

ree Int'l Buys Pamper Music . . . BMI Report: Music
oom Goes On ... ABC Creates New Wholesaling Div.;
dds 3 Firms . . . Eddie Holland And New Label Thru
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May 10, 1969

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orthern Stock

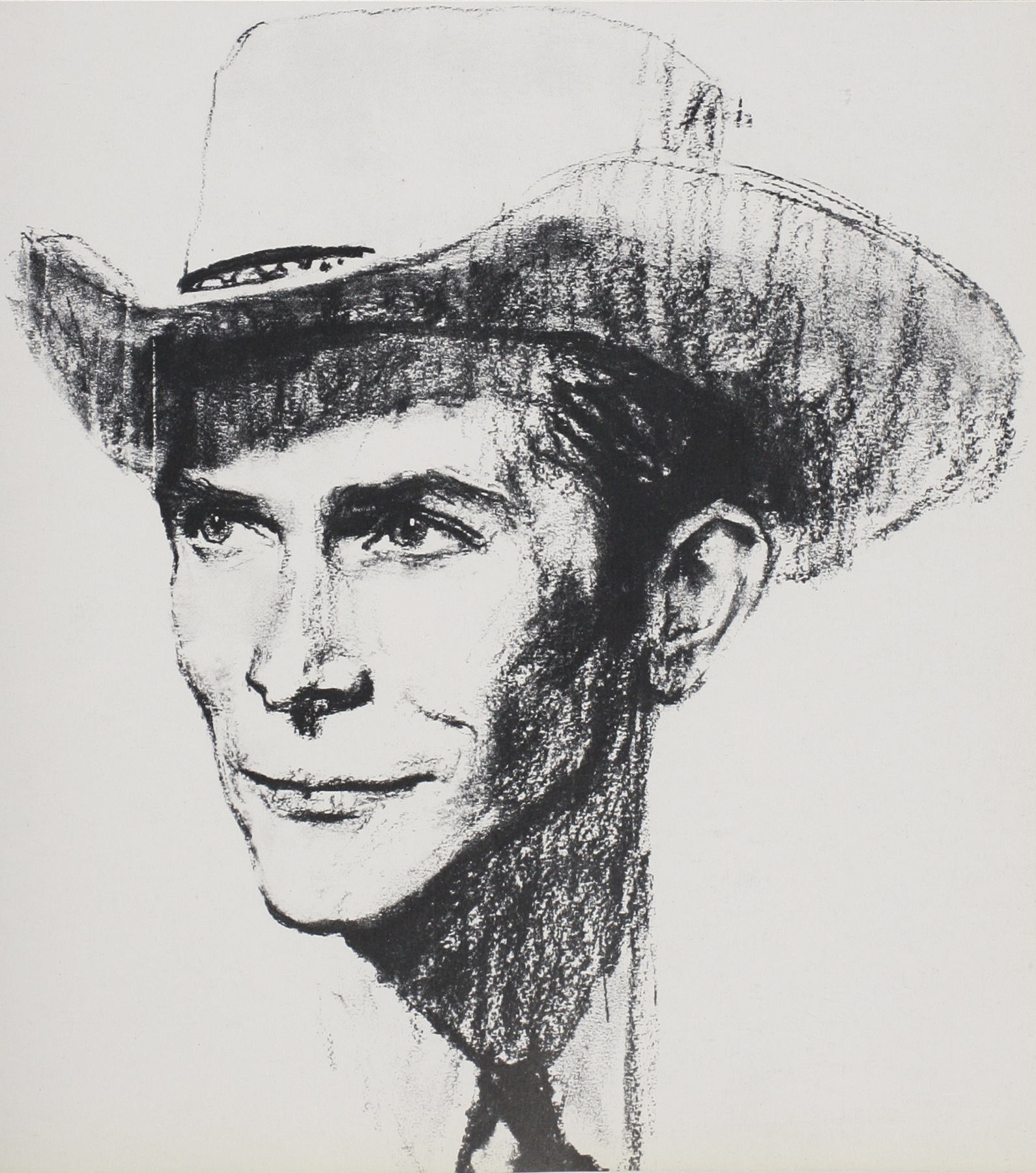
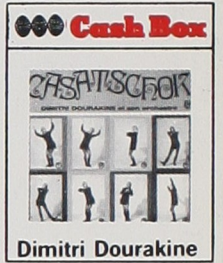
Cash Box

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. . . Atlantic Sets 1st Quarter Sales Mark . . .
icordi To Handle Vogue In Italy . . . MIDEM
acilities Enlarged For Top Turnout Yet . . .

ANK WILLIAMS: MANY LIVING LEGENDS

Int'l Section Begins Pg. 59



Johnny sings Bacharach.

Again.

On his album *Love Is Blue* Johnny Mathis sang four Burt Bacharach hits. And the album went to the top of the charts.

So now they're teaming up again.

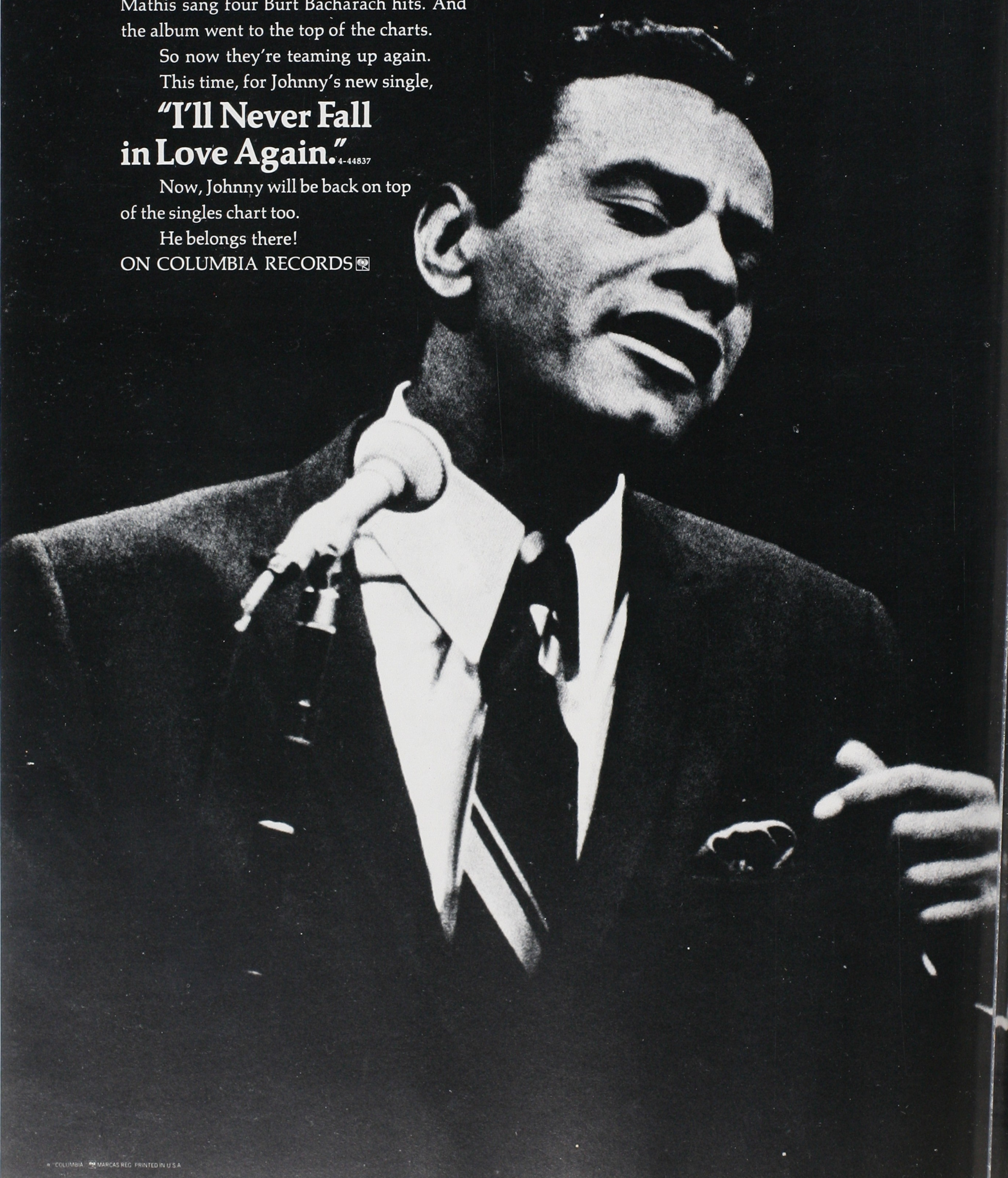
This time, for Johnny's new single,

"I'll Never Fall in Love Again." 4-44837

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He belongs there!

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Seeing A Disk Act Through

The visual arts. What does that mean to an industry that rises or falls on the basis of its appeal to the sense of hearing? At the present time there is the obvious area of visual merchandising of product, whether it be through the LP sleeve or the variety of promotional tools (e.g. ads, displays) employed to stimulate visually the desire to lend an ear to a recorded product. As creative and innovative as this vital function of the record industry is, it is still left largely in the hands of people who, though obviously assisted by the thoughts of music men, are not directly associated with the creation of the sessions themselves. And the future is not likely to change matters, since visual merchandising is a whole professional career unto itself.

But, things are happening on the sight-and-sound front with regard to the visual appearance of the top record acts. They are being exposed to a greater degree than ever before through the visual media, entailing a new creative dimension to be worked out. It means that those who are directly responsible for taking care of an artist's approach in sound are being called upon to play a more direct hand in his visual appearance as well. It's simply a matter of following through on the complete artistic development of an act. And who should be in a better position to do so than the act himself **and** the forces that play a

key role in establishing and maintaining a success pattern?

This visual aspect of a record performer's career is about to reach a new plateau with the development of the sight-and-sound TV cartridge, which (shades of Big Brother) will play through a flat, wall-sized color TV screen that's soon to be realized. The TV cartridge, as Jac Holzman, the president of Elektra Records noted the other day, will reproduce not just the film libraries of the motion picture studios, but "new, freshly created programming which will reflect young people in the most contemporary manner." And this programming will reflect, Holzman added, the sound of music, particularly rock, "the common international language of the young."

With this tremendous visual concept around the corner for disk acts, will the record industry's creative forces be ready for it? Will years of trial-and-error ruin many a fine disk act who was not properly exploited through this new visual medium — not to mention those that presently exist? Now is the time for the record industry to ponder the consequences of the impact of tomorrow's innovations on the showcasing of its talent. Disk acts and those who guide their careers are right now competing visually as well as aurally for their share of the marketplace. There'll be even stiffer competition tomorrow.

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1	HAIR	Cowsills-MGM 14026	2	2	34	ATLANTIS	Donovan-Epic 10434	42	56	67	BLACK PEARL	Sonny Charles-A&M 1053	73
2	IT'S YOUR THING	Isley Brothers-T Neck 901	3	3	35	GOODBYE	Mary Hopkin-Apple 1806	49	61	68	BORN TO BE WILD	Wilson Pickett-Atlantic 2631	—
3	AQUARIUS/LET THE SUNSHINE IN MEDLEY	5th Dimension-Soul City 772	1	1	36	IN THE GHETTO	Elvis Presley-RCA Victor 9741	56	—	69	WHAT IS A MAN	Four Tops-Motown 1147	79
4	YOU'VE MADE ME SO VERY HAPPY	Blood, Sweat & Tears-Columbia 44776	4	4	37	I DON'T WANT NOBODY TO GIVE ME NOTHING	James Brown-King 6224	39	49	70	MARLEY PURT DRIVE	Jose Feliciano-RCA Victor 9739	71
5	THE BOXER	Simon & Garfunkel-Columbia 44785	7	8	38	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye-Tamla 54181	48	59	71	SAUSALITO	Al Martino-Capitol 2468	75
6	HAWAII FIVE-O	Ventures-Liberty 56068	9	10	39	NOTHING BUT A HEARTACHE	Flirtations-Deram 85038	43	47	72	(I WANNA) TESTIFY	Johnnie Taylor-Stax 33	—
7	ONLY THE STRONG SURVIVE	Jerry Butler-Mercury 72898	5	5	40	BUYING A BOOK	Joe Tex-Dial 4090	44	53	73	SORRY, SUZANNE	Hollies-Epic 10454	83
8	TIME IS TIGHT	Booker T & MG's-Stax 28	10	19	41	HAPPY HEART	Andy Williams-Columbia 44818	50	62	74	LET ME	Paul Revere & Raiders-Columbia 44854	—
9	GIMME GIMME GOOD LOVIN'	Crazy Elephant-Bell 763	6	9	42	DIZZY	Tommy Roe-ABC 11164	16	7	75	WINDMILLS OF YOUR MIND	Dusty Springfield-Atlantic 2623	86
10	SWEET CHERRY WINE	Tommy James & Shondells-Roulette 7039	11	14	43	EVERYDAY WITH YOU GIRL	Classics IV-Imperial 66378	60	—	76	A MILLION TO ONE	Brian Hyland-Dot 17222	80
11	LOVE CAN MAKE YOU HAPPY	Mercy-Sundi 6811	15	20	44	MORNING GIRL	Neon Philharmonic-Warner Bros./7 Arts 7261	57	70	77	SINGING MY SONG	Tammy Wynette-Epic 10462	78
12	THESE EYES	Guess Who-RCA Victor 0102	19	32	45	GALVESTON	Glen Campbell-Capitol 2428	17	15	78	PRETTY WORLD	Sergio Mendes & Brasil '66-A&M 1049	88
13	GITARZAN	Ray Stevens-Monument 1131	18	23	46	BROTHER LOVE'S TRAVELLING SALVATION SHOW	Neil Diamond-Uni 55109	21	13	79	I SHALL BE RELEASED	Box Tops-Mala 12038	82
14	THE CHOKIN' KIND	Joe Simon-Sound Stage 7 2628	13	17	47	CISSY STRUT	Meters-Josie 1005	59	69	80	I WANT TO LOVE YOU BABY	Peggy Scott & Jo Jo Benson-SSS Int'l 769	81
15	TWENTY FIVE MILES	Edwin Starr-Gordy 7083	8	6	48	ROCK ME	Steppenwolf-Dunhill 4182	20	11	81	LOVE IS JUST A FOUR LETTER WORD	Joan Baez-Vanguard 35088	84
16	MORE TODAY THAN YESTERDAY	Spiral Starecase-Columbia 44741	27	36	49	TIME OF THE SEASON	Zombies-Date 1628	22	18	82	RHYTHM OF THE RAIN	Gary Lewis-Liberty 56093	87
17	DON'T GIVE IN TO HIM	Gary Puckett & Union Gap-Columbia 44788	12	12	50	IS IT SOMETHING YOU'VE GOT	Tyrone Davis-Dakar 605	25	22	83	PROUD MARY	Solomon Burke-Bell 783	91
18	PINBALL WIZARD	The Who-Decca 32465	24	30	51	WISHFUL SINFUL	Doors-Elektra 45656	28	29	84	SPECIAL DELIVERY	1910 Fruitgum Co.-Buddah 114	—
19	GET BACK	Beatles-Capitol 2490	51	—	52	DAY IS DONE	Peter, Paul & Mary-Warner Bros./7 Arts 7279	67	78	85	IT'S ONLY LOVE	B.J. Thomas-Scepter 12244	3
20	DO YOUR THING	Watts 103rd Street Rhythm Band Warner Bros./7 Arts 7250	14	16	53	THE WAY IT USED TO BE	Engelbert Humperdinck-Parrot 40036	26	27	86	THE APRIL FOOLS	Dionne Warwick-Scepter 12249	—
21	RIVER IS WIDE	Grassroots-Dunhill 4187	36	39	54	SEATTLE	Perry Como-RCA 9722	64	73	87	ISRAELITES	Desmond Dekker & Aces-Uni 55129	—
22	TO KNOW YOU IS TO LOVE YOU	Bobby Vinton-Epic 10461	23	25	55	I'VE BEEN HURT	Bill Deal & Rhondels-Heritage 812	65	75	88	SOMEDAY MAN	Monkees-Colgems 5004	—
23	OH HAPPY DAY	Edwin Hawkins Singers-Pavilion 20001	45	—	56	BAD MOON RISING	Creedence Clearwater Revival-Fantasy 622	68	—	89	WELCOME ME LOVE	Brooklyn Bridge-Buddah 95	—
24	THE COMPOSER	Diana Ross & Supremes-Motown 1146	31	42	57	HONEY LOVE	Martha Reeves & Vandellas-Gordy 7085	63	67	90	TRUCK STOP	Jerry Smith-ABC 11162	—
25	I CAN'T SEE MYSELF LEAVING YOU	Aretha Franklin-Atlantic 2619	29	43	58	LODI	Creedence Clearwater Revival-Fantasy 622	62	—	91	I'VE BEEN LOVING YOU TOO LONG	Ike & Tina Turner-Blue Thumb 101	—
26	MERCY	Ohio Express-Buddah 102	30	33	59	I'M A DRIFTER	Bobby Goldsboro-United Artists 50525	69	76	92	NEVER GONNA LET HIM KNOW	Debbie Taylor-GWP 501	—
27	STAND	Sly & The Family Stone-Epic 10450	37	46	60	IT'S NEVER TOO LATE	Steppenwolf-Dunhill 4192	—	—	93	ROMEO & JULIET THEME	Henry Mancini-RCA Victor 0131	1
28	WHERE'S THE PLAYGROUND SUSIE	Glen Campbell-Capitol 2494	46	—	61	MEDICINE MAN	Buchanan Brothers-Event 3302	70	83	94	IN A GADDA-DA-VIDA	Iron Butterfly-Atco 6606	—
29	HEATHER HONEY	Tommy Roe-ABC 11211	52	64	62	WILL YOU BE STAYING AFTER SUNDAY	Peppermint Rainbow-Decca 32410	33	21	95	LOVE IS STRANGE	Buddy Holly-Coral 62558	—
30	EARTH ANGEL	Vogues-Reprise 0820	40	50	63	ONE	3 Dog Night-Dunhill 4191	74	84	96	I CAN'T SAY NO TO YOU	Betty Everett-Uni 55122	—
31	MY WAY	Frank Sinatra-Reprise 0817	34	35	64	WHERE DO YOU GO TO MY LOVELY	Peter Sarstedt-World Pacific 7791	61	68	97	SUNDAY	Moments-Stang 5003	—
32	GRAZIN' IN THE GRASS	Friends Of Distinction-RCA Victor 0107	41	57	65	DON'T LET ME DOWN	Beatles-Capitol 2490	72	—	98	MISTER WALKER, IT'S ALL OVER	Billie Jo Spears-Capitol 2436	—
33	I CAN HEAR MUSIC	Beach Boys-Capitol 2432	32	31	66	I COULD NEVER LIE TO YOU	New Colony Six-Mercury 72920	76	—	99	NEVER COMES THE DAY	Moody Blues-Deram 85044	—
										100	WITH PEN IN HAND	Vikki Carr-Liberty 65106	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Million To One (Jobete, BMI)	76	Grazin' In The Grass (Chisa, BMI)	32	Lodi (Jondora, BMI)	58	Sausalito (Blendingwell, ASCAP)	73
April Fools, The (Blue Seas/Jac/April, ASCAP)	86	Hair (United Artists, ASCAP)	1	Love Can Make You Happy (Rendezvous/Tobac, BMI)	11	Seattle (Colgems, ASCAP)	74
Aquarius/Let The Sunshine In Medley (United Artists, ASCAP)	3	Happy Heart (Miller, ASCAP)	1	Love Is Just A Four Letter Word (Witmark, ASCAP)	81	Singing My Song (Al Gallico, BMI)	78
Atlantis (Peer Int'l, BMI)	34	Hawaii Five-O (April, ASCAP)	6	Love Is Strange (Ben Ghazi, BMI)	81	Someday Man (Irving, BMI)	79
Bad Moon Rising (Jondora, BMI)	56	Heather Honey (Low-Twi, BMI)	29	Marley Purt Drive (Cassero, BMI)	95	Sorry Suzanne (January, BMI)	80
Black Pearl (Irving, BMI)	67	Honey Love (Jobete, BMI)	57	Medicine Man (Sandbox, ASCAP)	70	Special Delivery (Kaskat/Kahoona, BMI)	81
Born To Be Wild (Duchess, BMI)	68	I Can Hear Music (Trio, BMI)	33	Mercy (Peanut Butter/Kaskat, BMI)	61	Stand (Daly City, BMI)	82
Boxer, The (Charing Charing Cross, BMI)	5	I Can't Say No To You (Screen Gems/Columbia, BMI)	36	Mister Walker, It's All Over (Barmous, BMI)	26	Sunday (Gambi, BMI)	83
Brother Love's Travelling Salvation Show (Stone Bridge, BMI)	46	I Can't See Myself Leaving You (14th Hour, BMI)	25	More Today Than Yesterday (Spiral, BMI)	98	Sweet Cherry Wine (Big Seven, BMI)	84
Buying A Book (Tree, BMI)	40	I Could Never Lie To You (New Colony, BMI)	66	Morning Girl (Acutt-Rose, BMI)	31	These Eyes (Dunbar, BMI)	85
Chokin' Kind, The (Wilderness, BMI)	14	I Don't Want Nobody To Give Me Nothing (Dyanotone, BMI)	37	My Way (Spanka Don C, BMI)	44	The Way It Used To Be (Maribus, BMI)	86
Cissy Strut (Marsaint, BMI)	17	I'm A Drifter (Detail, BMI)	59	Never Comes The Day (Andover, ASCAP)	21	Time Is Tight (East/Memphis, BMI)	87
Composer, The (Jobete, BMI)	24	In-A-Gadda-Da-Vida (Ten East, Cotillion, Itasca, BMI)	96	Never Gonna Let Him Know (Greenlight, BMI)	92	Time Of The Season (Mainstay, BMI)	88
Day Is Done (Pepamar, ASCAP)	52	In The Ghetto (B-N-B/Glady's, ASCAP)	34	Nothing But A Heartache (Feldsted, BMI)	92	To Know You Is To Love You (Vogue, BMI)	89
Dizzy (Low Twi, BMI)	24	I Shall Be Released (Dwarf, ASCAP)	66	Oh Happy Day (Kama Ripa/Hawkins, ASCAP)	23	Too Busy Thinking About My Baby (Jobete, BMI)	90
Don't Give In To Him (Four Star, BMI)	12	Israelites (Kenwood, BMI)	79	One (Dunbar, BMI)	39	Truck Stop (Papa Joe's Music House, ASCAP)	91
Don't Let Me Down (MacLenn, BMI)	17	Is It Something You've Got (Wally Roker, BMI)	50	Only The Strong Survive (Parabut/Double Diamond/Downstairs, BMI)	63	Twenty Five Miles (Jobete, BMI)	92
Do Your Thing (Wright/Gerst/Tamerlane, BMI)	65	It's Never Too Late (Trousdale, BMI)	60	Downstairs, BMI)	6	What Is A Man (Jobete, BMI)	93
Earth Angel (Doobie Williams, BMI)	20	It's Only Love (Press, BMI)	85	Pinball Wizard (Track, BMI)	18	Where Do You Go To My Lovely (Unart, BMI)	94
Everyday With You Girl (Low-Sal, BMI)	30	It's Your Thing (Brothers Three, BMI)	2	Pretty World (Berna, ASCAP)	78	Where's The Playground Susie (Ja-Ma-ASCAP)	95
Galveston (Ja-Ma, ASCAP)	45	I've Been Hurt (Low-Twy, BMI)	55	Proud Mary (Jondora, BMI)	83	Will You Be Staying After Sunday (Screen Gems/Columbia)	96
Get Back (MacLenn, BMI)	19	I've Been Loving You Too Long (East/Time/Curtom, BMI)	91	Rhythm Of The Rain (Tamerlane, BMI)	82	Windmills Of Your Mind (United Artists, ASCAP)	97
Gimme, Gimme Good Lovin' (Peanut Butter, BMI)	9	(I Wanna) Testify (Groovesville, BMI)	72	River Is Wide (Saturday, BMI)	21	Wishful Sinful (Nipper, ASCAP)	98
Gitarzan (Ahab, BMI)	13	I Want To Love You Baby (Green Owl, ASCAP)	80	Rock Me (Trousdale, BMI)	48	With Pen In Hand (Unart, BMI)	99
Goodbye (MacLenn, BMI)	35	Let Me (Boom, BMI)	74	Romeo & Juliet Theme (Famous, ASCAP)	93	You Made Me So Very Happy (Jobete, BMI)	100

SOMETHING DIFFERENT

Put your mind to it and discover

What Goes On K-14057

in a high-flying single that digs deep. And digs big.

THE VELVET UNDERGROUND

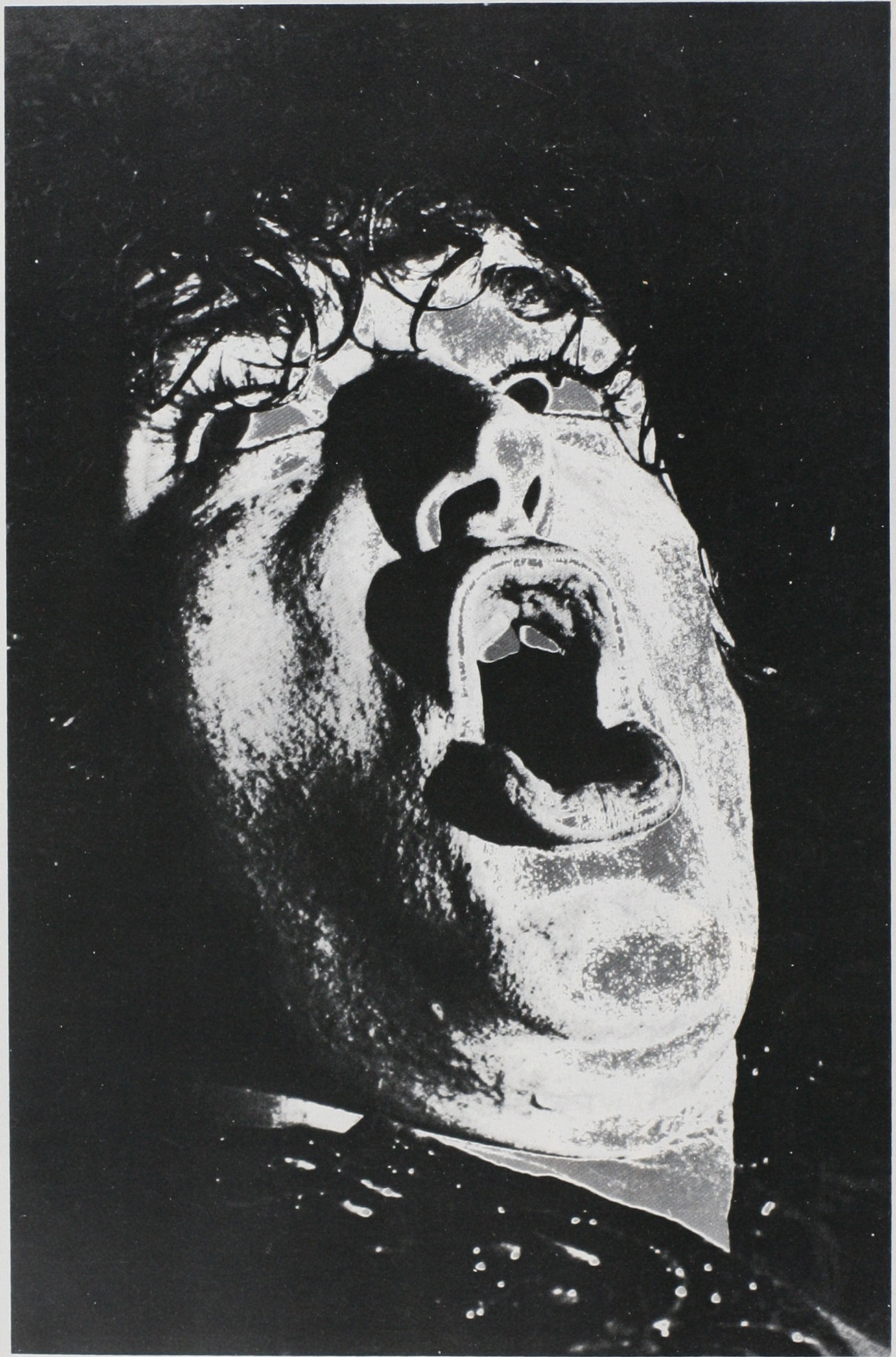
Written, Arranged and Conducted by The Velvet Underground



MGM
RECORDS

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JOE COCKER/WITH A LITTLE HELP FROM MY FRIENDS



Over 20 million people watched Joe Cocker sing his new single "Feeling All Right" (1063) Sunday night (April 27) on the Ed Sullivan Show. Produced by Denny Cordell for Tarantula Productions.

A NEW
"SMASH"

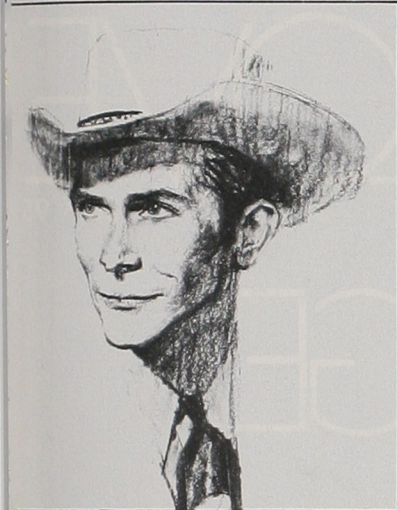
ON A&M RECORDS

A&MSP4182

Alpha, Others Rack E. J. Korvette For Singles Coverage

NEW YORK — Alpha Distributors has taken over the servicing of singles at 21 E. J. Korvette stores in the New York and New Jersey area. The wholesaler, which started to service the chain on Monday, April 28, replaces New Deal. Also replacing New Deal at other E. J. Korvette stores are Seaward for the Connecticut market and Musical Isles in Chicago and Detroit. Korvette's LP product is handled by Korvette itself.

FRONT COVER



The legend of Hank Williams lives in many ways. The performer, who died in 1953 at the age of 29, is one of the MGM labels top sellers; his songs continue to receive wide coverage, now extending even to the underground area; his son, Hank Williams, Jr., is a performer in his own right and has completed the melodies to a collection of lyrics by his father. See page 9 for more details on the legend Hank Williams.



Hank Williams, Jr.

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BMI Report: Growth Of Music In U.S. Continues Boom Pace

NEW YORK — Music continued to be a booming business in the United States in 1968. This is outlined in the recently issued pamphlet "Concert Music USA, 1969," which was prepared by BMI (Broadcast Music, Inc.), the performing rights licensing organization.

Among the facts reported in the brochure, the 15th annually revised edition issued by BMI:

The number of young Americans playing musical instruments soared over the 17,000,000 mark.

One dollar in every five spent on recreation in the United States goes to music.

For the first time, Americans spent over \$1 billion for records.

Billion For Music Making

Americans purchased almost \$1 billion worth of musical instruments, sheet music and musical accessories during 1967. Retail sales totaled \$924,000,000, an increase of \$689,000,000 since 1950, which is over \$1-1/2 million

more than the rise in the Gross National Product. Record sales reached an all-time high, with Americans buying \$1,051,000,000 worth in 1967. Comparatively, sales of long-playing records totaled \$681,000,000 in 1966 and \$598,000,000 in 1965. Classical music accounted for more than \$45,000,000 of the total sales in 1967.

More than 17,000,000 students play musical instruments, as against only 2,500,000 just 20 years ago. Within our schools there are 70,000 instrumental music organizations, including 7,500 orchestras, 51,000 bands and 11,500 "stage" bands.

U. S. Tops In Orks

The United States now supports approximately 1,400 symphony orchestras, more than half the world's total of 2,000.

According to figures gathered by the American Symphony Orchestra League, the brochure reports there are now 28 major orchestras in the

United States with budgets of \$500,000 to \$4,000,000; 63 metropolitan orchestras (\$100,000 to \$500,000); 28 urban orchestras (\$50,000 to \$100,000), and 1,000 community orchestras (under \$50,000). In addition, there are 290 college orchestras supported entirely within the framework of the college or conservatory.

The number of symphony orchestras in this country has more than doubled since 1939, when there were only 600. Growth has been greatest at the grass roots. Fourteen years ago there were approximately 650 community orchestras; 40 years ago there were fewer than 100.

The brochure indicates that Amer- (Cont'n on Page 30b)

Tree Int'l Buys Pamper Music

NASHVILLE — One of the major music publishing deals of recent years has been completed with the purchase of Pamper Music by Tree International.

The multi-million dollar acquisition was announced last week by Jack Stapp, president of Tree, which is owned by Stapp and Buddy Killen, exec vp of Tree. The merger of the two giant country music and pop catalogs, Stapp noted, will make Tree, already the largest publishing company in the south, the giant among country music publishers.

Pamper, formed in 1959 by Hal Smith, its president, will operate as a division of Tree, with the bulk of Pamper's personnel being retained. The acquisition adds to Tree 40 top writers. Its songs include "Make the World Go Away," "Little Bitty Tear," "Nite-life," "Funny How Time Slips Away," "Heartaches by the Number" and "I Fall to Pieces."

Buddy Killen said that the company plans to maintain the Pamper offices at its present location in Goodlettsville, Tenn., but will consolidate the operation with Tree's offices as soon as

new facilities are completed.

Tree owns and operates branch offices in 15 foreign countries, in addition to operating several divisions, including Tree Publishing Co., Wilderness Music, Dial Records and Press Music.



Tree International and Pamper Music executives meet to complete deal whereby Tree acquired Pamper. Left to right are: secretary-treasurer, Mrs. Carter Ray Bush; executive vice president, Buddy Killen; Hank Cochran a major Pamper stockholder; Hal Smith, president of Pamper; and Jack Stapp, president of Tree International.

ABC Creates New Wholesaling Div., Laventhal President, Add 3 Operations

NEW YORK — ABC Records has created a new division called ABC Record and Tape Sales Corp. out of its wholesaling units, including three new additions.

According to Larry Newton president of ABC, the wholesaling division will headquarter in Seattle under Lou Laventhal, president; Stan Jaffe, exec vp and A. K. Lanterman, financial vp. Seattle is the homebase of the ABC-owned Consolidated Distributors.

Newton also reported the acquisition of three more wholesaling companies: Garmisa Distributing, Selected Tape & Record Co. and John Robert Co. of Chicago; Major Record Corp. and Mid-State Distributing of Des Moines, Iowa and Beacon Record Distributors of Providence, R. I.

These companies move into the ABC wholesaling set-up already occupied by Consolidated, Billinis Distributing of Salt Lake City and Denver, L&F One Stop of Atlanta and New Deal of New York, Chicago, Baltimore, Philadelphia and Detroit. All companies will now operate under the tag of ABC Record and Tape Sales Corp.

Exec Lineup

Laventhal has announced the new division's rundown of other vps. They are: Stan Sulman, west coast; John Billinis, south west; Leonard Garmisa, midwest; Jack Goldbart, south east; Al Levine, east coast; Harry Beckerman, national tape sales; Jack Silverman, national director of marketing; Milton Israeloff, national director of

promotion and merchandising; and Lou Klayman, national account sales.

Sulman, Billinis, Garmisa, Goldbart and Levine also administer any ABC company owned branches in their respective areas.

The organization consists of offices and warehouses and sales offices in other areas. The combined sales force numbers well over one hundred and thoroughly covers the entire United States.

The main office has used data processing for nearly ten years now and has a large wood-working shop that manufactures its own display fixtures. It also has a complete print shop containing three offset presses.

This week (9) the Seattle office and

(Cont'n on Page 30b)

Reminder On Grammy For Record Of Year

The trade is reminded to tune in on this Monday's (5) telecast of the "Best on Record" TV'er to learn of which single has been voted the Record of the Year. NARAS, the awards association, did not reveal the winner of this category at its recent Grammy awards night, saving this major award for the telecast. Competing are "Harper Valley PTA" by Jeannie C. Riley, "Hey Jude" by the Beatles, "Honey" by Bobby Goldsboro, "Mrs. Robinson" by Simon & Garfunkel and "Wichita Lineman" by Glen Campbell.

Tetra Says It Will Market Cosby Album

HOLLYWOOD — The release of Bill Cosby's first LP on Tetragrammaton Records will be marketed, despite rumors to the contrary, according to Artie Mogull, president of the label.

Mogull's statement to *Cash Box* reflected earlier rumors that there was some difficulties between Cosby and the label, which, of course, is part of the Campbell, Silver & Cosby leisure-time complex.

Mogull's statement indicates differences, but Mogull said the LP, "8:15 12:15," would be out in 10 days. "We have a binding and enforceable contract with Cosby," Mogull said. "We are attempting to settle matters amicably. Failing to do so, we will seek legal recourse." Mogull also warned that Tetragrammaton would hold any label liable if it released the LP in what would be regarded as a breach of contract.

It's also understood that Roy Silver, who has managed Cosby for the past five years, is no longer engaged in this capacity.

Omega Sued By Roulette, Big 7

NEW YORK — No sooner had Omega Equities made its return to the Over the Counter market last week (29), than it was hit by a law suit from Roulette Records and its music publishing affiliate, Big Seven Music.

The action, demanding \$2.5 million in damages, contends that Omega dealt with the companies last year not for the prospect of an acquisition, but "solely to . . . increase the price" of Omega stock. Rumors of Omega's purchase of both firms was later denied by Roulette's president, Morris Levy.

In its original action taking Omega stock off the market last Dec. 10, the Securities Exchange Commission (SEC) charged that Omega had falsely claimed it had purchased Roulette and Big Seven. In signing a consent decree on April 10, Omega, however, denied all SEC charges. The consent decree does not admit guilt, but enjoins Omega and its officers from violating Federal securities laws.

Named in the Roulette-Big Seven action are Jerry Tenney, president of Omega; Richard S. Hull, general counsel; and Harry Banks, former chairman of Omega's executive committee. Several weeks ago, Omega formally announced that Banks had been "removed" from the company.

Last year, Omega started a series of music business acquisitions, including the Robert Mellin music catalog, among others, and Snuff Garrett Productions.

Ricordi Handling Vogue In Italy MIDEM 4 Enlarges Facilities See Int'l News Report



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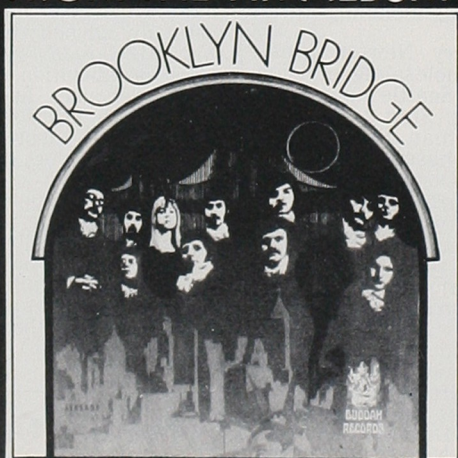
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Eddie Holland's Hot Wax Label Going Thru Buddah Distribution

NEW YORK — Eddie Holland's new label, Hot Wax, has moved into the distribution orbit of Buddah Records. The recently-created label will be handled by Buddah in the U.S. and Canada under an agreement just negotiated by the attorneys for Hot Wax and Buddah.

Holland, of course, established himself as one-third of the writing-production trio of Holland, (Lamont) Dozier and (Brian) Holland, which created a remarkable string of hits for the Motown disk and publishing operation. Working with Motown's top acts, the team wrote such hits as "Where Did Our Love Go?", "I Hear a Symphony," "Baby Love," "You Keep Me Hangin' On," "Stop! In the Name of Love," among many others.

The first sound from Hot Wax, the production arm of which is Stagecoach Productions, is a single called "While You're Out There Looking for Sugar" by the Honeycombs.

The Holland-Hot Wax deal is Buddah's second major label distribution arrangement in several weeks. The company acquired rights to the Pavil-

ion label, the outlet for one of 1969's fastest-breaking hits, "Oh Happy Day" by the Edwin Hawkins Singers.

Hot Wax was represented in negotiations by Fredrick Patmon of the Detroit-based law firm of Patmon, Young & Kirk and Pete Pryor of the new law firm of Pryor, Braun, Cashman and Sherman. New York lawyer Richard Roemer represented Buddah.

Hank Williams' Living Legend Stronger As Albums & Songs Reach 'Now' Audiences

NEW YORK — Hank Williams is very much a living legend. As a performer and writer of some of the best-known standards (e.g. "Your Cheatin' Heart," "Half as Much" and "Kaw-Liga," the talents of Hank Williams continue to make an impact in the world of music.

It's now 16 years since Williams died as a result of an auto crash at the age of 29. His songs, of course, continue to fill the repertoire of key talent, even



Hank Williams, on stage, plays to an audience which includes his son, Hank Jr. (left, in dark shirt).

Starday/King Signs Prysock, Manhattans

MADISON, TENN — Starday Records has begun the buildup of King Records, acquired earlier this year, with the signing of pop singer Arthur Prysock and the Manhattans.

Prysock, with a long, successful string of album best sellers to his credit (on MGM) has already completed his first set for King at the Starday Studios in Nashville. A single from the LP will be released shortly.

The Manhattans, a New York group, have had several R&B hits over the past few years with the Carnival label. Their first single, to be released immediately on the DeLuxe label, will be "The Picture Became Quite Clear" b/w "Oh, Lord I Wish I Could Sleep."

The Duke's 70th Is White House Affair

WASHINGTON, D. C. — The almost half-century of contribution to the world of music by Duke Ellington received Presidential recognition last week (29). The White House held a 70th birthday party for the jazz great (as writer and orchestra leader), an event that also served to present Ellington with the Presidential Medal of Freedom — the highest medal the Government can award to a civilian. After dinner, the Duke was entertained with selections from his more than 2000 compositions as performed by Louis Bellson, Bill Berry, Paul Desmond, Urbie Green, Jim Hall, Earl (Fatha) Hines, Milt Hinton, J. J. Johnson, Hank Jones, Mary Mayo, Gerry Mulligan, Billy Taylor, Clark Terry and Joe Williams.

President Nixon, too, played a musical role. He played "Happy Birthday" on piano as the guests sang. "In the royalty of American music," President Nixon said in reading a citation, "no man swings more or stands higher than Duke Ellington."

Atlantic's 1st Qtr. Sales Up 28% Figure Sets New Mark For Company

NEW YORK — The Atlantic family of labels enjoyed its strongest first quarter in history, reporting a sales increase of 28% over the same period last year, the previous top sales showing by the label.

The growth picture for 1969 looks "substantial," according to Ahmet Ertegun, president of Atlantic. "Over the next few months," he explained,

"we will be introducing some of the strongest product we have ever recorded in the rock, pop, blues, jazz and underground fields."

The first quarter sales period got off to an historic start when Atlantic released 40 albums at its annual winter confab in Freeport, Grand Bahama Islands. The label wrote \$8 million in orders, setting a new high in sales convention billing by a record company. Twenty albums became chart best-sellers, two of which, "Goodbye" by Cream and "Freedom Suite" by the Rascals, earning RIAA-certified gold disks. Top 10 sellers from the confab release included "Ball" by the Iron Butterfly, "Soul '69" by Aretha Franklin, "Goodbye" by Cream, "Freedom Suite" by the Rascals, Led Zeppelin's first LP and "Odessa" by the Bee Gees. Artists with active LP's included Dusty Springfield, Wilson Pickett, Clarence Carter, Brian Auger & the Trinity, Eddie Harris, Yuseff Lateef, Buffalo Springfield, Vanella Fudge, Sam & Dave, Joe Tex and Albert King.

The three-month period of Jan., Feb. and March also saw continued singles strength from Atlantic, with the company sharing about 10% of the Top 100 each week. Three decks were certified as RIAA million-sellers: Aretha Franklin's "See Saw," Clarence Carter's "Too Weak to Fight" and Tyrone Davis' "Can I Change My Mind" (on the Dakar label).

Post-confab LP's from the company include best-sellers by Herbie Mann, Yuseff Lateef, Latitude 42 30-Longitude 83, Otis Rush, Brook Benton, Lou Johnson, Danny Kalb and Stefan Grossman, Julie Driscoll, Brian Auger & the Trinity, Nazz (SGC) and Ike Turner.

Record 9 Mo. For GRT

SUNNYVALE, CAL. — GRT Corporation last week reported record sales and profits for the first nine months of fiscal 1969.

Sales totaled \$10,235,803 compared to \$4,271,061 for the comparable period last year. Earnings also increased to \$575,677 after taxes from \$301,562 for the first nine months of fiscal 1968 (excluding extraordinary income).

This represents an increase of 140% in sales and 91% in earnings over the comparable period for the previous fiscal year. On a per share basis, earnings have increased to 30 cents on 1,949,640 average shares outstanding from 22 cents on 1,360,000 average shares outstanding, after adjustment for a four-for-one split and excluding extraordinary income.

Earnings figures for the nine months of the current fiscal year are after taxes, including the provision for the federal income surtax, a provision not included in last year's results.

Alan Bayley, GRT president, cited a continued growth in pre-recorded tape sales as the primary source of increased sales volume and profits. Also several new additions, such as the Chess Records Group, Magnetic Media Corporation, GRT Records, and the joint venture with Blue Thumb Records, made small but increasingly significant contributions to the corporate results, according to Bayley.

Atlantic Ups Goldberg To National Album Slot

NEW YORK — Charlie Goldberg, Atlantic Records' West Coast regional sales manager, has been upped to the post of national album sales manager. According to Len Sachs, the label's vice president and director of marketing, Goldberg will be in charge of LP product sales for the Atlantic, Atco and Cotillion labels, and for all outside labels distributed by Atlantic.

Before joining Atlantic, Goldberg served with United Artists as West Coast regional sales manager for several years, and has also served as manager of the independent division of Krich, N.J., an RCA distrib., and as East Coast manager for Cosnat Distributing.

Anger Leaves RCA; Joins Film Outfit

NEW YORK — Harry Anger has left the Red Seal advertising division of RCA to join Starbecker, Inc., film producers, as vp and a member of the board of directors. He had held the RCA post for three years.

Since 1956, the Starbecker organization has created and produced over 400 documentary and industrial films and over 1,700 television commercials or companies such as Bethlehem Steel, Humble Oil, Eastern Airlines, the United States Navy, the Atomic Energy Commission, the Post Office, and NASA, to name a few.

Anger, who has written and directed over fifty films for the Starbecker organization on a free lance basis, will continue to create motion pictures for the new organization. He has just completed a script for the FAA and will shortly direct that motion picture.

One of Anger's first assignments on the Starbecker organization was to accept the first place award at the J. S. Industrial Film Festival in Chicago on April 24. The Starbecker film "No Greater Challenge", created for the Atomic Energy Commission, won first prize at the Festival in competition with over 250 films from 12 countries.

In addition to its activities in the industrial and documentary field, Starbecker has acquired the rights to Henry Milton's first novel, "The Gitavay Box", and Evan Heyman's anthology, "Survive!", a series of four short stories by the author of "The Thomas Crown Affair". Both properties will be developed as feature films with production scheduled for this summer.

Irving/Almo Deal w/ Chris Blackwell

HOLLYWOOD — Irving/Almo Publishing has completed negotiations with Chris Blackwell in acquiring the entire catalog of Island Music Limited, Blue Mountain and South America Limited, and Maroon Music Limited in the United States, Canada, Mexico and South America. Included within the above music publishers will be writers such as Stevie Windwood, James Capaldi, Jimmy Miller and Dave Mason. Island Music Limited, through Irving/Almo, will publish the copyrights of Traffic and Spooky Tooth.

Chuck Kaye, director of Irving/Almo, and with the assistance of Allan Rider, will be exploiting the copyrights and developing promotional campaigns in groups and the copyrights of the aid companies. This is part of an announced "expansive" plans for the company.

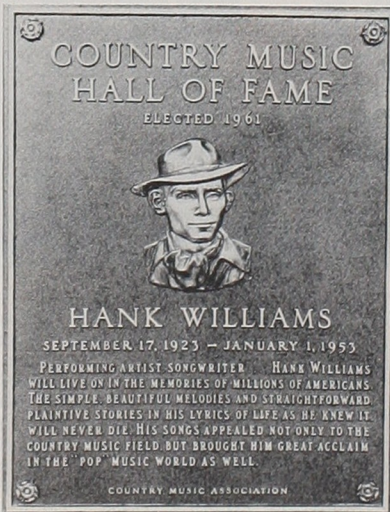
extending to many who consider themselves "underground" acts. The publisher of Williams' song output, Acuff-Rose, refers to his material as "The Queen of the Country Music" catalog. "Sheet music and the often printed versions of the catalog have become more accepted throughout the world," a spokesman for the company states. "Performances and mechanical income have continued to maintain themselves and in many situations have built to a very important factor."

The death of Hank Williams — as would the demise of any great songwriter — was, of course, not a limiting factor in the continued acceptance of his composing creativity. But, remarkably, Hank Williams the performer remains one of the most consistent selling acts on records. He recorded more than 150 songs on 40 albums for the MGM label. Because his recordings were released prior to 1958, when the Record Industry Association of America (RIAA), began its auditing program for gold records, MGM accountants are presently pouring over books to check for RIAA gold certification. Total sales of his albums are well into seven figures.

Underground Discovery

Indicative of the fact that Williams relates to today's youth is the fact that underground newspapers and their readership have discovered Hank Williams and refer to his lyrics as symbolizing their philosophy of life. His lyrics have been compared to the honest poetry of universal emotions and his lean, soulful melodies are termed "the sounds of the human heart."

Now, a new chapter has been written in terms of the music of Hank Williams. His son and namesake, Hank Williams, Jr., already a key figure in the world of country music, has taken a selection of lyrics penned by his father yet never set to music. Hank Jr. has written melodies for these songs, which have been stored in the Nashville office of Acuff-Rose. The results are available in a new MGM LP called "Songs My Father Left Me." Hank Jr. has also recorded 30 of his father's more than 200 songs. And it is fitting that the son of Hank Williams pay this relevant tribute to his father: "My father was the greatest. His catalog of country music was the greatest. It's not something that was alive in 1953 and then gone in 1954. It's still here today."



Plaque installed at the Country Music Hall of Fame following Williams' election in 1961.

Beatles Counter ATV's Northern Bid

LONDON — The Beatles have countered Associated TeleVision's bid for Northern Songs with one of their own. It is worth £2,400,000, and represents an offer of 42 shillings and sixpence per two shilling share. The ATV bid, comprising shares, loan stock and cash, is worth just under 37 shillings and eightpence.

The Beatles strategy is to acquire a minimum of 983,501 shares to add to their present holding of 1,516,000 with a maximum ceiling of 1 million. Their merchant banker, Henry Ansbacher, is contributing £1¼ million to their £2,400,000 bid.

In effect, The Beatles are offering to buy approximately four in every seven shares held in Northern Songs by uncommitted holders, with the remaining three to be retained by the holder.

Sir Lew's Reaction

ATV chief Sir Lew Grade described the Beatles bid as "deceptive," and thought that "intelligent shareholders" will accept the ATV offer, which would give equity interest in "a first-class and growing organization with a proven management."

The Beatles are open in their dislike of ATV's plan to capture Northern Songs. They have intimated that if the ATV bid is successful, they will not be happy "to continue, let alone renew their existing contracts with Northern Songs" which are valid until 1973.

That is clear notice to ATV, at present controlling 35% of the company, that if it secures Northern Songs, it can expect only the required minimum of 24 songs from The Beatles over the next four years.

John Lennon and Paul McCartney are wooing shareholders by saying that if their counter bid succeeds, Northern Songs will get first refusal on their songwriting services for a further two years. In addition, George Harrison, with 24 copyrights to his credit, would sign with the company, and so would Ringo Starr, who has just begun composing efforts.

A further carrot dangled is "the feasibility of offering to Northern Songs certain of their other entertainment interests." If The Beatles triumph, they will strengthen the Northern Songs board with some financial specialists and "an expert in music publishing."

This latter intention underlines the

total rift now existing between The Beatles and Northern's managing director Dick James, who has headed the company since its inception in 1962. James has a management agreement that expires like the Lennon and McCartney contracts in 1973.

If successful, the Beatles offer will give them a holding of just over 50% in Northern Songs. It may be questioned by the official takeover panel, which normally disapproves of partial bids.

Triumph's Role

5% of the Northern Songs equity is held by Triumph Investment Trust, which controls 90% of Nemperor Holdings, the company founded by the late Brian Epstein. The atmosphere between Triumph and The Beatles is less than cordial following Triumph's recent unsuccessful High Court move to establish that an estimated £1 million in Beatles royalties should be paid by EMI to Nemperor and not to The Beatles' Apple company. EMI declared in court that it will not pay the royalties to any party until the dispute is resolved.

Triumph chief Tom Whyte described The Beatles' intention to contest ATV's offer for Northern Songs as "topsy-turvy" and "illogical." Initial stock market reaction to the counter bid was disappointment at its terms, and Northern's share value dipped as speculators pulled out.

Edel Offers Ad-Music Industries Link

NEW YORK — Advertising has advanced its musical outlook so rapidly during the past few years that agency work along Madison Ave. for artists, arrangers, composers and producers has become a major area for both expansion and experiment. Realizing that there are very few channels between agencies and music figures, Herman Edel Associates has instituted a series of moves to essentially improve relations linking the record and advertising fields.

As a two-way communicator, Edel's firm has lined up an impressive roster of artists, writers and producers to offer talent to ad clients through its representatives. And, the company is readily available as a musical con-

Chess Bows May Album Line-Up Via 4 Key Market Sales Meets

CHICAGO — Eleven albums for May release will be unveiled by Chess, Checker, Cadet and Cadet-Concept at cross-country sales meets starting this week (5).

Max Cooperstein, sales manager, and Dick LaPalm, LP promo and sales manager, will helm the meets in Hollywood (5) at the Century Plaza Hotel, Washington (6) at the Madison Hotel, New Orleans (7) at the Royal Orleans and Chicago (8) at the Continental Plaza.

The Cadet-Concept label will be represented by the following new product: "After the Rain" by Muddy Waters, "Songs" by the Rotary Connection, "Blowin' Gold" by John Klemmer and "Aesop's Fables."

Cadet is offering "The Dells Greatest Hits," "Odel Brown Plays Otis Redding," Dorothy Ashby's "Dorothy's Harp" and Phil Upchurch's "Upchurch."

The new Checker sets are "Grits and Groceries" by Little Milton and "What Color is God" by Gene Viale. Chess is putting out Sermon #71 with "The Preacher Who Got Drunk" by Rev. C. L. Franklin.

Distrib Lineup

Distributorships in attendance at the Los Angeles meetings will be:

California Record Dist., Los Angeles; Chatton Dist. Co., Inc., Oakland; Consolidated Record Dist., Inc., Seattle; Billinis Dist. Co., Salt Lake City; Ar Inc., Phoenix; Pan American Record Supply, Denver and M. B. Krupp Dis Co., El Paso.

Attending the Washington meeting will be: Schwartz Bros., Washington D. C.; Hamburg Bros., Inc., Pittsburgh; Alpha Dist. Co., New York; Essex Record Dist., Newark; Seaboard Dist., East Hartford; Dumont Record Dist. Corp., Woburn, Mass.; Bay State Dist. Corp., Woburn; David Rose Inc., Philadelphia and Mohawk Records Inc., Albany.

The New Orleans meeting will host Delta Dist., New Orleans; United Record Dist. Co., Houston; Jay Kay Dis Co., Dallas; Stan's Record Shop Shreveport; Southland Dist. Co., Atlanta; Bertos Sales Corp., Charlotte; National Music Sales, Nashville at Tone Dist., Inc., Hiialeah.

Chicago, the home base of Chess will be represented by: Allstate Record Dist. Co., Chicago; Roberts Record Dist. Co., St. Louis; Heilicher Bros Minneapolis; John O'Brien Dis Milwaukee; Music Merchants, Inc. Detroit and Seaway Dist., Cleveland.

Kooper Sets Solo Tour With Big Band Backing

NEW YORK — Multi-talented rock star Al Kooper has set a Spring and Summer national tour, his first as a solo act. For the tour, which kicks off Sept. 10 at Hamilton College in Clinton, New York, Kooper will be accompanied by 15 top musicians, including such stellar instrumentalists as Z. Sims, Ernie Royal, Joe Farrell and Dick Hyman among others. Chas. Calello will be conducting.

Kooper has been well represented on the charts over the last year with such albums as "I Stand Alone," "Live Adventures Of Mike Bloomfield and Al Kooper" and "Super Session" all on Columbia. Kooper also produced all three albums.

The concerts will contain material from previous albums as well as some new material from a forthcoming Kooper LP to be released this Summer. The band, in addition to backing Kooper, will also have their own material. The William Morris Agency will be handling the tour bookings.

The itinerary so far includes: State University, Oswego, N. Y. (May 15); Island Garden, Hempstead, N. Y. (May 16); Teen Age Fair, New York Coliseum (31); South Mountain Arena, Orange, N. J. (June 6); Varsity Stadium, Toronto (21); Convention Asbury Park, N. J. (Aug. 2); Central Park, N. Y. (Aug. 15); Place Des Nations, Montreal (23).

Ella Logan Dies Of Cancer At 56

BURLINGAME, CALIF. — Ella Logan, who starred on radio with Al Jolson and Rudy Valee and originally played Shara in "Finian's Rainbow," died last week (1) at Peninsula Hospital. The 56-year-old artist had been hospitalized for a week before dying of cancer.

Born in Glasgow, Miss Logan made her first stage appearance at the age of 3, and played Europe before coming to America at 18. She debuted here in "Calling All Stars" and performed also in "George White's Scandals," "Sons of Fun," "Show Time" and her starring role in "Finian's Rainbow" on Broadway. She also did various nightclub shows and appeared in several films, including "Top of the Town," "Flying Hostess" and "Woman Chases Man."

In recent years Miss Logan had done spots on various television shows, the last being Merv Griffin's "St. Patrick's Day" special.

She is survived by a brother, Jim Logan; and a sister, Mrs. Ann Arthur.

She is to be buried this week (5) at Holy Cross Cemetery in West Los Angeles.

Michel To Head A&R For Bluesway, Impulse, Apt

HOLLYWOOD — Ed Michel has named A&R director for Apt, Bluesway and Impulse, three ABC Records subsidiaries. According to Howard S. ABC vice president, Michel "is one of the few producers who can handle a jazz label, a blues label and a pop label at the same time."

For the past three years, Michel ran the music division of Muntz Studios, and before that ran Interscope Records' European subsidiary, for four years.

Michel's first project will be "A Way From Home," the first Bluesway set from Brownie McGhee and Terry. He has also completed Richards Live At Donte's, another of the vibraphonist's albums in production.

Michel will be headquartered in the Beverly Hills office of ABC. He has signed several new acts to the labels, with details to be announced shortly.



DOING THEIR OWN THING FOR TRO are Hal Hester (3rd from left) and Danny Apolinar (to Hester's left), composers of the score of "Your Own Thing," the hit off-Broadway musical which recently won a New York Drama Critics Circle award as Best Musical of 1968. Hester and Apolinar have signed an exclusive writing pact with The Richmond Organization. Shown at the signing ceremonies at TRO's Columbus Circle headquarters with the composers are (l. to r.) Minton Francis (standing), TRO vice president and executive directors; Marvin Cane, TRO

vice president, who conducted the negotiations which led to the signing of the pair; David Platz, TRO international director; and Al Brackman, executive vice president and general manager of TRO. Initial project in the Hester-Apolinar-TRO contract is the David Black production of "Alice," an adaptation of the Lewis Carroll stories, "Alice In Wonderland" and "Alice Through The Looking Glass." Book of "Alice" is by N. Richard Nash. The show is currently set for production on Broadway next autumn.

The Fireballs

"WATCH HER WALK"

b/w "GOOD MORNING SHAME"

Atco #6678

Produced by NORMAN PETTY



Bookings UNIVERSAL ATTRACTIONS

Vital Statistics

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

***New To The Top 100**

#1 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-MacDermot
FLIP: What Is Happy

#2 ITS 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

#3 AQUARIUS/LET THE SUNSHINE IN MEDLEY (3:50)
5th Dimension-Soul City 772
6920 Sunset Blvd., L.A., Calif.
PROD: Bones Howe 8833 Sunset Blvd., L.A., Calif.
PUB: United Artists ASCAP
6920 Sunset Blvd., L.A., Calif.
WRITERS: James Rado-Jerome Rogni-Galt McDermot
ARR: Bob Alcivar-Bill Holman-Bones Howe
FLIP: Don'tcha Hear Me Callin' To Ya

#4 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

#5 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

#6 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

#7 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

#8 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

#9 GIMMIE, GIMMIE GOOD LOVIN' (2:00)
Crazy Elephant-Bell 763
1776 Bway, NYC.
PROD: J. Levine-A. Resnick for Kasnetz 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

#10 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

#11 LOVE (CAN MAKE YOU HAPPY) (3:19)
Mercy-Sundt 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

#12 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

#13 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 Baggpipes-That's My Bag

#14 THE CHOKIN' KIND (2:39)
Joe Simon-Sound Stage 7-2628
531 W. Mio531 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

#15 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

#16 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

#17 DON'T GIVE IN TO HIM (2:25)
Gary Puckett & Union Gap-Columbia 44788
51 West 52 Street, NYC.
PROD: Jerry Fuller c/o Columbia
PUB: Four Star BMI 9220 Sunset Blvd. L.A. Calif.
WRITER: G. Usher ARR: Al Capps
FLIP: Low Down

#18 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

#19 GET BACK (3:11)
Beatles-Capitol 2490
1750 N Vine, L.A. Calif.
PUB: Maclen BMI 1780 Bway, NYC.
WRITERS: Lennon-McCartney
FLIP: Don't Let Me Down

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

#21 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

#22 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

#23 OH HAPPY DAY (4:59)
Edwin Hawkins Singers-Pavilion 20001
c/o Buddah 1650 Bway, NYC.
PROD: La Mont Bench
5816 Lowton Ave, Oakland, Calif.
PUB: Hawkins & Kama Rippa ASCAP c/o Buddah
WRITER: E. Hawkins ARR: E. Hawkins
FLIP: Jesus Lover Of My Soul

#24 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

#25 I CAN'T SEE MYSELF LEAVING YOU (3:00)
Aretha Franklin-Atlantic 2619
1841 Bway, NYC.
PROD: Jerry Wexler c/o Atlantic
PUB: Fourteenth Hour BMI
c/o Ted White 1721 Field, Detroit, Mich.
WRITER: Ronnie Shannon
ARR: Tom Dowd-Arif Mardin
FLIP: Gentle On My Mind

#26 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

#27 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

#28 WHERE'S THE PLAYGROUND SUSIE (2:55)
Glen Campbell-Capitol 2494
1750 N Vine, L.A. Calif.
PROD: Al DeLory c/o Capitol
PUB: Ja-Na ASCAP 2552 W 5th St. L.A. Calif.
WRITER: Jim Webb ARR: Al DeLory
FLIP: Arkansas

#29 HEATHER HONEY (2:52)
Tommy Roe-ABC 11211
1330 Ave of the Americas, NYC.
PROD: Steve Barri c/o ABC
PUB: Low-Twi BMI P.O. Bx 9687 Atlanta, Ga.
WRITER: T. Roe ARR: Jimmy Haskell
FLIP: Money Is My Pay

#30 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

#31 MY WAY (4:35)
Frank Sinatra-Reprise 0817
4000 Warner Blvd. Burbank, Calif.
PROD: Don Costa 751 N. Fairfax Av. L.A. Calif.
PUB: Spanka BMI 200 W 57 St. NYC.
Don C BMI c/o Don Costa
WRITERS: Anka-Francois-Revaux
ARR: Don Costa FLIP: Blue Lace

#32 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

#33 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

#34 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

#35 GOODBYE (2:23) Mary Hopkin-Apple 806
c/o Capitol or Mitchell Silberberg & Knupp
6380 Wilshire Blvd. L.A. Calif.
PROD: P. McCartney c/o Capitol
PUB: Maclen BMI 1780 Bway, NYC.
WRITERS: Lennon-McCartney ARR: R. Hewson
FLIP: Sparrow

#36 IN THE GHETTO (2:44)
Elvis Presley-RCA 9741
1133 Ave of the Americas, NYC.
PUB: B-n-B ASCAP 9000 Sunset Blvd. L.A. Calif.
Gladys BMI 1619 Bway, NYC.
WRITER: Scott Davis FLIP: Any Day Now

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

#38 TOO BUSY THINKING ABOUT MY BABY
Marvin Gaye-Tamla 54181
2457 Woodward Ave, Detroit, Mich.
PROD: Norman Whitfield c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: Whitfield-Bradford
FLIP: It's My Home

#39 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?

#40 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

#41 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

#42 DIZZY (2:55)
Tommy Roe-ABC 11164
1330 Ave. of The Americas N.Y.C.
PROD: Steve Barri c/o ABC
449 S. Beverly Dr. Beverly Hills Calif.
PUB: Low-Twi Music BMI
P. O. Box 9687 Atlanta, Ga.
WRITERS: T. Roe & F. Weller
ARR: Jimmie Haskell
FLIP: The You I Need

#43 EVERY DAY WITH YOU GIRL (2:34)
Classics IV Featuring Dennis Yost
Imperial 66378
6920 Sunset Blvd. L. A. Calif.
PROD: Buddy Bure-Bill Lowery Prod.
P.O. Bx 9687 Atlanta, Ga.
PUB: Low-Sal BMI c/o Bill Lowery
WRITERS: Buie-Cobb FLIP: Sentimental Lady

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

#45 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

#46 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-Cash
Sherman, 437 Madison Ave., NYC.
WRITER: Neil Diamond
FLIP: A Modern Day Version Of Love

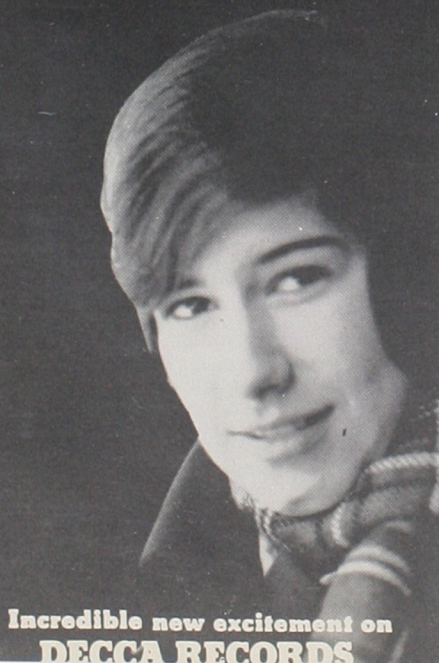
#47 CISSY STRUT (2:59)
Meters-Josie 1005
1790 Bway, NYC.
PROD: Marshall E. Sehorn-Allan Toussaint
1211 Phillips St. New Orleans, La.
PUB: Marsaint BMI c/o Marshall E. Sehorn
WRITERS: Nocentelli-Neville-Porter-Modeliste
FLIP: Here Comes The Meter Man

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Vital Statistics

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

***New To The Top 100**

#48
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

#49
TIME OF THE SEASON (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

#50
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 Wolfoff
ARR: Willie Henderson FLIP: Undying Love

#51
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

#52
DAY IS DONE (3:22)
Peter Paul & Mary-WB/7 Arts 7279
4000 Warner Blvd. Burbank, Calif.
PROD: P. Ramone 142 E. 34 St. NYC.
PUB: Pepamar ASCAP 488 Madison Ave. NYC.
WRITER: P. Yarrow ARR: C. Dedrick
FLIP: Make Believe Town

#53
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

#54
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: Colgems-ASCAP 711 5th Ave., NYC.
WRITERS: Ernie Sheldon-Jack Keller
FLIP: Sunshine Wine

#55
I'VE BEEN HURT (2:10)
Bill Deal & Rhondels-Heritage 812
c/o MGM 1350 Ave of the Americas, NYC.
PROD: Jerry Ross 1855 Bway, NYC.
PUB: Low-Twi BMI P.O. Box 9687 Atlanta, Ga.
WRITER: R. Whitley FLIP: I've Got My Needs

#56
BAD MOON RISING (2:17)
Creedence Clearwater Revival-Fantasy 622
1281 30th St. Oakland, Calif.
PROD: John C. Fogerty c/o Fantasy
PUB: Jon Dora BMI c/o Fantasy
WRITER: J.C. Fogerty ARR: J.C. Fogerty
FLIP: Lodi

#57
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

#58
LODI (3:07)
Creedence Clearwater Revival-Fantasy 622
1281 30th St. Oakland, Calif.
PROD: John C. Fogerty c/o Fantasy
PUB: Jon Dora BMI c/o Fantasy
WRITER: J.C. Fogerty ARR: J.C. Fogerty
FLIP: Bad Moon Rising

#59
I'M A DRIFTER (3:23)
Bobby Goldsboro-U.A. 50525
729 7th Ave, NYC.
PROD: Bob Montgomery & Bobby Goldsboro
c/o U.A. 722 17th Ave S. Nashville, Tenn.
PUB: Detail BMI 729 7th Ave, NYC.
WRITER: B. Goldsboro ARR: Don Tweedy
FLIP: Hoboes And Kings

#60
IT'S NEVER TOO LATE (3:05)
Steppenwolf-Dunhill 4192
449 S Beverly Drive, Bev. Hills, Calif.
PROD: Gabriel Mekler c/o Dunhill
PUB: Truesdale BMI (same address)
WRITERS: John Kay-Nick St. Nicholas
FLIP: Happy Birthday

#61
MEDICINE MAN Part 1 (2:58)
Buchanan Brothers-Event 3302
201 W 54 St. NYC.
PROD: Cashman Pistilli & West for
Guardian Prod. c/o Event
PUB: Sandbox ASCAP 40 W 57 St. NYC.
WRITERS: Cashman-Pistilli-West
FLIP: Medicine Man Part 11

#62
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

#63
ONE (2:55) 3 Dog Night-Dunhill 4191
449 S Beverly Drive, Bev Hills, Calif.
PROD: Gabriel Mekler c/o Dunhill
PUB: Dunbar BMI 1650 Bway, NYC.
WRITER: Nelsson FLIP: Chest Fever

#64
WHERE DO YOU GO TO MY LOVELY (3:29)
Peter Sarstedt-World Pacific 7791
6920 Sunset Blvd. L.A. Calif.
PROD: Roy Singer London, England.
PUB: Unart BMI 6920 Sunset Blvd. L.A. Cal.
WRITER: P. Sarstedt ARR: Ian Greene
FLIP: Morning Mountain

#65
DON'T LET ME DOWN
Beatles-Capitol 2490
1750 N Vine, L.A. Calif.
PUB: Maclen BMI 1780 Bway, NYC.
WRITERS: Lennon-McCartney
FLIP: Get Back

#66
I COULD NEVER LIE TO YOU (2:40)
New Colony Six-Mercury 72920
35 E Wacker Dr. Chicago, Ill.
PUB: New Colony BMI c/o Peter H. Wright
185 N. Wabash Ave, Chicago, Ill.
WRITERS: R. Rice-P. McBride ARR: Hoyt Jones
FLIP: Just Feel Worse

#67
BLACK PEARL (3:25) Sonny Charles-A&M 1053
1416 N La Brea L.A. Calif.
PROD: Phil Spector c/o A&M
PUB: Irving BMI c/o A&M
Gilbern BMI 39 W 55 St. NYC.
WRITERS: P. Spector-T. Wine-I. Levine
ARR: Perry Botkin Jr. FLIP: Lazy Susan

#68
BORN TO BE WILD (2:42)
Wilson Pickett-Atlantic 2631
1841 Broadway, NYC.
PROD: Rick Hall 603 E Avalon, Mus-
cle Shoals, Ala.
PUB: Duchess BMI c/o MCA 445 Pk
Ave. NYC.
WRITERS Mars Bonfire FLIP: Toe
Hold

#69
WHAT IS A MAN (2:34)
Four Tops-Motown 1147
2457 Woodward Ave, Detroit, Mich.
PROD: Johnny Bristol c/o Motown
PUB: Jobete BMI (same address)
WRITERS: Bristol-McNeil
FLIP: Don't Bring Back Memories

#70
MARLEY PURT DRIVE (3:49)
Jose Feliciano-RCA 9739
1133 Ave of the Americas, NYC.
PROD: Rick Jarrard c/o RCA
6363 Sunset Blvd. L.A. Calif.
PUB: Casserole BMI
c/o Copyright Service Ltd. 221 W 57 St. NYC.
WRITERS: B. Gibb-R. Gibb-M. Gibb
ARR: R. Jarrard FLIP: Old Turkey Buzzard

#71
SAUSALITO (3:05)
Al Martino-Capitol 2468
1750 N Vine L.A. Calif.
PROD: Al DeLory c/o Capitol
PUB: Blending Well ASCAP
c/o Publisher's Licensing 40 W 55 St. NYC.
WRITERS: Cashman-Pistilli-West
ARR: Al DeLory FLIP: Take My Hand For Awhile

#72
(I WANNA) TESTIFY (4:01)
Johnnie Taylor-Stax 33
926 E McLemore, Memphis, Tenn.
PROD: Don Davis c/o Stax
PUB: Groovesville BMI c/o Donald
Davis
2454 Calvert St. Detroit, Mich.
WRITERS: Clinton-Taylor
FLIP: I Had A Fight With Love

#73
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

#74
LET ME (2:29)
Paul Revere & Raiders-Columbia 44854
51 W 52 St. NYC.
PROD: Mark Lindsay
9301 Wilshire Blvd. Beverly Hills,
Calif.
PUB: Boom BMI c/o Mark Lindsay
WRITER: Mark Lindsay FLIP: I Don't
Know

#75
WINDMILLS OF YOUR MIND (3:48)
Dusty Springfield-Atlantic 2623
PROD: Jerry Wexler-Tom Dowd-Arif Mardin
c/o Atlantic
PUB: United Artists ASCAP 729 7th Ave, NYC.
WRITERS: Bergman-LeGrande-Bergman
FLIP: I Don't Want To Hear It Anymore

#76
A MILLION TO ONE (2:27)
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)

#77
SINGING MY SONG (2:31)
Tammy Wynette-Epic 10462
51 West 52 Street, NYC.
PROD: Billy Sherrill c/o Epic
PUB: Al Gallico BMI 101 W 55 St. NYC.
WRITERS: B. Sherrill-T. Wynette-G. Sutton
FLIP: Too Far Gone

#78
PRETTY WORLD (3:20)
Sergio Mendes & Brasil '66-A&M 1049
1416 N La Brea, H'wood, Calif.
PROD: Sergio Mendes & Herb Alpert c/o A&M
PUB: Berna, ASCAP
215 S. La Cienega Blvd. L.A. Calif.
WRITERS: A. Adolfo-T. Gaspar-A. Bergman-
M. Gergman ARR: Dave Grusen FLIP: Festa

#79
I SHALL BE RELEASED (2:43)
Box Tops-Mala 12038
1776 Bway, NYC.
PROD: Chips Moman 827 Thomas St.
Memphis, Tenn. Tommy Cogbill c/o
Atlantic 1841 Bway, NYC.
PUB: Dwarf ASCAP 640 5th Ave, NYC.
WRITER: Bob Dylan FLIP: I Must Be The Devil

#80
I WANT TO LOVE YOU BABY (2:33)
Peggy Scott & Jo Jo Benson-SSS Int'l 769
3106 Belmont Rd. Nashville, Tenn.
PROD: Shelby Singleton Jr.
c/o SSS Int'l
PUB: Green Owl ASCAP (same address)
WRITER: Hill FLIP: We Got Our Bag

#81
LOVE IS JUST A FOUR-LETTER WORD (3:30)
Joan Baez-Vanguard 35088
71 W 23 Street, NYC.
PROD: Maynard Solomon c/o Vanguard.
PUB: Witmark ASCAP 488 Mad. Ave, NYC.
WRITER: Bob Dylan
FLIP: Love Minus Zero/No Limit

#82
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

#83
PROUD MARY (3:16)
Solomon Burke-Bell 783
1776 Bway, NYC.
PROD: Solomon Burke-Tamiko Jones
372 Central Park West, NYC.
PUB: Jon Dora BMI 1281 30th St. Oakland, Cal.
WRITER: J. Fogerty ARR: Solomon Burke
FLIP: What Am I Living For

#84
SPECIAL DELIVERY (2:40)
1910 Fruitgum Co.-Buddah 114
1650 Bway, NYC.
PROD: Kasnetz Katz 200 W 57 St.
NYC.
PUB: Kaskat/Kahoone BMI c/o Kas-
netz Katz
WRITERS: B. Gentry-B. Bloom
FLIP: No Good Annie

#85
IT'S ONLY LOVE (2:53)
B. J. Thomas-Scepter 12244
254 West 54 Street, NYC.
PROD: Chips Moman 827 Thomas St.Memphis, Te
PUB: Press BMI 905 16th Av S. Nashville, Tenn.
WRITERS: M. James-S. Tyrrell
FLIP: You Don't Love Me Anymore

#86
THE APRIL FOOLS (3:15)
Dionne Warwick-Scepter 12249
254 W 54 St. NYC.
PROD: Burt Bacharach-Hal David
c/o Fred E Ahlert Jr. 15 E 48 St. NYC.
PUB: Blue Seas & Jac ASCAP c/o
F. E. Ahlert Jr.
WRITERS: Burt Bacharach-Hal David
ARR: B. Bacharach FLIP: Slaves

#87
ISRAELITES (2:35)
Desmond Dekkar & Aces-UNI 55129
8255 Sunset Blvd. L. A. Calif.
PROD: A Pyramid Production.
PUB: Kenwood BMI
c/o Robt E Weiswasser 32 Court St.
Bklyn, N. Y.
WRITERS: Dacres-Kong FLIP: My
Precious World

#88
SOMEDAY MAN (2:38)
Monkees-Colgems 5004
1133 Ave of the Americas, NYC.
PROD: Bones Howe 8833 Sunset Blvd.
L. A. Cal.
PUB: Irving BMI 1416 N. La Brea,
L. A. Cal.
WRITERS: Nichols-Williams
ARR: Bob Alcivar-Bill Holman-B.
Howe
FLIP: Listen To The Band

#89
WELCOME ME LOVE (2:20)
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: T. Romeo FLIP: Blessed Is
The Rain

#90
TRUCK STOP (2:10)
Jerry Smith-ABC 11162
1330 Ave of the Americas, NYC.
PROD: Paul Cohen c/o ABC
806 16th Ave So. Nashville, Tenn.
PUB: Papa Joe's ASCAP 612 Vanoke Dr. Mad. T
WRITER: J. Smith ARR: Cliff Parman
FLIP: My Happiness

#91
I'VE BEEN LOVING YOU TOO LONG (3:40)
Ike & Tina Turner-Blue Thumb 101
427 N Canyon Dr. Bev. Hills, Calif.
PROD: Bob Kransow c/o Blue Thumb
PUB: East Time Curton BMI c/o Harry Fox
445 Park Ave, NYC.
WRITERS: Redding-Butler ARR: Ike Turner
FLIP: Grumbling

#92
NEVER GONNA LET HIM KNOW (2:56)
Debbie Taylor-GWP 501
150 E 52 St. NYC.
PROD: George Kerr-Paul Robinson
c/o GWP
PUB: Green Light BMI 1697 Bway, NYC.
WRITERS: R. Dahrrouge-B. Terrell
ARR: Ed Bland FLIP: Let's Prove Them Wrong

#93
ROMEO & JULIET THEME (2:30)
Henry Mancini-RCA 0131
1133 Ave of the Americas, NYC.
PROD: Joe Reisman c/o RCA
PUB: Famous ASCAP 1619 Bway, NYC.
WRITER: Rota FLIP: The Windmills Of Your Mir

#94
IN A GADDA-DA-VIDA (2:52)
Iron Butterfly-Atco 6606
1841 Bway NYC.
PROD: Jim Hilton c/o ATM 9000 Sunset Blvd.L.
PUB: Ten East BMI 7715 Sunset Blvd. L.A. Ca
Cotillion BMI 1841 Bway, NYC.
Itasca BMI 9000 Sunset Blvd. L.A. Cal.
WRITERS: Doug Ingle
FLIP: Iron Butterfly Theme

#95
LOVE IS STRANGE (3:02)
Buddy Holly-Coral 62558
445 Park Ave, NYC.
PUB: Ben Ghazi BMI c/o Jack Pearl
515 Madison Ave, NYC.
WRITERS: Ethel Smith-Mickey Baker-Sylvia
Robbinson
FLIP: You're The One

Expand
Your
Mind!



DL75104
McKendree Spring



Incredible new excitement at
DECCA RECORDS



**Ken
Stella**

**"I Wanna
Spend My
Whole Life
Loving You"**

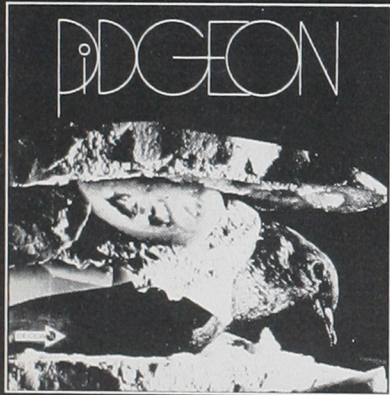
732486

**Destined to carve its way
to the top of the charts!**

Produced by John Walsh

**Incredible new excitement on
DECCA RECORDS**

Pidgeon is Hear!



DL75103

Pidgeon

AVAILABLE IN 8 TRACK CARTRIDGE AND CASSETTE

A FARBER-FITZPATRICK PRODUCTION PRODUCED BY STAN FARBER



Incredible new excitement on DECCA RECORDS

Gene Bua, TV Serial Star, To Heritage

NEW YORK — Gene Bua, featured on the CBS-TV soap opera "Love Of Life," has been signed by Jerry Ross' Heritage Records, dist. by MGM, with an initial album titled after the show set for immediate release.

Ross, who produced the set, and MGM sales manager Lenny Scheer are coordinating their efforts on a massive publicity and promotion campaign to establish Bua as a major artist. CBS-TV and MGM will also cooperate on a cross-promotion tying the disk to the TV'er.

The label is prepping special co-op ads, mobile displays, mailing pieces, display easels and other point of purchase material to gain record window and interior space. Feature stories and feature reviews are being arranged, and the album will receive wide circulation to local newspapers, magazines and syndicated writers.

Bua, who plays a college student who earns extra money by singing in a restaurant, will incorporate material from the album into the serial.

Rebillot Cuts 'Oh Happy Day' For Silver Fox

NEW YORK — Pianist Pat Rebillot steps into the disk spotlight for the first time in an instrumental version of the gospel hit, "Oh Happy Day." Rebillot fronts a quartet called the Pat Rebillot Exchange on the Silver Fox label, operated by Shelby Singleton and Leland Rogers. An LP is presently being cut. Rebillot has served as pianist for such acts as Sonny Rollins, Sarah Vaughan and Carla Thomas.

Capitol Inks Buie & Cobb As Artists

NEW YORK — In conjunction with Lowery Music of Atlanta, Capitol Records has signed hot composers and producers Buddy Buie and J.R. Cobb as artists.

The long term agreement, signed last week, provides Buie and Cobb with their first opportunity to be recognized not only as producers and writers, but also as recording artists. Buie sings and Cobb plays guitar and other instruments.

Buie, 27, and Cobb, 25, have been well represented on the charts, most recently with "Spooky," "Stormy" and "Traces" by the Classics Four. They have produced all of the Classics Four, and together they have produced and/or written songs for Billie Joe Royal, Sandy Posey and Tommy Roe, Andy Williams, O.C. Smith, the Ventures and Al Martino. One of their recent songs has just been recorded by the Lettermen, and they have just begun production of "Nobody Loves You But Me," by Billie Joe Royal. Their latest release is "Every Day With You, Girl" with the Classics Four, which they wrote and produced.

The initial LP from Buie and Cobb (which will be titled "Buie/Cobb") will be written and produced by them, as well as featuring Buie as singer on one side and Cobb is instrumental artists on the other. It will be released on Lowery's 1-2-3 label for Capitol.

Intrepid Handling Virtue Product

NEW YORK — Intrepid Records will undertake the distribution and promotion of the Virtue label, which is manufactured by Mercury Records, Intrepid's parent Company.

Virtue, owned by Frank Virtue of Philadelphia operates out of Virtue's Philadelphia studio complex.

The label's first release under the new distributing and promotion setup will be a single titled "Comin' Home" by Gene Faith.

The tune, which Charlie Fach, Intrepid's vp and general manager, noted is not a protest or message record, is the story of a Black G.I. back from Viet Nam and is in fact autobiographical, having been written by Faith. The deck was produced by Frank Virtue and Johnny Stiles in Philadelphia.

Producer's Profile



Wes Farrell has worked with a lot of acts in the past few years, but surprisingly, they've all been groups. When asked if he had anything against singles he said "No, it's just that I haven't heard any since I've been in business that really knocked me out, frankly. I like the groups. I deal too much in harmonics, and I enjoy the highly creative thing that's going on in today's group music. I think the groups are going to become even more important. Also, they take the time with their music that you couldn't take with a studio orchestra."

Over the last few years, Farrell has worked with such groups as the Cowbills, Every Mother's Son, the Everly Brothers and the Beacon Street Union, but his two current projects are Elephant's Memory and the Brooklyn Bridge.

Talking about Elephant's Memory, Farrell said "I believe they will provide a heavy jazz-rock contribution to contemporary music. There's one girl in the group and she's a cross between Janis Joplin and Aretha Franklin. The Elephant's Memory spent a year developing their sound and they have a solid jazz background." First album from the group, which is nine pieces and all amplified, was released a few months

ago by Buddah, and has received a warm response.

Farrell is comfortable in both the straight-ahead pop department and the underground scene. Able to coax the greatest effort from his groups, and yet able at the same time to make them believe they are along in the studio and performing only for themselves, Farrell subscribes to the notion that "a producer is really a director, like the director in a stage play or a movie. He has to get the actors to the point where they forget there are people watching and just do what they're supposed to do."

Farrell's latest album achievement is the chart set from the Brooklyn Bridge, which showcases the group's powerful instrumental capabilities ("2001 - Space Odyssey") and the dead-eye lead vocals of Johnny Maestro in a variety of tunes from writers Jim Webb, Sam Trimachi and Farrell-protégé Tony Romeo, cleffer of the Bridge's current back-to-back charter, "Welcome Me Love" and "Blessed Is The Rain."

Wes Farrell and the Wes Farrell Organization, which includes Coral Rock Productions, Pocket Full Of Tunes Music and Senate Records, had a banner year in 1968 and have been continuing the pace into 1969, and if that makes you think that Wes' firm will be the conglomerate purchase, don't count on it. Wes seems fairly certain to maintain his independent status for a long time to come. "I think there's a monstrous future in staying independent and in the concentration of creative energies," says Farrell. His creative energies have been responsible for the Cowbills' "Indie Lake" and "Poor Baby" smashes, the recent Brooklyn Bridge success, "The Worst That Could Happen," plus the hefty-selling first album from the Beacon St. Union, so there seems to be a great deal of truth to what he says.

Writer Sees Growing White Interest In Black Music

NEW YORK — Black music and black musicians, long a major force on the disk scene, are just beginning to penetrate into the consciousness of the more or less average American. Although several major black artists, such as Aretha Franklin and James Brown, have made the covers of national mags, the majority of black acts have been getting short changed.

"But," says Richard Robinson, managing editor of the Pop-Wire Service, "the situation looks like it's changing. The white audience, who have been consistent buyers of black music, are now showing interest in reading about and seeing these artists."

Robinson, who also serves as administrative assistant to Buddah vice president Neil Bogart, handling

creative services and the establishment of Siddhartha Press for the label has been commissioned by the Millan Company to write a hardcover book on the subject of black music and black musicians, with a tentative title of "Black Music, White Audience."

"The book will cover roots and the contributions that black artists have made to modern music as well as an in-depth look at the relation to the current white music scene," said Robinson.

Robinson points to Tina Turner, a black artist who has had a heavy influence on the current scene. "Tina, who hasn't had a hit in years (her new disk on Blue Thumb, "I've Been Loving You Too Long," is currently charted at 91) was picked to be Donovan and Jose Feliciano on recent Andy Williams special.

Other Areas

Robinson has also completed editorial work on the first issue of a new music magazine, The Black Music Review, now on the newsstands. The magazine is aimed at a primarily white audience, and uses Jimi Hendrix as a cover lure, with articles on Albert King and Aretha Franklin also included. Robinson's Pop-Wire Service is also responsible for the editorial content of Soul Sounds, one of the three black music newspapers (aimed at a black audience) in Atlanta.

Robinson has been named managing editor of "Comin' Around," a daily afternoon TV'er produced by New York by Metromedia's Channel 5 outlet. He will be appearing on camera in a weekly spot with a black artist. "The first guest on the show will be Eddie Floyd. The format is such that it allows me complete freedom to speak with the artist, his music and then let him perform. The show will feature artists from all areas of contemporary music.

To handle some of his increasing activities, Robinson has added a new member to the Pop-Wire staff. Mehlman will be in charge of selected columns and film at Pop-Wire.

"Love is Blue"

best describes:

1.



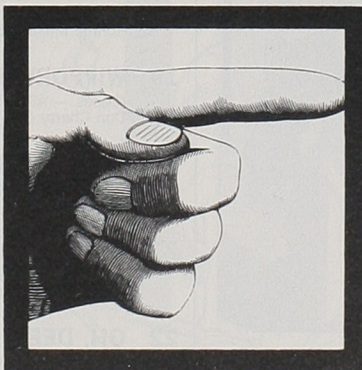
Two
navy ships
embracing.

2.



When
you've been
found out.

3.



The Dells'
new single.

"Love is Blue"
The Dells
Cadet 5641



New Budd To Blossom With MGM LP Release

NEW YORK — Julie Budd's recent appearance on the Ed Sullivan Show might not have seemed far removed from her earlier tv appearances, but with the release of her second MGM album this week, the youngster's career takes a less subtle change. The new album concentrates on her capabilities as an artist for the young adult and soft-sound audiences that have reacted strongly to her television appearances.

According to her producer and manager Herb Bernstein, Julie Budd's first LP sought to establish her as a hit artist by presenting material with singles potential (most notably the "All's Quiet on West 23rd" noise-maker). From the response of people who were upset that the Budd on record was not the Budd from tv, Bernstein, his artist and MGM decided to begin development of Julie's talent in the new vein.

Strong use of standards, with a good deal of contemporary material; pop arrangements with a young freshness; and generally working almost in nightclub act fashion will better define the Budding talent on the new set.

She is also embarking on a greater schedule of personal appearances in support of the LP, including a string of Merv Griffin Show spots (which began last week and will continue for the next five Fridays), two upcoming Sullivan dates signed immediately after her last performance on the network program; a Mike Douglas spot; and a number of live shows to offer her new club act.

Junior Streisand

Miss Budd was also selected by the planning committee of a Barbra Streisand celebration at the Friar's Club in New York next week to appear as a parody/imitation of the guest of honor. Julie has been compared to Streisand in her tv presentations, which mildly upset Bernstein since he has been working at developing his artist as an individual talent in her own right. However, he noted, at least she is being held up for comparison to one of the best. Besides, he added, Julie is just about to turn fifteen, and most people realize that she is still developing into her own kind of artist.

Although Bernstein has trimmed his own activities to devote major attention to the new Julie Budd, now that her activities have picked up momentum, he has had time to step up efforts for his recently released Metromedia album "Herb Goldstein's New Crusade." He is also currently working with composer/singer Tony Wine who is soon to record her first sides for RCA; and planning extension of his publishing and production operations in a move soon to be completed.



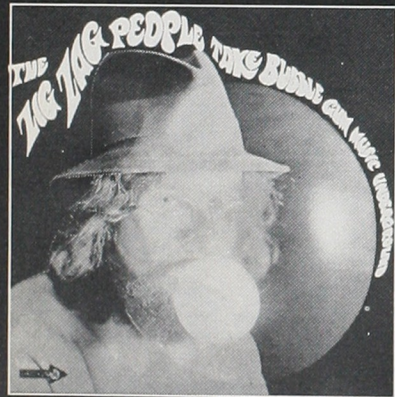
A GOLDEN CAPITOL GAIN: Roy Battocchio (l.), artists relations manager for Capitol Records, presents a special gold record to Jay Jacobs, William Morris agent. The gold record, won by the Lettermen for their million-dollar-selling album, "Lettermen . . . And Live!", was especially inscribed to Jacobs and their manager, Jesse Rand, to show their appreciation for his efforts in promoting the act. The Lettermen play their first major NYC club May 14 when they open at the Persian Room.



CashBox Looking Ahead

- 1 IVORY**
(Gear — ASCAP)
Bob Seger System (Capitol 2480)
- 2 WE GOT MORE SOUL**
(Drive-In/Westward — BMI)
Dyke & Blazers (Original Sound 86)
- 3 YOU DON'T NEED ME FOR ANYTHING ANYMORE**
(George Pincus & Sons — ASCAP)
Brenda Lee (Decca 732491)
- 4 SCOTCH & SODA**
(Beechwood — BMI)
Kingston Trio (Tetragrammaton 1526)
- 5 PLASTIC FANTASTIC LOVER**
(Icebag — BMI)
Jefferson Airplane (RCA Victor 0150)
- 6 I NEED YOU NOW**
(Miller — ASCAP)
Ronnie Dove (Diamond 260)
- 7 TOO EXPERIENCED**
(Vee Vee/Jamerica — BMI)
Eddie Lovette (Steady 124)
- 8 FRIEND, LOVER, WOMAN, WIFE**
(BnB — ASCAP)
O.C. Smith (Columbia 44589)
- 9 CALIFORNIA GIRL**
(Jack — BMI)
Tompall & Glaser Bros. (MGM 14036)
- 10 THE BIBLE SALESMAN**
(Blackwood — BMI)
Billy Vera (Atlantic 2628)
- 11 TURN AROUND & LOVE YOU**
(Screen Gems/Columbia — BMI)
Rita Coolidge (Pepper 443)
- 12 HOME TO YOU**
(Nina — BMI)
Earth Opera (Elektra 45650)
- 13 WHY I SING THE BLUES**
(Pamco/Sounds Of Lucille — BMI)
B. B. King (Bluesway 61024)
- 14 BROWN ARMS IN HOUSTON**
(Interval — BMI)
Orpheus (MGM 14022)
- 15 LEANIN' ON YOU**
(Lowery — BMI)
Joe South (Capitol 2491)
- 16 ROSE GARDEN**
(Lowery — BMI)
Dobie Gray (White Whale 300)
- 17 LET'S DANCE**
(Tamerlane/Rondell — BMI)
Ola & Janglers (Crescendo 423)
- 18 DENVER**
(Press — BMI)
Ronnie Milsap (Scepter 12246)
- 19 WIPPORWILL**
(Leeds — ASCAP)
Don Cherry (Monument 1130)
- 20 MINOTAUR**
(East Lake — BMI)
Dick Hyman (Command 938)
- 21 DARKNESS, DARKNESS**
(Pigfoot — ASCAP)
The Youngbloods (RCA Victor 0129)
- 22 OH, DEED I DO**
(Southern — ASCAP)
Elyse Weinberg (Tetragrammaton 1521)
- 23 DEVIL OR ANGEL**
(Progressive — BMI)
Tony Scotti (Liberty 56101)
- 24 RUNNING BEAR**
(Big Bopper — BMI)
Sonny James (Capitol 2486)
- 25 MY PRAYER**
(Peter Maurice, Shapiro, Bernstein — ASCAP)
Bobby Hatfield (Verve 10639)
- 26 ME & MR. HOHNER**
(Argent — BMI)
Bobby Darin (Direction 351)
- 27 GOODNIGHT BABY**
(Cotillion — BMI)
Kingtones (Atco 6673)
- 28 JUST A LITTLE BIT**
(Armo — BMI)
Little Milton (Checker 1217)
- 29 BIG BLACK BIRD**
(Back Bay — BMI)
Jack Blanchard & Misty Morgan (Wayside 44703)
- 30 WALK AWAY**
(Saiso, Chevis — BMI)
Ann Peebles (Hi 2157)
- 31 JUST A DREAM**
(Ace/Maureen — BMI)
Ruby Winters (Diamond 258)
- 32 GOOD MORNING STARSHINE**
(United Artists — ASCAP)
Strawberry Alarm Clock (Uni 55125)
- 33 TWO DIFFERENT WORLDS**
(Princess — ASCAP)
Duprees (Heritage 811)
- 34 IT'S GETTING BETTER**
(Screen Gems/Columbia — BMI)
Freddie Gelfand (Laurie 3490)
- 35 BABY DRIVER**
(Charing Cross — BMI)
Simon & Garfunkel (Columbia 44785)
- 36 RUNAWAY CHILD, RUNNING WILD**
(Jobete — BMI)
Earl Van Dyke (Soul 35059)
- 37 CHANGE YOUR MIND**
(Saturday — BMI)
Jay & Techniques (Smash 2217)
- 38 HUNKY FUNKY**
(Flawless — BMI)
American Breed (Acta 833)
- 39 OH WOW**
(Binn, Over Brook — ASCAP)
Panic Buttons (Gamble 230)
- 40 GO AWAY LITTLE GIRL/YOUNG GIRL**
(Screen Gems/Columbia/Viva — BMI)
Tokens (Warner Bros./7 Arts 7280)
- 41 HERE WE GO AGAIN**
(Dirk — BMI)
Nancy Sinatra (Reprise 0821)
- 42 IT'S A GROOVY WORLD**
(Andjun — ASCAP)
Unifics (Kapp 985)
- 43 YOUNG PEOPLE**
(Jec — BMI)
Willie Mitchell (Hi 2158)
- 44 I STRUCK IT RICH**
(Champion/Double Diamond — BMI)
Billy Harner (Or 1255)
- 45 RED CLAY COUNTY LINE**
(Canopy — ASCAP)
Peggy Lipton (Ode 118)
- 46 RHYTHM OF LIFE**
(Notable/Lida — ASCAP)
Sammy Davis Jr. (Decca 732470)
- 47 MAMA SOUL**
(Soul Survivors — ASCAP)
Soul Survivors (Atco 6650)
- 48 LITTLE GREEN APPLES**
(Russell-Cason — ASCAP)
Gene Chandler & Barbara Acklin (Brunswick 55405)
- 49 ARE YOU LONELY FOR ME BABY**
(Web IV — BMI)
Chuck Jackson (Motown 1144)
- 50 AFTER THE SMOKE IS GON**
(Sherlyn — BMI)
Steve Alaimo & Betty Wright (Atco 6659)

Bubble Gum ... Full Blown!



DL75110

The Zig Zag People take Bubble Gum Music underground

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Incredible new music on DECCA

THE RETURN OF THE SONS OF THE ZOMBIES WALK AMONG US

WHEN WE LAST LEFT THE ZOMBIES, THEY HAD CAPTURED THE MINDS OF AMERICA'S YOUTH WITH THEIR MILLION-SELLING SINGLE, "TIME OF THE SEASON" (2-1628), AND THEIR BULLETED DATE ALBUM (TES 4013), LIKEWISE TITLED.

MURPHY ANDERSON

TIME OF THE SEASON
THE ZOMBIES
 ODESSEY & ORACLE
 INCLUDING:
 CARE OF CELL 44 / A ROSE FOR EMILY
 BUTCHERS TALE (Western Front 1914)
 THIS WILL BE OUR YEAR
 TIME OF THE SEASON



*Available in 8-track stereo tape cartridge

A TYPICAL AMERICAN HOME:

FRED! WE'VE **GOT** TO DO SOMETHING ABOUT YOUR TYPICAL AMERICAN SON! HE'S BEEN SITTING IN HIS NEW PORSCHE FOR A MONTH ALREADY, JUST LISTENING, LISTENING, LISTENING...

DAT'S OK. KEEPS 'IM OUTA TROUBLE.

SUDDENLY ONE DAY, A NEW DEVELOPMENT!

SWANS! SWANS! AND MORE SWANS! WHAT DOES IT ALL MEAN?

WHAT DOES IT MEAN, INDEED! COULD IT HAVE ANY CONNECTION WITH THE POWERFUL NEW ZOMBIES SINGLE (2-1644) **"IMAGINE THE SWAN"**?

* to be continued.

XYZ-123

STERLING

The Soulful Strings
In Concert
Cadet LPS-820
(a chart album)



CashBox Radio Active

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

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
48%	April Fools — Dionne Warwick — Scepter			48%
47%	Special Delivery — 1910 Fruitgum Co. — Buddah			86%
46%	It's Never Too Late — Steppenwolf — Dunhill			46%
42%	Proud Mary — Solomon Burke — Bell			50%
39%	Born To Be Wild — Wilson Pickett — Atlantic			39%
37%	Romeo & Juliet Theme — Henry Mancini — RCA			72%
35%	Let Me — Paul Revere — Columbia			35%
33%	(I Wanna) Testify — Johnny Taylor — Stax			33%
31%	Everyday With You Girl — Classics IV — Imperial			97%
30%	Welcome Me Love — Brooklyn Bridge — Buddah			53%
29%	In The Ghetto — Elvis Presley — RCA			92%
28%	One — 3 Dog Night — Dunhill			87%
26%	Israelites — Desmond Dekker & Aces — UNI			34%
25%	I've Been Hurt — Bill Deal & Rhondels — Heritage			76%
23%	Baby I Love You — Andy Kim — Steed			23%
22%	Windmills Of Your Mind — Dusty Springfield — Atlantic			50%
21%	Bad Moon Rising — Creedence Clearwater — Fantasy			38%
20%	Heather Honey — Tommy Roe — ABC			97%
19%	I Could Never Lie To You — New Colony Six — Mercury			69%
17%	Brown Arms In Houston — Orpheus — MGM			17%
15%	What Is A Man — 4 Tops — Motown			49%
13%	Grazin' In The Grass — Friends Of Distinction — RCA			90%
12%	Pretty World — Sergio Mendes & Brasil '66 — A&M			25%

LESS THAN 10% BUT MORE THAN 5%

TOTAL % TO DATE

Hushabye — Jay & Americans — U.A. 9%	I Need You Now — Ronnie Dove — Diamond 17%	Black Pearl — Checkmate Featuring Sonny Chales — A&M 3
Rose Garden — Dobie Gray — White Whale 9%	In A Gadda-Da-Vida — Iron Butterfly — Atco 8%	Rhythm Of The Rain — Gary Lewis — Liberty 1
Day Is Done — Peter, Paul & Mary — W.B. — 7 Arts 79%	Lodi — Creedence Clearwater — Fantasy 35%	You Don't Need Me For Anything Anymore — Brenda Lee — Decca 2

PROUD MARY

SOLOMON BURKE



On Bell Single B-783

**A Soltam Production
Produced by Solomon Burke & Tamiko Jones**

From the forthcoming album "Proud Mary" Solomon Burke Bell 6033

TODAY...FROM BELL RECORDS!

A Division of Columbia Pictures Industries, Inc.



"ME & MR. HOHNER"

by BOB DARIN

Me and Mister Hohner, standin' on the corner,
not doin' nothin' to no one.

When a squad car stops and out jump cops, "You're one of them,
if I ever saw one."

"One of what?" I said, as my face turned red, "Up against the wall" Says the tall one.

"That's a cute mustache, have you got any hash? I'd like to make a buy," Says the small one.

Now the whole thing's silly, but I'm starin' at the billy, quietly askin' myself,

Now will he use that thing, to make my ear-drums ring, it's all a bad dream,

and I'm in South Philly, now tell 'em, Mister Hohner.

Me and Mister Hohner, in Yuma, Arizona, tryin' to hitch a ride to Denver.

When out of a toll comes the Highway Patrol, to check up on my gender.

"Is it her or him or maybe Tiny Tim, now up against the fence," Says the dense one.

"You picked a bad spot to smoke your pot" Well what-cha gonna do, two against one.

Now the whole thing's silly, but I'm starin' at the billy, quietly askin' myself,

Now will he use that thing, to make my ear-drums ring, it's all a bad dream,

and I'm in South Philly, now tell 'em, Mister Hohner.

Me and Mister Hohner, relaxin' out at Kauna, Hawaiian sun can be groovy.

When a pair of M.P.'s yell out "Freeze," and I think I got a part in a movie.

"Hey, I'm talkin' to you," "Tell me, what did I do?" "You're a draftcard burner," Says the thin one.

"We can tell by your looks, that you read too many books, on wars, and that's because you ain't been in one."

Now the whole thing's silly, but I'm starin' at the billy, quietly askin' myself,

Now will he use that thing, to make my ear-drums ring, it's all a bad dream,

and I'm in South Philly, now tell 'em, Mister Hohner.

Now will he use that thing, to make... and I'm in South Philly, now tell 'em, Mister Hohner.

BOB DARIN ...he's saying things that you should be hearing

We suggest that you begin with....

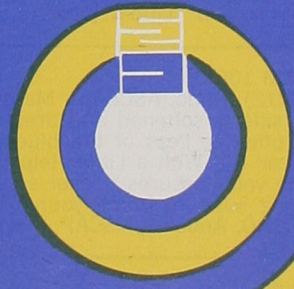
BOBBY DARIN BORN WALDEN ROBERT CASSOTTO

DIRECTION NO. 1936

COMMITMENT

DIRECTION NO. 1937

**BOB DARIN IS AN EXCLUSIVE WRITER FOR
COMMONWEALTH UNITED MUSIC, THE PUBLISHING HOME
OF TIM HARDIN, JOHN SEBASTIAN, ALAN GORDON,
GARRY BONNER, ARTIE RESNICK, JOHN SEMBELLO,
AND RALPH DINO.**



"ME & MR. HOHNER" (Lyrics shown above) New DIRECTION Single No. 351 and in L. P. No. 1937

Commonwealth United Music, Inc.



Picks of the Week

THE RASCALS (Atlantic 2634)

See (4:34) (Slacсар, ASCAP — Cavaliere)

Brand new Rascals, or is it really the brand old Young Rascals vividly returned to life? Reaching back to their early rock roots, the Rascals have come up with their hardest, fastest and most flashy sides in recent years. Booming dance side should have the act back on top with a mighty sales showing. Flip: "Get Away" (3:20) (Slacсар, ASCAP — Cornish)

THE ZOMBIES (Date 1644)

Imagine the Swan (3:10) (Mainstay, BMI — Argent, White)

Delightful follow-up to "Time of the Season" brings the Zombies back slightly faster, somewhat harder hitting and with a strong teen outing. Ballad in a melancholy tone is supported by a relatively simple instrumental track with well-worked time changes and a stunning organ close. Powerful entry. Flip: "Conversation of Floral Street" (2:42) (Same credits)

JEFFERSON AIRPLANE (RCA 0150)

Plastic Fantastic Lover (3:40) (Icebag, BMI — Balin)

Breaking from the "Pointed Head" LP, the new Jefferson Airplane side features the team's more-commercial-than-controversial style. Packing a solid instrumental track and very fine vocal, the new outing has the wherewithal to boom into top forty sales lists with powerful impetus. Flip: "Other Side of This Life" (6:35) (Third Story, BMI — Neil)

JR. WALKER & THE ALL STARS (Soul 35062)

What Does It Take (to Win Your Love) (2:58) (Jobete, BMI — Bristol, Fuqua, Bullock)

A rare vocal showing from Jr. Walker and the All Stars breaks up the instrumental showing on this fine ballad side. One of the highlights of the recent "Home Cookin'" LP release, this track has already attracted radio attention and should blossom with inroads stretching as far as MOR play. Flip: "Brainwasher (Pt. 1)" (2:45) (Jobete, BMI — Fuqua, DeWalt, Woods)

OTIS REDDING (Atco 6677)

Love Man (2:16) (East/Memphis/Time/Redwal, BMI — Redding)

Up-tempo side, the first from Otis Redding in quite some time, changes the product pace and brings the late master in with a winner. Booming brass and working bass line spices up the overall sound, but it's the Redding fireworks that turn the trick and give the side momentum to score with pop and blues fans. Flip: "Can't Turn You Loose" (3:20) (East/Memphis/Time/Redwal, BMI — Redding, Cropper, Robinson)

THE DELLS (Cadet 5641)

Medley: Can Sing a Rainbow/Love Is Blue (3:16) (Mark VII/Croma, ASCAP — Hamilton/Blackburn, Popp, Cour)

An unusual change-of-pace for the Dells in their new single. The team goes into a softie performance punctuated by a powerfully injected "Love is Blue" reprise. The opening proves deceptive as the side explodes for an extremely strong presentation that should score heavily on the r&b sales scene with good pop repercussions. Flip: "Hallelujah Baby" (2:50) (Chevis, BMI — Miller)

ANDY KIM (Steed 1031)

Baby, I Love You (2:56) (Trio/Mother Bertha, BMI — Barry, Greenwich, Spector)

The 'Phil Spector' sound is offered added depth in this three-dimensional teen track powered by a slow driving instrumental line, femme chorus and Andy Kim back in a rock bag. The new "Prismasonic" production technique gives this performance enough strength to break it wide open saleswise. No flip information available.

CLIFF NOBLES & CO. (Phil-L.A. of Soul 329)

Gettin' Away (2:17) (James Boy/Blockbuster, BMI — James, Bishop)

Some excellent guitar work complements the brass and rhythm highlights on the new powerhouse from Cliff Nobles & Co. The new track slows down Nobles' "Switch It On" pace just a bit, but adds a new conga effectiveness to generate dynamite sales on rock and blues fronts. Outstanding side. Flip: "The Camel" (2:28) (James Boy, BMI — James)

SHANGO (A&M 1060)

Mama Lion (2:55) (Irving, BMI — Riopelle, Margolin)

Giddy calypso follow up to "Day After Day" shows Shango moving further into the rock camp with a bit of Sly & Family Stone influence. Solid bottom line and a hefty vocal performance make this material a strong comer for rock and blues play. Side has a combined rhythmic impact and stylistic freshness to score heavily. Flip: "Ljuba Ljuba" (2:55) (Same credits)

JOE COCKER (A&M 1063)

Feeling Alright (4:12) (Almo, ASCAP — Mason)

Recent Traffic side is softened and dressed up with a Latin fabric for the new Joe Cocker offering. Less of the blues handling that marked the singer's first American hit "With a Little Help from My Friends," and more teen-aimed rock in the vocal assures Cocker a solid sales showing. Jazz backdrop could bring strong support from "young" adult stations. Flip: "Sandpaper Cadillac" (3:18) (TRO, Andover, ASCAP — Cocker, Stainton)

THE ARBORS (Date 1645)

I Can't Quit Her (3:10) (Sea-Lark, BMI — Kooper, Levine)

Pre-"Happy" single from Blood, Sweat & Tears has proved a strong song in picking up notice among record acts. Now "I Can't Quit Her" appears, softened and tailored for the growing teen/MOR combined market as the followup to the Arbors' "The Letter." The material is matched by a superb performance with hit makings. No flip info included.

Picks of the Week

VANILLA FUDGE (Atco 6679)

Some Velvet Morning (7:34) (Lee Hazelwood, ASCAP — Hazelwood)

Formerly a strong side by Lee Hazelwood and Nancy Sinatra, "Some Velvet Morning" appears reincarnate as a half delicate/half searing new Vanilla Fudge outing. Following the Fudge's formula of almost unbearable timing and intermittent blare, the song is given a new dimension which should overcome length problems with many programmers. Flip: Same in 2:57. Edited and likely to break wide open.

HUGH MASAKELA (Uni 55130)

Gettin' It On (2:20) (Cherio/Chisa, BMI — Felder)

Boisterous, brash jazz-rock side from Hugh Masakela has a spirited magnetism and electricity to create explosive top forty/r&b sales. The belting trumpet spotlight is keyed by some very fine guitar backup amplifying the rhythmic power of this dynamite side. Flip: "10,000 Miles to Memphis" (2:32) (Same credits)

125th ST. CANDY STORE (Up Tite 0013)

Is It Love (2:27) (Crescas/Fli-Mas, BMI — Mabery, Donnell, Perlman)

A series of noisemakers have established a firm fan foundation for this team and with "Is It Love" it sounds as though the 125th St. Candy Store has made the big move into a hit run. Attractive medium-speed side is loaded with the appeal to put the side high in the r&b running and strongly on the way to pop breakouts. Flip: "Piece By Piece" (2:35) (Crescas/Fli-Mas, BMI — Mabery)

MANFRED MANN (Mercury 72921)

Ragamuffin Man (3:11) (Intune, — Murray, Callander)

Tale of a society drop-out brings the Manfred Mann group on a new trans-Atlantic hit trip. The team has eased out of its "Mighty Quinn/Fox on the Run" bag and into a smoother, teen and MOR styled side with a lyrical hook to boost sales into winner proportions. Flip: "A 'B' Side" (5:19) (Mann, — Mann, Hugg) Jazz-rock instrumental.

HUGO MONTENEGRO (RCA 0160)

Happy Together (2:41) (Chardon, BMI — Bonner, Gordon)

Moog touches give an updated semi-psychedelic aura to this old Turtles hit from Hugo Montenegro, his orchestra and chorus. The strength of the material, unusual production touches and overall performance quality make the side a solid attention getter for teen and MOR programmers. Could break wide open. Flip: "Lady in Cement" (2:55) (20th Century, ASCAP — Montenegro)

Newcomer Picks

THE BROTHERS THREE (T Neck 903)

Turn On, Tune In, Drop Out (Pt. 1) (2:55) (Triple 3, BMI — R, O & R Isley)

Produced by the Isley Brothers and loaded with the vocal sound of the "It's Your Thing" group, this side from the Brothers Three combines soul with contemporary FM blues mannerisms for an across the rock/r&b board reception. Slow, powerful track provides a heavy backdrop for an exceptional vocal performance. Flip: "Part 2" (2:58) (Same credits)

DAVID CLAYTON THOMAS (Roulette 7048)

No, No, No (3:04) (Akbestal/Big Seven, BMI — Thomas)

First solo billing for Blood, Sweat & Tears' lead singer on "You've Made Me So Very Happy." The Thomas written "No, No, No" is a bolder, louder and exceptionally powerful side which comes across with much of the appeal that sparked the "Happy" breakaway. Blockbuster single. Flip: "Monopoly" (2:28) (Akbestal/Big Seven, BMI — Morier)

PAT KIRBY (A&M 1046)

Lemon Soul (3:03) (Mills, ASCAP — Jaffe, Kirby)

Musical journey through the spectrum via an interesting love ballad. Soft styling, particularly with the color reference brings to mind "Love is Blue," but the track picks up in intensity and volume to create an exciting track for teen and adult listening. Long-shot which could easily skyrocket. Flip: "Were You There" (2:00) (Funny Shoes, ASCAP — Tripodi, Kirby)

THE PSYCHEDELIC SET (London House 628)

Keep Running Mississippi (Pt. 1) (2:52) (Enate, BMI — Sparky)

Strange combination of soft soul funk and underground instrumental work gives this basically talking blues side an out-of-left-field infectiousness a bit like Dr. Jon, the Night Tripper. Eerily attractive, the side could explode with r&b, teen and FM impact. Flip: "Part 2" (2:56) (Same credits) London House Records, 1064 Bergen St., Newark.

BROADWAY MAINTENANCE TICKLE CO. (Harbour 305)

You Bet Your Sweet Bippy (3:07) (Blackwood, BMI — Buzzeo)

Bubble gum in a low-key gives "You Bet Your Sweet Bippy" a hard hitting quality which should stand it in good stead for breaking on the top forty front. Along with the dance rhythm, the side curries favor by a cute combination of characters and phrases from the "Laugh In" through the lyric. Flip: No info given.

SANDY SALISBURY (Together 101)

Do Unto Others (Mee Moo/4 Star, BMI — Salisbury, Colley)

Key arrangements make this a bubble gum side whose voice has changed in adolescence. A bit heavier, a bit harder and every bit as powerful as the teenier stuff, this track has the impact and love-lyric attraction to show strong results from top forty sales and programming. Flip: "Cecily" (2:47) (Mee Moo, BMI — Boettcher, Salisbury)

THE WINSTONS (Metromedia 117)

Color Him Father (1:17) (Holly Bee, BMI — Spencer)

Soft soul ballad with a universal appreciation and positive direction that should earn spotlight attention across the board. Family tale with the smooth emotional magnetism of "Little Green Apples," the narrative quality of "Ode to Billie Joe" and an r&b slant for solid listener impact. Flip: "Amen, Brother" (2:35) (Holly Bee, BMI — Arr: the Winstons)

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