2:30)

(United Artists, ASCAP — M & A Bergman, LeGrand)

The most commercial performance of this Academy Award nominee since the original, Jimmie Rodgers' reading has graceful production to spark interest and the timing to produce possibly the major hit for this song. Flip: "L.A. Breakdown" (3:53) (LaBrea, ASCAP — Marks)

JERRY VALE (Columbia 44823)

Fa Fa Fa (Live for Today) (2:31)

(E. H. Morris, ASCAP — Gold, Badal Bigazzi, Cavallaro)

Bright Italianate lilt that has enough bubbling life to take the initiative with adult music programmer. Flip: "Close to Cathy" (2:50) (Arc. ASCAP — Goodman, Shuman) Mot contemporary ballad side.



GOOD MORNING, ROCK

GOOD MORNING, "HAIR"

GOOD MORNING STARSHINE*

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*From The American Tribal Love-Rock Musical "Hair"

Buddah Forms Siddhartha Press For Entertainment Liaison Work

NEW YORK — Buddah Records has established Siddhartha Press as a means of bridging the communications gap between radio and record companies. According to the label's vice president Neil Bogart, "it is the responsibility of record companies to provide radio not only with its basic entertainment in the form of records, but also with any information services they desire."

To that end, Siddhartha will operate as a liaison between Buddah and other entertainment outlets as well as the public. "Of course," he added, "its primary concern will be radio."

Siddhartha Press will be operated under the direction of Richard Robinson who recently joined Buddah as administrative assistant to Bogart. He had been with WNEW-FM in New York earlier. "The responsibility of the Siddhartha staff," Robinson said, "will be to stay continually aware of all communications outlets... and attempt to make their job easier in every area where they must deal with record companies."

MGM, Circus Co-Op For Spring LP Push

NEW YORK — New MGM albums by the Velvet underground, Orpheus, Puff, Ultimate Spinach, Corporate Body and Eric Burden and the Animals will be the subject of a special Spring promotion by the label and Circus Magazine.

Circus (formerly Hullabaloo), beginning with its April issue, will feature a Head To Head sound contest, spotlighting the MGM LP's. Copies of the page will be blown up and distributed in record stores throughout the country as point of sales posters. Circus, through its network of associated radio stations, currently eight, will salute the MGM albums and award special prizes. Additional mailings will also be sent to key rock underground stations.

"What we are doing," stated Gerald Rothberg, editor and publisher of Circus, "is to establish merchandising programs for the record industry by utilizing many levels of media to sell product—thus creating an atmosphere of participation. We are convinced we can bring MGM across successfully to its customers." The promotion will end April 30.

Rivers Building

HOLLYWOOD—Singer and disk executive Johnny Rivers, co-owner of Soul City Records (with Liberty), has purchased an office building at 8923 Sunset Blvd. to house his expanding business activities. A \$100,000 recording studio will also be built on the premises, for artists under the Rivers banner.



MAKING MUSIC AT MINIT will be Ike and Tina Turner, shown above flanking Al Bennett, president of Liberty/United Artists Records. The duo has been signed to an exclusive recording contract by Minit Records, and, following the pacting, the act's first Minit single, "I'm Gonna Do All I Can," was released.

First service executed by the arm is a radio assist which will provide label copy on the running time and intro time to save station work on calculating instrumental segments to enable talk during the beginning of play. The concept was first developed for Buddah by promotion director Marty Thau and indie West Coast promo man Tony Richland. Other projects in the works include special brochures, album coordination and the production of tape shows for interested stations at no charge.

Judge Rules Label's Officers Not Liable In Infringement Suit

NEW YORK — The officers and employees of a disk operation have been found not liable in a copyright infringement suit, according to a decision by Judge H. Levet of the U.S. District Court for the Southern District of New York.

The decision evolved from a suit brought against Apollo Records, Mastertone Studios and officers of the label by live music publishing firms which contended that an Apollo LP, "The Swinging 20's Go Latin," contained unauthorized use of 10 standards.

While Judge Levet found Apollo guilty of copyright infringement under Section 1(b) of the Copyright Law, he did not agree with the plaintiffs' additional claim for damages under Section 101(e), which deals with further infringement matters which would have made all parties involved in the record liable for damages. The liability for infringement, the Judge ruled, was solely that of Apollo as a corporation, as specified in Section 101(b). The Judge did not uncover any fraud on the part of Apollo, its officers or Mastertone or its officers.



CAPPING A SPECIAL RECEPTION held by Jubilee Records at New York's Spindletop Restaurant to herald the release of "Al Capp On Campus," a live comedy album made by Capp during several of his appearances at college and universities, was an animated chat between Marty Ostrow, Cash Box vice president (l.), Capp (center), and Cash Box editor-in-chief Irv Lichtman.

CashBox Record Reviews

Choice Programming

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

PEGGY LEE (Capitol 2477)
Spinning Wheel (2:35) (Blackwood, BMI — Thomas) Written by Blood, Sweat & Tears' "Happy" lead, this impressive ballad broadens Peggy Lee's pop appeal to bring in added prospects of young-sound play. Outstanding performance. Flip: "Lean On Me" (2:42) (Denslow, ASCAP — Lee, Melvoine, Lowe)

PAULA WAYNE (Colgems 5002)
Denver To L.A. (3:05) (Screen Gems/Columbia, BMI — Gray) TJ-brassy arrangements and Paula Wayne's smoky vocal sound form an MOR treat. The ballad tells an interesting contemporary love story which has out-of-the-ordinary listener impact. Flip: "You With Darkness On Your Mind" (3:15) (Screen Gems/Columbia, BMI — Sedaka, Bayer)

MARILYN MAYE (RCA 0144)
I'll Never Fall In Love Again (2:42) (Edwin H. Morris/Blue Seas/Jac, ASCAP — Bacharach, David) Plenty of airplay in store for this lighthearted Marilyn Maye reading of the "Promises, Promises" tune. Side has enough swing to fit the most progressive MOR formats. Flip: "Celebration" (2:13) (Chappell, ASCAP — Jones, Schmidt)

SUE THOMPSON (Hickory 1534)
Who's Gonna Mow Your Grass (2:35) (Blue Book, BMI — Owens) Sue Thompson reaches into the pop/country bag again and comes up with a cute Buck Owens tune. In addition to Top 40 potential, side has good contemporary good music appeal. Flip: "Tennessee Waltz" (2:04) (Acuff-Rose, BMI — Stewart, King)

THE THREE DEGREES (Metromedia 109)
Down in the Boondocks (3:03) (Lowery, BMI — South) Material from the Billy Joe Royal hit is remolded into a bubble-gum/blues mixture toting a freshness that could touch off a solid listener reaction. Impressive handling of the not-so-oldie. Flip: "Warm Weather Music" (2:41) (Greenlight, BMI — Dahrouge, Woolley)

BILLY STEWART (Chess 2062)
I'm In Love (Oh, Yes I Am) (2:55) (Chevis, BMI — Stewart) Softer than is usual fare for Billy Stewart, this attractive "I'm Gonna Make You Love Me" type ballad gives the artist a solid outing to click with. Side could happen sizeably blueswise. Flip: "Crazy 'Bout You Baby" (2:31) (Eden/Chevis, BMI — Kelly, Burton)

BENNY GORDON (Estill 600)
So Much In Love (2:59) (Estill/Ess-see/Toote Town, BMI — Gordon, Dean) Lots of nice things going on throughout this strong ballad effort from Benny Gordon, Top 40 and soul stations should appreciate it. Flip: "Lonely Man" (2:58) (Eden, BMI — Donell)

BLOSSOMS (Bell 780)
You've Lost That Lovin' Feeling (2:56) (Screen Gems-Columbia, BMI — Mann, Weil, Spector) The Blossoms, one of the top session groups, revive their own disk careers with this Bill Medley-produced version of the old Righteous Brothers smash. Sweet and soulful with some interesting touches. Flip: "Something So Wrong" (2:51) (Orange Grove, BMI — Medley)

THE MIGHTY MARVELLOUS (ABC 11189)
Now You're Breaking My Heart (2:20) (Pamco/Yvonne, BMI — Paden) Glittering blues ballad performance from the Mighty Marvellous and a solid piece of material should have this side riding the r&b playlists. Flip: "This Town's Too Much" (2:29) (Pamco/Yvonne, BMI — Black, Mason, Thomas)

TONY SCOTTI (Liberty 56101)
Devil or Angel (2:45) (Progressive BMI — Carter) Already well on the way to becoming an established figure, Tony Scotti's new side should catch assistance from the wave of oldie attention. Clovers' ballad hit is handled perfectly for easybeat and MOR play. Flip: No info included.

JOHN STEWART (Capitol 2469)
Mother Country (4:48) (Stewart-Nims, BMI — Stewart) Kingston Trio member now regaining an individual name as performer and composer John Stewart makes his first single entry with a track bound to excite heavy FM play. Could break pop from there. Flip: "Shackles & Chains" (2:53) (Same credits)

JOHN ROWLES (Kapp 991)
One Day (3:36) (Gil, BMI — Reed Mason) Categorized with Tom Jones and Humperdinck in Europe, John Rowles has another splendid outing that could be the breaker for him here. Handsome ballad material and an engrossing vocal sound. Flip: "Must Have Been Out of My Mind" (2:22) (Duchess, BMI — Zeller)

JAMES LOWE (VMC 741)
Let Me Get Through to You (2:30) (Screen Gems/Columbia, BMI — Bayer, Gore) "Happy Heart" opening becomes immersed in a neo-American Breed sound which could gain enough teen momentum to create chart potential. Flip: "Thick Air" (2:40) (Vail/Jocular, ASCAP — Lowe, Levinson)

JOHN TIPTON (Date 1641)
Spring (3:31) (Mottola, ASCAP — Tipton) Biographical portrait in Horatio Alger style describing the fashionable end of a love child/orphan. Extremely fine performance by the composer deserves extra attention. Flip: "Two Lonely Lips" (2:30) (Same credits)

THE GROSS NATIONAL PRODUCT (Guilford 103)
Cover Girl (2:41) (Publisher, BMI — Griffin) Interesting teen side with a touch of Union Gap arranging and some well turned lyrics. Team could pick up enough attention to see this side approaching breakouts. Flip: "That's What I'll Do Now" (2:26) (Same credits)

THE THIRD RAIL (Epic 10457)
Beggin' Me to Stay (3:07) (T.M., BMI — Resnick, Levine) Part country, mostly pop in a slow teen bag, the latest Third Rail single marks a change for the group that could pay off in AM play and added FM exposure. Flip: "The Ballad of General Humpty" (2:24) (T.M., BMI — C & A Resnick, Levine)

FRIEND AND LOVER (Verve Forecast 5106)
A Wise Man Changes His Mind (1:46) (Lowery, BMI — Post) Friend and Lover reach out for another hit with this catchy piece of philosophy. Smooth Atlanta production could reward the husband and wife duo with another big one. Flip: "Ode To A Dandelion" (3:01) Same credits.

THE UNCHAINED MYNDS (Buddah 111)
We Can't Go on This Way (2:37) (Metric, BMI — Stone) A master purchase which has had solid action in Milwaukee, this track could pick up very strong national teen interest. Flip: "Going Back to Miami" (2:41) (Lois, BMI — Cochran)

HURTING EACH OTHER

#1042



*Ruby &
The
Romantics*



RCA Display Contest For Feliciano TV'er

NEW YORK — Tying-in with the April 27 telecast of an NBC musical special, "Feliciano! Very Special," RCA Records is sponsoring a nationwide record dealer window display contest for which the grand prize will be a Pontiac Firebird convertible equipped with Stereo 8.

In announcing the contest, George Parkhill, manager of advertising and promotion at RCA, said that any dealer in the nation may enter the contest, that windows are to carry the "Feliciano! Very Special" theme and that a Pontiac display card must be an integral part of the display. Windows are to be set up between Monday, April 14, and Sunday, April 27.

The Feliciano musical special will be telecast on the evening of April 27 on the NBC-TV network and Feliciano's guests will include Burt Bacharach, Glen Campbell, Dionne Warwick and Andy Williams.

In connection with the special, RCA

has released a new Jose Feliciano single, "Marley Purt Drive" c/w "Old Turkey Buzzard."

Massive LP Drive

RCA plans a massive advertising and promotion campaign on Feliciano's best-selling, "Feliciano" and "Souled" albums coincidental to the telecast.

Other prizes in the window display contest include an RCA color TV, an RCA stereo phonograph, an RCA portable black and white TV, an RCA portable stereo phonograph, two RCA stereo 8 home units, two RCA stereo 8 tape decks and an RCA AM/FM transistor radio.

Participating dealers are to submit 8 x 10 photos of their window displays to RCA distributors who, in turn, will validate them and send them to RCA's New York headquarters. A committee made up of representatives of the music trade publications will decide on the winners.

Other RCA support of the Feliciano special includes full-page trade ads, a full-page ad in TV Guide, special DJ mailings, 20 x 20 blow-ups, 8 x 10 glossy photos, and ad mats and minnies on the "Feliciano" and "Souled" albums.

Pontiac is supporting the special by sending complete advertising and promotion kits to its thousands of dealers, promo spots run one week prior to the show on NBC radio and TV, and newspaper ads in major markets around the country.

Bob Bateman Production Deal with ABC



(L. to r.): Otis Smith, ABC Records sales manager; Bud Katzel, vice president and general manager of the label; Dennis Kaplan of Kaplan and Gusick, attorney for Bob Bateman; and Bateman.

NEW YORK — ABC Records has signed a contract with Bob Bateman's recently-formed company, Bobalou Productions whereby ABC will have the exclusive production services of Bateman for any artist

currently under contract to ABC. Bateman will secure and produce for ABC any artist that he feels has the necessary appeal for his and the label's requirements.

A highly experienced music man, Bateman has produced the Supremes, the Miracles, Lloyd Price, Marvin Gaye and Wilson Pickett, among others. As a writer, his credits include "Please Mr. Postman," which was recorded by the Marvelettes and the Beatles and "If You Need Me," waxed by Wilson Pickett, Tom Jones and the Rolling Stones.

Bateman has worked for numerous recording companies, his last association before the ABC deal being with Motown Records.

In addition to his productions for ABC, Bateman is also producing the Stadlers for Sou Records, Harry Limpkin for Buddah and a third artist for another label.

Hugh Heller: A Different Kind Of Imagination Makes A Difference

NEW YORK — The musical production aids which WNBC-New York began broadcasting last week (31) are the creations of Hugh Heller, the head of the Heller Corporation in Hollywood. These 57 production aids consist of musical themes and station identifications for WNBC. Based on original arrangements and compositions, the thematic feature vocals and instrumental musical patterns produced in the Helectronic Studios, a division of the Heller Corp. The production aids musically emphasize the sounds heard on WNBC.

Some of the sounds were produced electronically, and some of the vocals utilize the voices of as many as ten top vocalists. The singers are seen on TV variety shows, in the movies, and in commercials.

For seven years, the Heller Corp. has been the creator and producer of broadcast commercial campaigns for advertisers and agencies; thematic station identifications and promotional spots for radio and TV broadcasters; and sound production finish work for film companies, record companies, advertisers and advertising agencies.

Hugh Heller, in discussing his work with Cash Box recently, said that originality and a different approach to the assignments he receives from his various clients are of prime importance. The creative standard upon which Heller formed his company

was that the firm "will fulfill a creative need expressed by broadcasters and advertisers to communicate to an audience by means of entertainment forms other than the spoken word."

An example of Heller's original approach to his business took place last December. The Heller Corp., inspired by the depredations of the flu bug, produced a series of radio spots in which a recording group called the Coughers, billed as a "sick act," issued warnings to coughers that they were not allowed in Revco discount drug stores, lest they buy medications which would undermine their coughs.

Heller has written thematic material for KDKA-Pittsburg, and during his stint as program director at KSFO-San Francisco, the station soared in the audience survey ratings. He also was program director of KMPC-Los Angeles, producer of the George Gobel Show on radio and TV, and midwest west coast manager for Music Corporation of America.

The Heller Corp. recently won first place trophy at the 9th annual International Broadcasting Awards for the World's Best Radio Production, "It's A Lazy Day In Indianapolis," produced for WIBC-Indianapolis.

At KSFO, Hugh Heller, with choral director Johnny Mann and Allyn Ferguson, orchestrator and conductor for Johnny Mathis, created the first station break ever recorded by a cappella male choir. The result was a one-minute tone poem, "The Sound Of The City," which ended in the four call letters "K-S-F-O, San Francisco." The station break was an immediate success, with local choirs requesting parts so that they could sing the song at concerts and parties. An instrumental version was quickly adopted by such bands as those of San Jose State, San Mateo College, and the University of California.

Heller Communications, a division of Heller Corp., recently purchased KDB-Santa Barbara, Calif., pending approval of the FCC. Heller Communications also has ownership interest in KMEN-San Bernardino, Calif., and KPOI-Honolulu, Hawaii.

Warlock Formed

(Con't from Page 7)

the group. Phillips and Denny Doherty teamed together on the hit million seller "I Saw Her Again."

During the past three years hit-selling album product of the Mamas and Papas include "The Mamas and The Papas," "The Mamas and The Papas Deliver," "If You Can Believe Your Eyes and Ears," "Farewell To The First Golden Era," and "The Papas and Mamas Present The Mamas and Papas." The group earned six gold records (four LP's and two singles) for Dunhill, became an internationally acclaimed act, and was the label's major revenue earner in 1966 and 1967.

Reno Named

(Con't from Page 7)

to building major acts in the coming months.

"We are trying to have a creative annex here at Mercury where projects with potential get their chance," Reno said. "This office will be a heaven for indie producers," he added.

Reno got his start in the music business as professional manager of George Paxton Music and later went to Mills Music where he ultimately became general professional manager of that firm. While at Mills such top 10 items as "Green Grass" by Gary Lewis and the Playboys, "Leaning On A Lampost" via Herman's Hermits and the Fortunes "You've Got Your Troubles, I've Got Mine" were racked up.

Reno left Mills to join Cameo/Parkway and then moved on to the head of publishing at Kama Sutra with the introduction of the Buddah label. While there Reno was involved in the acquisition of copyrights like "Green Tambourine" and producers, artists and writers like Paul Leka and Melanie.

Reno joined MRC as general professional manager in July, 1968. Since then the firm has enjoyed a number one hit with "I'm Gonna Make You Love Me" via the Supremes and Temptations and has entered the TV commercial production field as well as a number of co-publishing deals involving hot writers/producers.

Reno is headquartered at Mercury's New York office located at 110 W. 57th Street.

Zapple Label

(Con't from Page 7)

Lenny Bruce's last concerts as a album.

Paperback Concept

It is the hope of Apple Corps Ltd. that the new label will help pioneer a new area for the recording industry equivalent to what the paperback revolution did to book publishing.

Company is now studying new market ideas for the label, which will definitely be sold in bookstores as well as record stores. Additional albums will eventually be sold in outlets where paperbacks, books and magazines are sold. College book stores and student stores will be emphasized in the initial distribution plans and a scheme is now being finalized for the Zapple product to be sold by subscription in much the same way as magazines.

Discussions are now in progress with several world figures as well as leaders in the various arts and sciences to record their works at thoughts for the label. The Beatles plan to tape several discussion sessions among themselves as an album release — probably for the fall. It is assumed that Zapple will have little difficulty attracting these people, who might not normally record albums because of the general education tone of the project.

In the U.S., Zapple will operate out of the Apple Records Company headquarters in Hollywood (located at Capitol Records). Its worldwide headquarters will be in the Apple Building in London.



MOVIE MUSICMEN: Henry Mancini (3rd from left) has arranged for a new group, the Die Hard Trippers, with whom he is shown above, to perform "Off Ramp To Nowhere," a Mancini tune with lyrics by Rod McKuen, for the film "Me, Natalie." Mancini will score and compose the music for the movie, which stars Patty Duke, James Farentino, and Martin Balsam. The new group, performing for the first time for a film, consists of (l. to r.) Chris Mancini, Mancini's 18-year-old son; Malcom Murley; lead vocalist Alan Bronstein, who is in the Los Angeles production of "Hair;" drummer Nick Jefroh; Rick Diamond; and Dan Sverdlin. "Me, Natalie" was produced by Stanley Shapiro and directed by Fred Coe for Cinema Center Films.



THREE-PRONGED PACT: The signing of an agreement between Capitol Records, Tom Wilson (center), and Lumumba Productions, headed by Mark Sefch (r.), has been joined announced by those two musicians and Karl Gernemann (l.), vice president of A&R for Capitol. Two new acts come to Capitol via the new association: the Serfs and the Last Ritual. Both groups are produced by Wilson through Wilson and Lumumba Productions, and the albums, appearing on the Capitol label and bearing the Lumumba logo, have recently been released. The Serfs, a six-piece group from Wichita, Kansas, have been traveling throughout the east coast and midwest on a heavy six-night-a-week schedule. Their sound is described as a mixture of R&B, pop, and gospel with jazz overtones. They will soon begin a tour with the Beach Boys. The Last Ritual is a nine-piece group from New York, with a four-piece horn section comprised of former Julliard School of Music students. The act is self-contained, and the entire album was written and composed by Allan Springfield, a former concert pianist. The group has appeared several times on the east coast, and is presently preparing for an upcoming tour. The relationship between Capitol, Wilson, and Lumumba Productions, though non-exclusive, has generated optimism in the three participants, as can be seen by Wilson's fancy behind-the-back penning of the agreement.

Record Plant Expands

NEW YORK — The Record Plant, local recording studio, has acquired 2,500 sq. ft. penthouse suite and 500 sq. ft. of terrace and roof space, their 321 W. 44th St. headquarters, augment their current facilities.

The penthouse suite will be converted into executive offices, a third track recording studio (the second was opened mid-March), a dub room and a mixing room. New facilities are skedged for late summer completion.

Gary Kellgren, studio president, has announced plans for installation of a Moog synthesizer in the near future.

McKuen Carnegie Taping

NEW YORK — Warner Bros./7 Arts will tape Rod McKuen's birthday concert at Carnegie Hall, April 29, for a double album release. Producer Lee Mendelson will film the stint for inclusion in a second TV special on the poet/composer/singer. The program will be 70% new material and McKuen will utilize a 36-piece orchestra conducted by Arthur Green-slade.

A&M Shifts Rider

HOLLYWOOD — Allan Rider, Southern California promotion man for A&M Records for the past two years, has been moved to the label's Irving/Almo Publishing subsid as an assistant to division director Chuck Kaye.

Dot Launches 'Merry Month Of Vaughn'

Dot Records has instituted a big push behind label stalwart Billy Vaughn under the theme of "The Very Merry Month Of Vaughn." Vaughn has been with the label since its inception and has accounted for substantial sales with each release.

The campaign revolves around two new albums and nine consistent Billy Vaughn best-sellers, completely re-packaged. The debuting product is highlighted by "The Windmills Of Your Mind," a Billy Vaughn set of lush instrumentals and "Look What I Found In The Attic," featuring the Billy Vaughn Singers.

A coordinated effort has been devised for maximum trade and consumer saturation, employing all the resources of its ad-merchandising, promotion and publicity organization.

The ten point plan kicks off with a series of trade and consumer ads later this month. Dot has prepared Billy Vaughn Month calendars, many of which will be mounted and eased. The four color calendars are done in poster style and spotlight the month of May, 1969, displaying all eleven albums.

In-Store Aids

At the dealer level, numerous in-store aids will ship during "The Very Merry Month Of Vaughn," including easel toppers. Each are 4" x 10" die-cut to top standard 12" x 12" easels. Counter browsers, featuring Billy's likeness and heralding the new duo and nine re-packages, will also be provided. Unusual Billy Vaughn Month smocks, printed in two colors on colored stock, are additional promo aids. A series of three ad mats, in one, two and four column widths will bear the Vaughn likeness and the message: "Billy Vaughn's Very Merry Month Of Values." A fourth design feature Billy's face alone (2 col. x 5") with ample space for dealer's message.

A radio spot with Billy's voice in an introduction to his two new packages and the entire "Merry Month" concept has also been produced. A Billy Vaughn edition of Dot's Profile consumer newspaper will be available in bulk quantities for complimentary give-away in all situations.

Beck's Collapse Forces Group To Stop Spring Tour

NEW YORK — Because of the collapse of their leader, Jeff Beck, the Jeff Beck Group has cancelled the balance of their spring tour and returned to England.

Beck collapsed after the group's performance in Minneapolis (23) and was rushed back to New York, where it was decided to put him under his personal physician's care in London. Beck and the Group returned to London Monday night (24).

The cancelled engagements, including dates in Seattle (April 3), Vancouver (4), Spokane (5), San Francisco (10-13), Riverside, Calif. (18), Anaheim (19), San Jose (20), Dallas (26), Houston (27), New York (May 2-3), represent an estimated loss of approximately \$250,000 in gross receipts.

Conn Records Activated

NEW YORK — Henry Boye and Walter Cohen have reactivated their Conn Records operation with the release of two singles. The pair worked with some of the top groups of the Fifties, including the Passions, the Fiestas, the Shells, the Dubs and the Emotions.

The two decks, which have received exposure in a small try-out area and are now being shipped nationally, are "Sad Vibrations" b/w "Remember The Days" by the Seven Summers and "Do The Willoughby" b/w "Lucky, Lucky Me" by Sir Charles Hughes Plus Three.

Finally, Billy Vaughn in-store spots will ship shortly, with Vaughn inviting shoppers to visit the record department for his new albums. "A big plus," reveals Dot's ad-merchandising VP Jack L. Levy, "is Billy's invitation for everyone within ear shot to take advantage of other big specials throughout the store. This approach is not only a valuable aid in the merchandising of our own product, but lends itself very well at the rack level, for other departments to 'borrow' Billy as their own personal salesman."

Besides the two albums debuting during "the Merry Month," the nine "new-look" merry makers are "Golden Instrumentals," "Melodies In Gold," "Sail Along Silvery Moon," "La Paloma," "Billy Vaughn Plays," "Blue Hawaii," "Theme From A Summer Place," "Orange Blossom Special" and "Pearly Shells".

Harrison On Cream Cut

NEW YORK — Beatle George Harrison plays rhythm guitar on the Cream cut, "Badge," just released as a single from the English group's LP, "Goodbye." Harrison co-wrote the song with Eric Clapton.



1st DISKER DEBUTS IN DOT DEAL: Michael Nesmith (l.), who recently signed a production deal with Dot Records, is shown here with his first artist, Billy Chadwick, whose first single, "Talking To The Wall," has recently been released. Nesmith has also signed John Disterdick, former stock broker, as general manager of his American Wichita Company Productions.

Liberty/UA Names Systems Director

HOLLYWOOD — Liberty/UA Records has named Bob Andrews to the position of director of management systems and services for the label complex. According to Ron Bledsoe, executive assistant to the president, Andrews will be developing a company wide management information system, which will oversee all systems processing and data processing through the Liberty/UA complex.

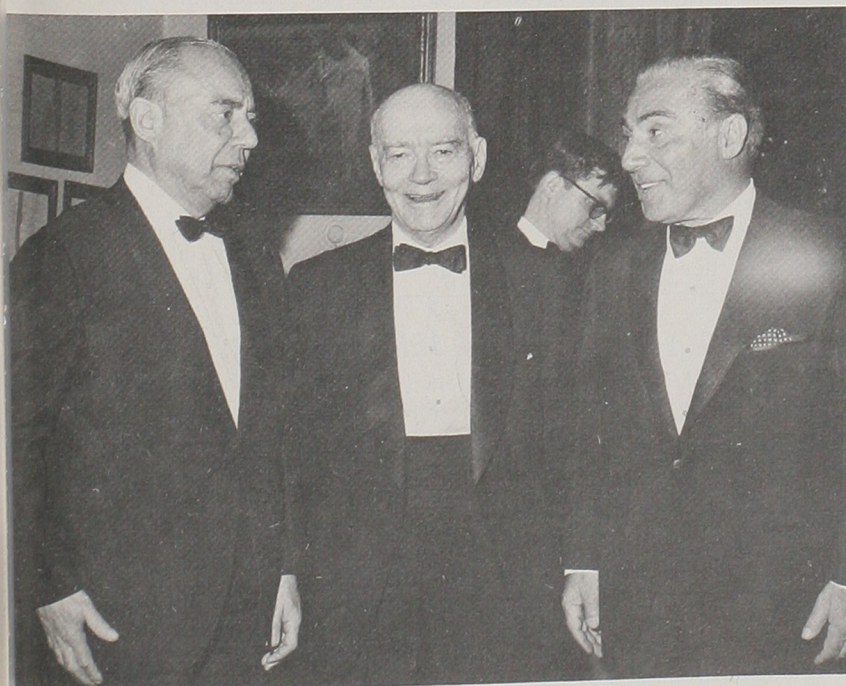
Andrews, a graduate of Stanford University, has been a systems planning coordinator for the Transamerica Corp. for the past year, and was involved in an intense corporate information study.

Detroit's Arc Gets Complete London Line

NEW YORK — Arc Distributors of Detroit, which has been handling the London Group of labels, will henceforth also handle the complete London line.

According to Herb Goldfarb, national sales and distribution manager for London, Arc, of which Henry Droz is president, takes over on the London Classics, operas and international catalog, the Phase 4 stereo line and the London pop roster which includes the Rolling Stones, Mantovani, John Mayall and Margaret Whiting among others.

Gregg Ballantine, well-known disk exec on the Michigan scene, has joined Arc and will henceforth devote much of his time to the sales and merchandising efforts on the London and London Group product.



IS A LUCKY NUMBER for the winners of the annual music scholarship awards which were announced at the 13th annual music awards dinner of the National Arts Club. Renowned song writer Richard Rodgers (l.) was the guest of honor at the dinner. Shown with him are John E. Booth (center), president of the National Arts Club, and Stanley Adams, president of ASCAP. Also attending the dinner were notables from the theatre and the arts.