

en. Javits, RIAA Award Recipient, Urges Industry
To Aid Poor . . . WB/7, Thru Atlantic, Seeks In-
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May 17, 1969

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FIELD: WIT FOR ALL SEASONS

Int'l Section Begins on Pg 59



Boney Maroney is alive and well and living in the East Village!

Remember Boney Maroney? Part of the late fifties/early sixties rock scene ... ponytails, pre-twist and all that roll. Times have changed. Boney Maroney and the Susie Q's have a new life-style—it's captured in the sound and feeling of a new single by Bo Gentry and Ritchie Cordell... "Stone Go-

Getter." Gentry and Cordell both have their roots in rock and roll. They've grown with the hard rock sound of the sixties, having written and produced many recent hits, such as "Gimme Some Lovin'."

And what they've written, performed and produced here is a single that joins the best elements of pure rock and roll with the new hard rock and adds up to a single that is a lot more than either one, which is a...



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Letting Its Hair Down

Remember "Charlie Brown" of Coasters fame who was the school clown? Or "Roll Over Beethoven" of Chuck Berry Fame? If you do, you also can recollect an era when rock didn't take itself too seriously and was capable of laughing at itself. Today, at a time when rock tries to say something — an invitation to satire if anything invites satire—so little (and that's being kind) is being done to add a dash of humor to pretense at worst and valid social commentary at best.

OK, so times have changed and much of rock is making comment on things that have not necessarily changed for the better or have unjustifiably remained at the status-quo. And perhaps from fear of arousing sensitivities the very real freedom of satire somehow escapes the present mentality of the music business creative forces.

The irony is, of course, that satire on the times abounds in other areas of expression. Comics tear into the generation gap on TV, film makers (e.g. "The Sandlot") and the very medium — rock music — which generated a great

deal of this probing remains the last citadel, it seems, of humorless commentary. And isn't it somewhat embarrassing that Broadway musicals like "Hair" and "Your Own Thing" — even if their embarkation point is rock — are the major, if limited contributors to humor in rock?

Yet, the success of "Hair's" title song — a witty, youth-accepted satire on youth itself — should serve as a delightful example that there's probably plenty of room on the Top 100 for more tongue-in-cheek hits.

It's easy for satire, of course, to fall flat on its face. Simply because humor — at least truly funny and tasteful fun — is a serious and very challenging business. But, if the music business fails to give it a greater try there remains the humorless prospect that it will fail to be in the vanguard as an arbiter of taste in the world of entertainment.

It's certainly time that the music business' creative forces give serious thought to letting their "Hair" down. The Top 100 needs a lot of good laughs.



CashBox TOP 100

May 17, 1981

1	HAIR	Cowsills-MGM 14026	1	2	34	I DON'T WANT NOBODY TO GIVE ME NOTHING	James Brown-King 6224	37	39	68	DON'T LET THE JONESES GET YOU DOWN	Temptations-Gordy 7086	-
2	AQUARIUS/LET THE SUNSHINE IN MEDLEY	5th Dimension-Soul City 772	3	1	35	EVERYDAY WITH YOU GIRL	Classics IV-Imperial 66378	43	60	69	THE APRIL FOOLS	Dionne Warwick-Scepter 12249	86
3	GET BACK	Beatles With Billy Preston-Apple 2490	19	51	36	NOTHING BUT A HEARTACHE	Flirtations-Deram 85038	39	43	70	PRETTY WORLD	Sergio Mendes & Brasil '66 A&M 1049	78
4	THE BOXER	Simon & Garfunkel-Columbia 44785	5	7	37	DON'T GIVE IN TO HIM	Gary Puckett & Union Gap-Columbia 44788	17	12	71	RHYTHM OF THE RAIN	Gary Lewis-Liberty 56093	82
5	LOVE CAN MAKE YOU HAPPY	Mercy-Sundi 6811	11	15	38	HAPPY HEART	Andy Williams-Columbia 44818	41	50	72	I SHALL BE RELEASED	Box Tops-Mala 12038	79
6	THESE EYES	Guess Who-RCA Victor 0102	12	19	39	BUYING A BOOK	Joe Tex-Dial 4090	40	44	73	I WANT TO LOVE YOU BABY	Peggy Scott & Jo Jo Benson-SSS Int'l 769	80
7	IT'S YOUR THING	Isley Brothers-T Neck 901	2	3	40	TO KNOW YOU IS TO LOVE YOU	Bobby Vinton-Epic 10461	22	23	74	WHAT DOES IT TAKE	Jr. Walker & All Stars-Soul 35062	-
8	TIME IS TIGHT	Booker T & MG's-Stax 28	8	10	41	DAY IS DONE	Peter, Paul & Mary-Warner Bros./7 Arts 7279	52	67	75	LOVE IS JUST A FOUR LETTER WORD	Joan Baez-Vanguard 35088	81
9	GITARZAN	Ray Stevens-Monument 1131	13	18	42	CISSY STRUT	Meters-Josie 1005	47	59	76	CAN SING A RAINBOW/ LOVE IS BLUE	Dells-Cadet 5641	-
10	OH HAPPY DAY	Edwin Hawkins Singers-Pavilion 20001	23	45	43	DO YOUR THING	Watts 103rd Street Rhythm Band Warner Bros./7 Arts 7250	20	14	77	ROMEO & JULIET THEME	Henry Mancini-RCA Victor 0131	93
11	HAWAII FIVE-O	Ventures-Liberty 56068	6	9	44	I'VE BEEN HURT	Bill Deal & Rhondels-Heritage 812	55	65	78	GOOD MORNING STARSHINE	Oliver-Jubilee 5659	-
12	GRAZIN' IN THE GRASS	Friends Of Distinction-RCA Victor 0107	32	41	45	MERCY	Ohio Express-Buddah 102	26	30	79	LOVE MAN	Otis Redding-Atco 6677	-
13	MORE TODAY THAN YESTERDAY	Spiral Starecase-Columbia 44741	16	27	46	BAD MOON RISING	Creedence Clearwater Revival-Fantasy 622	56	68	80	SOMEDAY MAN	Monkees-Colgems 5004	88
14	THE CHOKIN' KIND	Joe Simon-Sound Stage 7 2628	14	13	47	WINDMILLS OF YOUR MIND	Dusty Springfield-Atlantic 2623	75	86	81	FRIEND, LOVER, WOMAN, WIFE	O. C. Smith-Columbia 44589	-
15	SWEET CHERRY WINE	Tommy James & Shondells-Roulette 7039	10	11	48	IT'S NEVER TOO LATE	Steppenwolf-Dunhill 4192	60	-	82	TRUCK STOP	Jerry Smith-ABC 11162	90
16	PINBALL WIZARD	The Who-Decca 32465	18	24	49	SEATTLE	Perry Como-RCA 9722	54	64	83	WELCOME ME LOVE	Brooklyn Bridge-Buddah 95	89
17	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye-Tamla 54181	38	48	50	I COULD NEVER LIE TO YOU	New Colony Six-Mercury 72920	66	76	84	IMAGINE THE SWAN	Zombies-Date 1644	-
18	HEATHER HONEY	Tommy Roe-ABC 11211	29	52	51	MEDICINE MAN	Buchanan Brothers-Event 3302	61	70	85	WE GOT MORE SOUL	Dyke & Blazers-Original Sound 86	-
19	WHERE'S THE PLAYGROUND SUSIE	Glen Campbell-Capitol 2494	28	46	52	ONE	3 Dog Night-Dunhill 4191	63	74	86	BABY I LOVE YOU	Andy Kim-Steed 1031	-
20	RIVER IS WIDE	Grassroots-Dunhill 4187	21	36	53	I'M A DRIFTER	Bobby Goldsboro-United Artists 50525	59	69	87	NEVER GONNA LET HIM KNOW	Debbie Taylor-GWP 501	92
21	THE COMPOSER	Diana Ross & Supremes-Motown 1146	24	31	54	BLACK PEARL	Checkmates Ltd. with Sonny Charles-A&M 1053	67	73	88	I CAN'T SAY NO TO YOU	Betty Everett-Uni 55122	96
22	I CAN'T SEE MYSELF LEAVING YOU	Aretha Franklin-Atlantic 2619	25	29	55	(I WANNA) TESTIFY	Johnnie Taylor-Stax 33	72	-	89	SUNDAY	Moments-Stang 5003	97
23	STAND	Sly & The Family Stone-Epic 10450	27	37	56	BORN TO BE WILD	Wilson Pickett-Atlantic 2631	68	-	90	GENTLE ON MY MIND	Aretha Franklin-Atlantic 2619	-
24	IN THE GHETTO	Elvis Presley-RCA Victor 9741	36	56	57	DON'T LET ME DOWN	Beatles With Billy Preston-Apple 2490	65	72	91	TOO EXPERIENCED	Eddie Lovette-Steady 124	-
25	ATLANTIS	Donovan-Epic 10434	34	42	58	WHAT IS A MAN	Four Tops-Motown 1147	69	79	92	LET ME LOVE YOU	Ray Charles-ABC 11213	-
26	GIMME GIMME GOOD LOVIN'	Crazy Elephant-Bell 763	9	6	59	LET ME	Paul Revere & Raiders-Columbia 44854	74	-	93	MINOTAUR	Dick Hyman-Command 938	-
27	YOU'VE MADE ME SO VERY HAPPY	Blood, Sweat & Tears-Columbia 44776	4	4	60	PROUD MARY	Solomon Burke-Bell 783	83	93	94	LOVE IS STRANGE	Buddy Holly-Coral 62558	95
28	GOODBYE	Mary Hopkin-Apple 1806	35	49	61	ISRAELITES	Desmond Dekker & Aces-Uni 55129	87	-	95	RUNNING BEAR	Sonny James-Capitol 2486	-
29	MY WAY	Frank Sinatra-Reprise 0817	31	34	62	LODI	Creedence Clearwater Revival-Fantasy 622	58	62	96	WE CAN'T GO ON THIS WAY	Unchained Mynds-Buddah 111	-
30	EARTH ANGEL	Vogues-Reprise 0820	30	40	63	MARLEY PURT DRIVE	Jose Feliciano-RCA Victor 9739	70	71	97	MISTER WALKER, IT'S ALL OVER	Billie Jo Spears-Capitol 2436	98
31	TWENTY FIVE MILES	Edwin Starr-Gordy 7083	15	8	64	SEE	The Rascals-Atlantic 2634	-	-	98	ROSE GARDEN	Dobie Gray-White Whale 300	-
32	ONLY THE STRONG SURVIVE	Jerry Butler-Mercury 72898	7	5	65	SAUSALITO	Al Martino-Capitol 2468	71	75	99	NEVER COMES THE DAY	Moody Blues-Deram 85044	99
33	MORNING GIRL	Neon Philharmonic-Warner Bros./7 Arts 7261	44	57	66	SORRY, SUZANNE	Hollies-Epic 10454	73	83	100	WITH PEN IN HAND	Vikki Carr-Liberty 56092	100

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

April Fools, The (Blue Seas/Jac/April, ASCAP)	69	Goodbye (Maclen, BMI)	28	Love Is Just A Four Letter Word (Witmark, ASCAP)	75	Running Bear (Big Bopper, BMI)	-
Aquarius/Let The Sunshine In Medley (United Artists, ASCAP)	2	Good Morning Starshine (United Artists, ASCAP)	78	Love Is Strange (Ben Ghaz, BMI)	94	Sausalito (Blendingwell, ASCAP)	-
Atlantis (Peer Int'l, BMI)	25	Grazin' In The Grass (Chisa, BMI)	12	Love Man (East Memphis/Time/Redwal, BMI)	79	Seattle (Colgems ASCAP)	-
Baby I Love You (Trio/Mother Bertha, BMI)	86	Hair (United Artists, ASCAP)	1	Marley Purt Drive (Cassero, BMI)	63	See (Slasars, ASCAP)	-
Bad Moon Rising (Jondora, BMI)	46	Happy Heart (Miller, ASCAP)	38	Medicine Man (Sandbox, ASCAP)	51	Someday Man (Irving, BMI)	-
Black Pearl (Irving, BMI)	56	Hawaii Five-O (April, ASCAP)	11	Mercy (Peanut Butter/Kaskat, BMI)	45	Sorry Suzanne (January, BMI)	-
Born To Be Wild (Duchess, BMI)	54	I Can't See Myself Leaving You (14th Hour, BMI)	22	Minotaur (East Lake, BMI)	97	Special Delivery (Kaskat/Kahoona, BMI)	-
Boxer, The (Charing Charing Cross, BMI)	4	I Can't Never Lie To You (New Colony, BMI)	88	Mister Walker, It's All Over (Barmous, BMI)	93	Stand (Daly City, BMI)	-
Buying A Book (Tree, BMI)	39	I Don't Want Nobody To Give Me Nothing (Dynamite, BMI)	30	More Today Than Yesterday (Spiral, BMI)	13	Sunday (Gambi, BMI)	-
Can Sing A Rainbow/Love Is Blue (Mark VII/Croma, ASCAP)	76	I'm A Drifter (Detail, BMI)	53	Morning Girl (Acuff-Rose, BMI)	29	Sweet Cherry Wine (Big Seven, BMI)	-
Chokin' Kind, The (Wilderness, BMI)	14	Imagine The Swan (Mainstay, BMI)	84	My Way (Spanka Don C, BMI)	33	These Eyes (Dunbar, BMI)	-
Cissy Strut (Marsaint, BMI)	42	In The Ghetto (B-N-B/Glady's, ASCAP)	24	Never Comes The Day (Andover, ASCAP)	99	Time Is Tight (East/Memphis, BMI)	-
Composer, The (Jobete, BMI)	21	I Shall Be Released (Dwarf, ASCAP)	72	Never Gonna Let Him Know (Greenlight, BMI)	87	To Know You Is To Love You (Vogue, BMI)	-
Day Is Done (Pepamar, ASCAP)	41	Israelites (Kenwood, BMI)	61	Nothing But A Heartache (Felsted, BMI)	87	Too Busy Thinking About My Baby (Jobete, BMI)	-
Don't Give In To Him (Four Star, BMI)	37	It's Never Too Late (Trousdale, BMI)	48	Oh Happy Day (Kama Ripa/Hawkins, ASCAP)	36	Too Experience (Vee Vee/Jamerica, BMI)	-
Don't Let Me Down (MacLen, BMI)	57	It's Your Thing (Brothers Three, BMI)	7	One (Dunbar, BMI)	10	Truck Stop (Papa Joe's Music House, ASCAP)	-
Don't Let The Joneses Get You Down (Jobete, BMI)	68	I've Been Hurt (Low-Twy, BMI)	44	Only The Strong Survive (Parabut/Double Diamond/Downstairs, BMI)	52	Twenty Five Miles (Jobete, BMI)	-
Do Your Thing (Wright/Gerst/Tamerlane, BMI)	43	(I Wanna) Testify (Groovesville, BMI)	55	Pinball Wizard (Track, BMI)	32	We Can't Go On This Way (Metric, BMI)	-
Earth Angel (Bootsie Williams, BMI)	30	I Want To Love You Baby (Green Owl, ASCAP)	73	Pretty World (Berna, ASCAP)	60	We Got More Soul (Drive In/Westward, BMI)	-
Everyday With You Girl (Low-Sal, BMI)	35	Let Me (Boom, BMI)	92	Proud Mary (Jondora, BMI)	70	Welcome Me Love (Pocket Full Of Tonies, BMI)	-
Friend, Lover, Woman, Wife (BnB, ASCAP)	81	Let Me Love You (ASA/Racer, ASCAP)	59	Rhythm Of The Rain (Tamerlane, BMI)	71	What Does It Take (To Know Your Love) (Jobete, BMI)	-
Gentle On My Mind (Glaser, BMI)	90	Lodi (Jondora, BMI)	62	River Is Wide (Saturday, BMI)	21	Where's The Playground Susie (Ja-Ma-ASCAP)	-
Get Back (MacLen, BMI)	3	Love Can Make You Happy (Rendezvous/Tobac, BMI)	5	Romeo & Juliet Theme (Famous, ASCAP)	77	Windmills Of Your Mind (United Artists, ASCAP)	-
Gimmie, Gimmie Good Lovin' (Peanut Butter, BMI)	26			Rose Garden (Lowery, BMI)	98	With Pen In Hand (Unart, BMI)	-
Gitarzan (Ahab, BMI)	9					You Made Me So Very Happy (Jobete, BMI)	-

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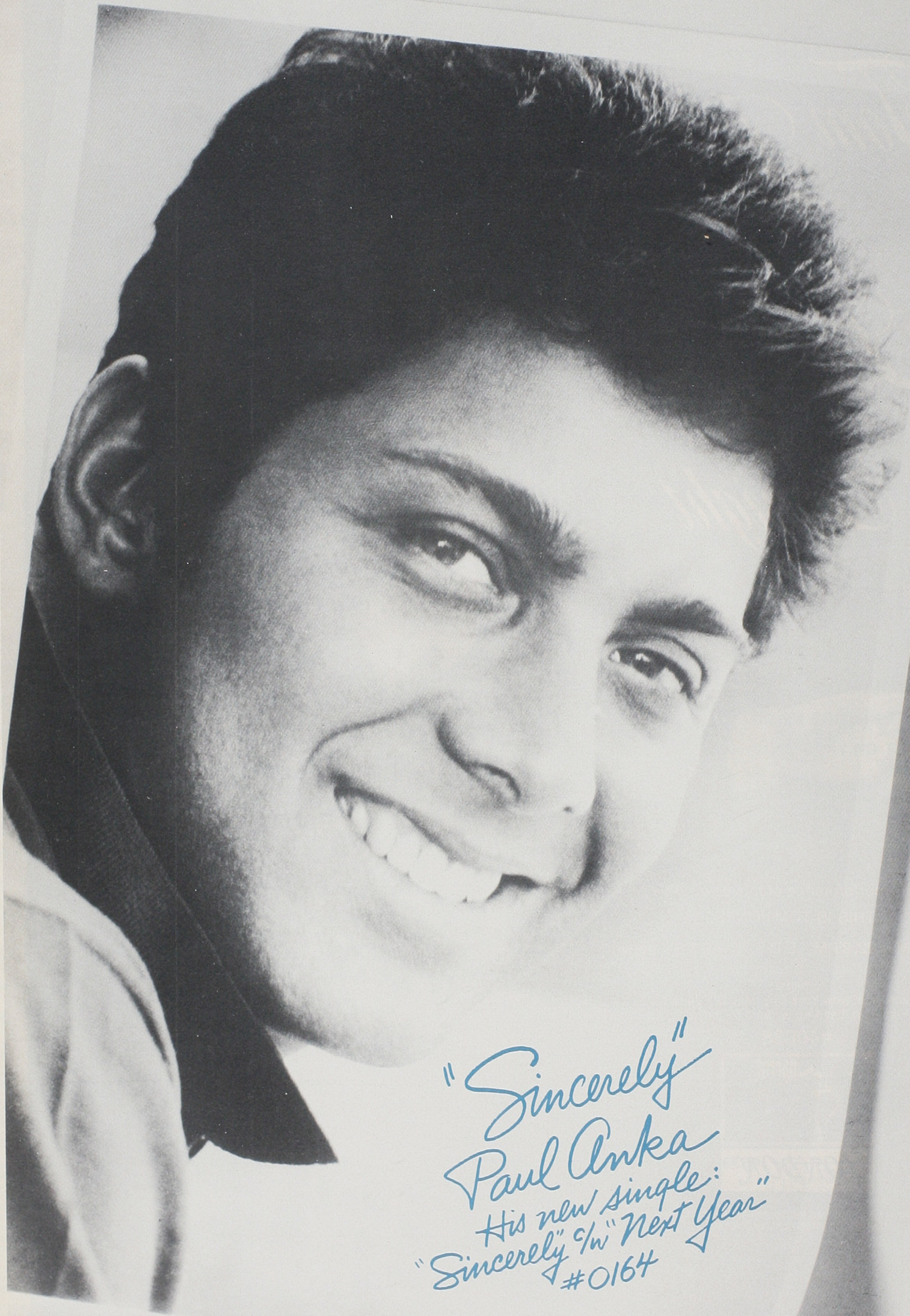
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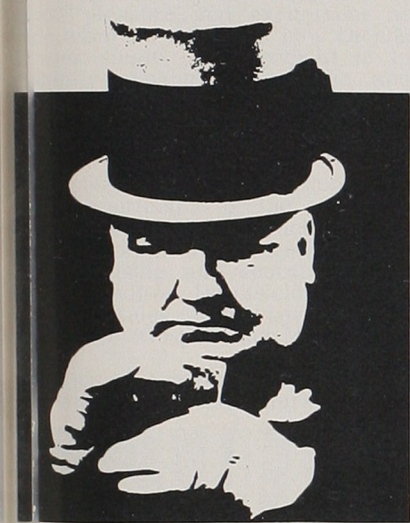
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SG's 'Mrs. Robinson' Grammy Disk Of Year

NEW YORK — Simon & Garfunkel's "Mrs. Robinson" on the Columbia label has earned a Grammy award as Record of the Year. Winning entry in what is considered the top award from NARAS, the disk awards society, was revealed on a last week's presentation of the "Best on Record" TV'er. It was decided to hold back the Record of the Year award for the show, with winners in other categories made known at NARAS awards dinners last week. Employing the Oscar opening-envelop style, Henry Mancini announced the award at the conclusion of the hour-long show. All the nominal Record of the Year artists performed on the telecast.

As a composer, Paul Simon won a Grammy this year for his musical score for "The Graduate," the source of Mrs. Robinson."

FRONT COVER



...earing warily from below his stove-hat, and holding his cards close to his vest in characteristic distrust, one other than the Great Man himself, an anti-Establishment hero for laws of all ages, W. C. Fields. One of the rare original comic geniuses America has produced, Fields made a brilliant film career out of his sardonic contempt for all on the accepted values of his audiences — love children, dogs, and family. And, of course, the virtue of sobriety was a theme to him. Fields film festivals continue to draw block-long lines in city centers, and in New York, WNEW recently ran a week-long Fields festival Monday through Friday. Dec. album, "W. C. Fields-Voice Tracks in His Greatest Movies," still high in the charts, went Top 20 not long ago and maintains a brisk sales pace. The success of the LP has prompted Decca to embark on other recordings of this nature. At present, producers Gil Rodin and Johnny Marx are at work on an album by Marx Brothers. See page 9 for more on Fields' war against the forces of decency.

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Sen. Javits, Recipient Of 1st RIAA Award, Calls For Industry Assistance To Aid Poor

WASHINGTON, D. C. — The recipient of the Record Industry Association's first annual cultural award, Senator Jacob K. Javits (D-NY), has called on the record industry to utilize its resources to help the nation's poor.

Senator Javits' remarks were in response to the presentation of the RIAA award—in the form of a three-sided obelisk created by Steuben Glass—were made at the dinner last Tues. (9) in the Washington Hilton Hotel. More than 300 guests, including trade figures, Senators, Congressmen and officials of various Federal Government departments. A program of entertainment included Metropolitan opera soprano Leontyne Price, Johnny Mathis and the Geezinslaw Bros.

The citation accompanying the Award saluted Senator Javits for: his untiring efforts to secure Federal support to stimulate art and culture in the United States. It noted that as a member of the House of Representatives in 1949 he had pioneered legislation to encourage artistic and cultural activity in the country; that he was a principal

sponsor of the bill to establish a Federal Advisory Council on the Arts; that he had authored a bill to assist professional groups engaged in the performing and visual arts; that he had co-sponsored Public Law 88-579 which established the National Foundation on the Arts and Humanities, and that he had been a senior member of the Senate Subcommittee on the Arts and Humanities.

"His abiding interest in encouraging and perpetuating artistic activity in the United States and in making the public more aware and appreciative of the many diverse art forms that make up our civilized society has earned him the everlasting appreciation of the phonograph record industry," the citation said.

Industry Aid To Poor.

In his acceptance speech Senator Javits called on the record industry to bring new opportunities to the poor by making an organized effort to find new talent among slum residents and to help form new record companies that are owned and operated inside

the ghettos.

Praising the record industry for playing an instrumental role in "erasing the color line" in America's entertainment world, Senator Javits said that the industry still faces the challenge of cooperating with established black artists to open up opportunities for ownership and management of record business enterprises for poverty area residents.

Stated Senator Javits:

"Today, new sounds in popular music blare forth from records, but when we listen carefully to the lyrics, we discover a grave concern with the

(Con't on Page 51)

UA Acquires Morro Music

NEW YORK — The United Artists Music Group has acquired the Morro Music Group. Operation consists of five publishing firms active exclusively in Spanish and Latin-American music in the U. S. and throughout the Western Hemisphere. Announcement of UA's extension and amplification of activities in the Latin music field was made by Mike Stewart, president of United Artists Music, upon completion of negotiations with Frederick Reiter, founder of the Morro firms — all BMI affiliates.

The Morro catalogs, widely published in Europe, consist of copyrights in excess of 10,000 and include many Spanish standards as well as outstanding Latin hits such as "Moliendo Cafe", "Boda Gris", "Esa", "Amor Gitano" and "El Bodeguero". Two current Latin successes are Morro songs: "El Bailador" and "La Manzanita".

Stewart stated that the Morro offices have moved from their previous location and are now located in the UA building at 729 Seventh Avenue.

Reiter has been designated manager of Latin American operations. He'll work closely with Stewart and Murray Deutch, UA's executive vice president, who, in past affiliations, introduced many Latin hits to the United States.

The Morro firms have their own affiliated firm in Mexico, EMLASA, managed by Mario de Jesus, and also have affiliations with leading publishers in Spain, Argentina, and Columbia.

Copy'r Office Supports Label, Artist Royalties

NEW YORK — The Copyright Office has endorsed the principle of performance copyright in sound recordings.

In a letter to the Record Industry Association of America, the Register of Copyrights stated that the framework of the Williams amendment (#9) to the Copyright Revision Bill now pending before the Senate (S.543) represents a substantial step in achieving this important right.

The Copyright Office reserved comment on the rate of compensation to be paid by commercial users of phonograph records to record companies and performers but suggested that the royalty fees should be the subject of further negotiations between the interested groups. The Copyright Office offered its services in assisting in the development of a schedule of royalty payments.

OK RCA Logo Change

NEW YORK — Shareholders at the 50th annual meeting of RCA officially approved the change, effective last Friday (9), of the corporation's name from Radio Corp. of America to RCA. Actually, the logo shift has been in effect for sometime, including its use to identify the company's disk division, RCA Records.

Fidelity's \$3 Mil Complex
See
Int'l News Report

MATE, Tape Industry Assoc., Formed

NEW YORK — The Manufacturer's Association of Tape & Equipment (MATE) has been established to "draw together all manufacturers of tape for better communication."

This is one of the guiding principles of the organization as outlined by Hank Fox, former tape editor at Billboard who has joined the organization as executive director.

Still in its organizational stage, MATE is presently represented by "organizing companies," Fox noted. These companies, representative of MATE's drive to picture itself within the total tape industry, include equipment manufacturers and duplicator marketers. On the equipment end, there's Motorolax Automotive Products, Lear-Jet, North American Philips, Orrtronics and Goodway. Duplicator marketers among the organizing members are ITCC, MGM Records, Stereodyne, Livingston Audio Products, Dubbing and Rozinante.

Although contact with the Record Industry Association of America (RIAA) and NARM, the wholesaling organization, is yet to be made on an official level, Fox said. He indicated, however, a close working relationship with both industry associations following more complete organizational alignments.

MATE at present does not have a board of directors, but a steering committee has been formed. It consists of Jim Elkins of ITCC, Jerry Geller, sales manager of MGM's tape dept., Tom Hofbauer of Livingston Audio Products.

Fox said that a mailing would shortly be directed at the entire tape industry which will outline the purposes of MATE.

MATE's temporary offices are at 42-20 Kissena Boulevard in Flushing, N.Y. Telephone number is (212) 939-5566.

WB/7, Thru Atlantic, Seeking 15% Interest In Northern Songs

NEW YORK — Warner Bros. Records has emerged as the latest contender for a share in Northern Songs, the Lennon-McCartney dominated music publishing catalog.

It's understood that WB/7 is attempting to gain a 15% share of the company through Atlantic Records. At present, the Beatles themselves and Associated Television Corp. are embroiled in a struggle to obtain commanding shares in the publishing operation. The Bea-

ties own about 33% of the stock, while ATV owns 35%.

However, Howard and Wyndham, a London broker and institutions that control about half of Northern's shares were expected to meet with WB/7 execs in London late last week to pursue the WB/7 interest in Northern. Howard & Wyndham is believed to have a 4% stake in NS.

WB/7's official comment on the matter is that Atlantic had received an "inquiry" on the possibility of a deal. Ahmet Ertegun, president of Atlantic, said he had responded to this with a request for "facts concerning the status of Northern Songs in order that Atlantic Records might determine what its interest, if any, might be."

The definite stock acquisition plans of the Beatles are to obtain another 20% interest in NS via a \$5.10 tender offer in cash. The Beatles offer was in response to ATV's tender offer of \$4.44 a share in cash and stock.

Control of NS is greatly strengthened by the agreement of Lennon & McCartney to write at least six songs for the company each year for the next four years.

Bill Cowsill: Solo Career

HOLLYWOOD — Bill Cowsill is leaving the Cowsills to strike out on his own. The oldest offspring of the family group—currently sporting the nation's top disk, "Hair" (MGM)—is now 21 and a married man.

His present plans call for traveling and composing, his father, Bud Cowsill, announced.

Clapton, Windwood, Baker Plus 1 Now Blind Faith

NEW YORK — All contractual difficulties concerning the recent alliance between Eric Clapton and Ginger Baker (of Cream) and Stevie Winwood (of Traffic) have been cleared, and Atlantic Records, as expected, has emerged with the American release rights.

The group, now a quartet with the addition of Rick Grech (of Family), has chosen the name Blind Faith. Robert Stigwood and Chris Blackwell, who managed Cream and Traffic respectively, will co-handle the group. Blackwell's Island Records and Polydor will share British distribution to Blind Faith, with Polydor distributing through the rest of the world.

Group's first album, still untitled, will be launched on June 22, at meetings of Atlantic Records distributors to be held simultaneously in New York, Chicago and Los Angeles. On June 7, Blind Faith will give a free concert in London's Hyde Park before an expected audience of 100,000. A U. S.

(Con't. on Page 51)

An Open Letter to the Record Industry



Exhibit One: Album 1799

On April 18, 1969, one of our long-time employees, Mr. Joseph B. Smith, flew from Los Angeles via National Airlines to Miami, Florida. He proceeded without delay to the offices of a Henry Stone, head of Tone Distributors and part-time entrepreneur. While in conversation, it was mentioned that the aforementioned Stone was in the process of signing a recording group called Mercy, which at that time had no continuing record label affiliation.

Stone signed Mercy to his Marlin Productions. All future recordings of the group (whose current single "Love Can Make

You Happy," is enjoying national success), would henceforth be produced by Marlin Productions, and released through Warner Bros.-7 Arts Records, Inc.

Smith, Stone, and Marlin vice-president Milt Oshins have since that date recorded and prepared for release the initial Mercy album, produced by Steve Alaimo and Brad Shapiro. The album (available both on disc and tape) is entitled "Love Can Make You Happy." It is currently shipping to Warners distributors and licensees worldwide.

Our Mr. Smith is very fast on his feet.



Scepter Realigns Sales Functions: Schlachter Tops LP's/Goff Singles

NEW YORK — Scepter Records has aligned its sales functions. According to Florence Greenberg, president, Marvin Goff, a vp, will now handle the singles area, being responsible for national sales and promotion. Marvin Schlachter, exec vp, will handle national LP sales through Scepter's 39 distributors. Commenting on the realignment, Mrs. Greenberg said it was the label's intention to "develop new dimensions singles and LP marketing strategy." She said the new functions of Goff and Schlachter would provide the label's distributors with LP merchandising and singles promotional support unencumbered by split responsibilities.

Future Direction

"The future," she said, "holds great opportunity for discovery and more efficient operation, data processing, systems improvement, tape marketing, radio promotion, merchandising and turns reduction. Our business is to market pleasure and excitement as we do when we release a new Dionne Warwick single. The problem is to constantly expand our volume and profit and to take advantage of many new music configurations and distributions areas recently identified." Schlachter, who joined Scepter in 1959 as a principal of the company, will be responsible for structuring LP incentive programs, merchandising and advertising and coordination of artist's activities. He developed Scepter's LP catalog, which covers Wand (R&B), Hob (Gospel) and Mace (classical). Goff joined Scepter in 1963 after a year with Beta Distributors in New



Schlachter & Goff

Phase 2 In Wyman's Decca Development

NEW YORK — Decca Records has launched its second phase of development in the recording career of Karen Wyman. The Bronx youngster, garnered wide attention with her TV debut "The Dean Martin Show." Following trade ads with no reference to available product, Phase II involved a letter from Decca's executive vice president, administrator Jack Wiedenmann to music publishers requesting at each submit one song which, in their opinion, is "a special kind of song, a special kind of talent." A reprint of the two page ad is enclosed so that the seriousness of the company's intent was stressed. Coinciding with Wiedenmann's stating that Karen Wyman's first recording sessions will be completed the latter part of May, Ed Greengrass, her manager, announced that negotiations have been concluded with "The Ed Sullivan Show" — the performer to do five guest appearances on the show during the '69 season, with the first scheduled for June 22. It is expected that she will debut her first recording on the show during her first recording on the show.

York. In 1967, he became a vp and director of sales for singles and LP's, sharing responsibility for Scepter's distributors with Schlachter. As director of singles, he'll direct the label's regional market testing programs, promotion and distributor promotional activities. Goff is credited with starting Scepter's "secondary airplay" program.

Buddah Opens 'Theatre Of Operations' Concept For Promotional Activities

NEW YORK — A "theatre of operations" concept in promotional activities is underway at Buddah Records.

Under the supervision of Marty Thau, national director of promotion, the program, according to Neil Bogart, vp and general manager, will "establish a network of operations that will enable us to continue delivering records in the shortest possible time."

Elaborating on the approach, Thau explained that the label has broken down the continental U. S. into "theatres of operations, each of which will have an area operations manager with exclusive independent promotion representatives working under his direction." All R&B activity will be under the supervision of Cecil Holmes, Buddah's director of R&B promo.

Abe Glaser has been named to the newly-created post of Western Operations Manager. Glaser, a twelve year promo veteran for ABC Records on the West Coast, also put in a two year stint as promotion manager for Metro Distributors. He will be in charge of sales and promotion, artist liaison and publicity on the West Coast. His territory, which includes the West Coast, will also extend into Oklahoma and Texas. Glaser, who will headquarter in Los Angeles, is presently setting up a West Coast office.

Thau said an announcement would be made shortly of the appointment of "a well known and highly respected promotion personality based in San Francisco who will be reporting to Abe Glaser."

Southern promo rep Johnny Lloyd has moved his headquarters from Baltimore to Atlanta. Ronnie Weisner will cover the Midwest, targeting Chicago, Pittsburgh, Milwaukee, Cleveland, Cincinnati, Minneapolis and Detroit as well as all secondary markets in the Midwest.

Lenny Evanoff has been designated national album promotion manager, reporting to Joe Fields, Buddah director of album sales. Evanoff will

Atlantic Family To Debut 30 LP's At Regional Meeting On June 20

NEW YORK — Atlantic Records, just completing its best first quarter sales period in history (see last week's issue), starts its summer sales program with a series of regional meets on June 20.

Simultaneous Confabs

Len Sachs, vp in the charge of merchandising, said simultaneous confabs

will be held in New York, Chicago and Los Angeles. Exec teams from the company will chair the meetings.

A total of 30 new albums on the Atlantic and Atco labels will be presented at the meetings. They will cover the pop, rock, jazz and blues fields and will feature the key artists on both labels. All key albums will also be available simultaneously on 8-Track stereo cartridges.

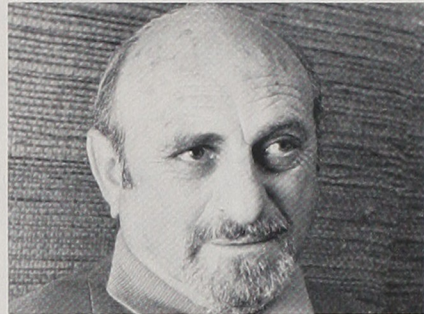
Marketing Campaign

In conjunction with the release of the new albums and tape cartridges, Sachs noted that a complete and intensive marketing campaign is being planned via several facets of merchandising and promotion: radio and newspaper advertising, in-store promotions, store displays, point-of-sale merchandising aids, and posters.

The regional meetings will be attended by Atlantic-Atco distributors, distributor managers, salesmen, and promotional personnel.

be working closely with distributors, rack jobbers and one-stops on Buddah's LP product.

Ron Peterson is national sales and promotion manager for Dick Heard's Royal American modern country label. Ronnie Weisner will double as



Abe Glaser

promo chief for Jerry Kasenetz and Jeffrey Katz' Super K Records diskery. Johnny Lloyd doubles as national promotion manager for Eddie Thomas and Curtis Mayfield's Curtom Records.

Thau said the label plans to add exclusive Buddah promotional reps in every major and secondary market who will report to their area operations managers. Meanwhile, Buddah will continue to utilize the services of independent promo men Tony Richland (West Coast), Bednoe-Wright Associates (Chicago, Milwaukee), King Zbornick (Nashville and Atlanta), Perry Stevens (Ohio and Pittsburgh), Bob Rayel (Texas-Oklahoma) and

(Con't. on Page 51)

Totie Fields Inks Mainstream Deal; Big Drive Planned

NEW YORK — Mainstream Records has inked comedienne Totie Fields through Toge Productions and is embarking on a major campaign for her first LP on the label.

Bobby Shad, president of the company, has just spent four days recording the artist at the Riviera Hotel in Las Vegas with the assistance of exec producers Howard Hinderstein and George Johnston.

The album, set for release this week (15), will be followed by a singing set to be recorded in June or July for Sept. release.

Shad, Chet Woods, sales manager, and Maury Apatow, promo director, leave this week (12) for an extended sales trip that will cover 90% of the U. S. disk market. Planned is an extensive ad campaign and in-store and coop tie-ins with leading retailers.

The performer has appeared on many top TV shows, including Ed Sullivan, Joey Bishop, Merv Griffin, Mike Douglas, Kraft Music Hall, etc. She appears at the Westbury Music Fair here this week, and returns to the Riviera on June 25 for five weeks. She has just signed a new three year deal with the hotel. On June 5, she plays Madison Square Garden. She'll debut at Harrah's in Reno on Aug. 27 for a three week engagement.

NEW HQ

The Time and Mainstream operations have just moved to new offices in New York at 1700 Broadway.

Tony Martell Upped To Decca Marketing VP

NEW YORK — Tony Martell has been promoted to vp of marketing at Decca Records.

Jack Loetz, vp of the Decca division of MCA, said that Martell, formerly director of marketing, will have total marketing responsibility for the Decca, Coral, Brunswick and subsid labels in the U. S. In addition to directing the sales and promo forces, he will be responsible for participating in the development and formation of advertising and sales concepts in the overall marketing area.

Marketing Concept

Loetz stated that Martell's appointment strengthens the "organizational concept of marketing, in that each and every area concerned with sales will fall under Martell's direction." "This coincides," Loetz added, "with Decca's objective of building strength within the sales and marketing sphere, with an even greater emphasis on the promotional aspect of our business."

After 10 years in the sales and distribution areas of Columbia Records, Martell joined Kapp Records as director of marketing. He later switched to Decca in the same capacity.

Atco/Cotillion Gain Two New Master Sides

NEW YORK — Atco and Cotillion Records each announced purchase of territorial masters last week. Both new singles are being set for extensive promotion by the Atlantic-Atco-Cotillion firms.

Atco's purchase was "Help Me Make Up My Mind" by Joyce Jones from the Vee Eight label in Tupelo, Miss. Deal was closed with John Mihelik.

Cotillion's acquisition is a novelty side from Steve Greenberg called "Big Bruce." Originating in Miami, the master was purchased from the Trip label.

Capitol 9 Mos Income Up 30%

HOLLYWOOD — Capitol Industries, Capitol Records' parent firm, has reported 9 month earnings for the period ending Mar. 31, 1969. Net income for the period climbed to \$5,221,000, compared with income of \$3,401,000 for the same period last year. Per share earnings rose from \$82 to \$1.09, while sales climbed from \$89,896,000 to \$112,725,000.

W.C. Fields: Still Socking It To The Establishment

W. C. Fields, though perpetually harassed in his films by the forces of "righteousness" (shrewish wives, pursuing sheriffs, pestiferous children, and ferocious dogs) nevertheless emerges on screen as very much his own man. Perhaps this explains the continuing popularity of his films (and the current sales bonanza for Decca's "W. C. Fields" album). Which of us, for example, sitting in a movie theatre watching Fields triumph over a sadistic boss who is forced, after having fired him, to take him back into the firm with a big salary increase — which of us in that dim fantasy world of the movies does not share in his triumph?

Envious Victory

And do we not envy his victory over the arrogant stuffed-shirts in such films as "Poppy," in which Fields and his daughter bring their enemies' schemes against her marriage to her true love to ruin? It is evident that we do; we would wish ourselves to be able to "tell off" with impunity those who frustrate and oppose us. But it is rare, in an age which demands a great deal of "maturity," for many of us to successfully get away with it. Fields did, and still does, in the comic film masterpieces that he left behind.

It is interesting to realize that, in his own unique way, W. C. Fields was a "self-contained" act. He wrote many of the screenplays for the motion pictures in which he starred, his screen credits as writer being nonsensical names of his own creation. (Parenthetically, the name he gave a particularly menacing thug in "The Bank Dick" approaches Dickensian dimensions. The baddie was dubbed "Filthy MacNasty" by Fields.)

The language Fields used in his films was often strikingly literary, and his dialogue established him as an immediately recognizable and vivid character in all his movies. (When Mae West tells him, in "My Little Chickadee," that her name is Florabelle, Fields compliments her by intoning, "Florabelle, eh? What a euphonious appellation.") Words which, often to the surprise of many Fields devotees, actually turn out to be in the dictionary, permeate his films. Irascible, bibulous, moving through a world of irritations which reach nightmare proportions, W. C. Fields struggles against the forces of niceness, and film audiences everywhere continue to be delighted.

How LP Came About

About three years ago, Gil Rodin, administrative A&R director for Decca Records on the west coast, was assigned by MCA to assemble a TV documentary on some of America's greatest comedians. He used film clips from the various comedians' movies. Included were W. C. Fields film clips. Rodin, while viewing the movies from which the Fields segments were taken, discovered Fields' unique voice, and felt that the sound of W. C. Fields was as important to his success as his visual being.

After assembling the show, Decca and the Canadian Broadcasting Corp. concluded a deal to put the Canadian comedy team of Wayne & Shuster into an hour documentary. Rodin, and Johnny Wayne and Frank Shuster wrote all the lines for the TV show, which the comedy duo appeared in as well. Following the program's success in Canada, the Columbia Broadcasting System showed all the documentaries on the CBS Network.

Permission Granted

Rodin then asked the MCA executives to allow him to assemble the voice tracks of W. C. Fields and to make an album based on Fields' character. Two years later, Rodin got the go-ahead, and in Toronto, he and Wayne and Shuster wrote the dialogue which would provide the continuity necessary to hold the LP

together. When he returned to California, Rodin chose Gary Owens, host of the "Laugh-In" TV'er, to be the announcer on the album, because of Owens' tongue-in-cheek approach to W. C. Fields, which Rodin felt was a perfect contract to the sound of Field's voice.

Rodin and Bud Dant then wrote the music cues, Tom Lazarus designed the album cover, and a W. C. Fields poster was included in the LP. After the final dubbing, Rodin transferred one album to acetate, played a cut from this set for the annual Decca and promotion meeting, and the enthusiastic response of the listeners launched the "W. C. Fields" album towards its big chart and sales success.



Gil Rodin

Karel Husa, A BMI Writer, Wins Pulitzer

NEW YORK — Karel Husa has been awarded the 1969 Pulitzer Prize in Music for his String Quartet No. 3. He is the 11th composer whose music is licensed for performance by BMI (Broadcast Music, Inc.) to be so honored. The Quartet, which was commissioned by Mr. and Mrs. Lee A. Freeman for the Fine Arts-Music Foundation of Chicago, was premiered there last October by the Fine Arts Quartet.

Conductor At 24

Born in Prague in 1921, Husa studied there and became conductor of the Prague Orchestra at the age of 24. He left to study at the Conservatory of Paris, where his teachers included, among others, Honegger and Boulanger. In 1954, he joined the music faculty of Cornell University and, since 1961, has served as full professor.

Other BMI-affiliated composers who have won the Pulitzer Prize are: William Schuman (1943), Charles Ives (1947), Walter Piston (1949 and 1961), Quincy Porter (1954), Norman Dello Joio (1957), Jerry Bock and Sheldon Harnick (1960), Elliott Carter (1960), Robert Ward (1962) and Leslie Bassett (1967).

White Whale Brings Back 'Harlem Shuffle'

HOLLYWOOD — A 1963 U. S. hit now a smash in England has been acquired for re-release here by White Whale Records. Side is "Harlem Shuffle" by Bob & Earl, which is a Top 20 disk in England under the Island label. White Whale is rush-releasing the deck.

Moody Blues Set Spotlights London Group's May LP Release

NEW YORK — The first LP of 1969 for the Moody Blues leads a new May album release from the London Records group. "On the Threshold of a Dream," by the British group, on London's Deram label, hits the market as an ultra-deluxe package in book-fold form with a 12-page bound-in booklet filled with color photos and text. Also released in the May product grouping are London sets by The Zombies, and by French singer-composer, Gilbert Becaud, along with four new phase 4 stereo sound excursions.

The Moody Blues last year became one of the hottest British groups ever to hit the American underground circuit. Two LP's released during 1968, "Days of Future Passed," and "In Search of the Lost Chord," have both been strong chart packages and have played a major role in bringing the London group its biggest first quarter of sales in its 21-year history.

An American tour for the group is now being planned and is expected to commence during the late summer of this year. Meanwhile, London is launching a sustained promotion drive on the new LP, which constitutes one of the most elaborate packages to hit the contemporary pop-rock market.

Released coincidentally with the Moody Blues set, are LP's by The Zombies and by Gilbert Becaud. The

Zombies set, titled "Early Days," includes a collection of the group's biggest hits, highlighting "She's Not There" and "Tell Her No."

The package, "Becaud Sings Becaud," features the Gallic star performing such songs of his own as "What the Good of Goodbye," "Love Train" and "If Only I Could Live My Life Again."

The phase 4 grouping includes a collection of current and recent pop fare by pianist Ronnie Aldrich in the set, "It's Happening Now," with the London Festival Orchestra; an internationally-oriented set, "Strictly Oompah," by Will Glahe and his Orchestra; and two classical packages. These include the Grand Prix du Disque award winner, "A Wagner Festival" with conductor, Carlos Paita and the New Philharmonia Orchestra and the Stanley Black Orchestra in a program titled, "Russian Fireworks."

Philips Pulls Promo From Charlatan Hat

CHICAGO — Philips Records has just launched a major campaign centered on the first LP release by the Charlatans, one of the first San Francisco groups to be formed in early days of the West Coast underground explosion.

Embarking on the promotional and sales drive, Philips is coupling the strength of a full-scale publicity push with a heavy advertising program via radio spots, underground newspaper ads and a special mailing of "skummer" hats with specially printed bands.

The Charlatans originated in 1966 with what they called "gold rush rock," a blend of western and contemporary influences. The album release marking their recording premiere is called "The Charlatans." A single has also been prepared for release from the LP, "High Coin."

Purcell Pacts Two

NEW YORK — Jerry Purcell has added two new acts to his music complex, the Pastors and Ron Sellers. The Pastors, a vocal group comprised of the three sons of bandleader Tom Pastor, have signed a contract with Purcell's GWP Records, with an initial single, "Heather," due about June 15.

Sellers, the All-American end from Florida State University who signed a pro contract with the AFL Boston Patriots, has signed with Purcell for personal management. Purcell grooming Sellers for a career as an actor/singer.



MAGOOS MAKE SIGNING NEWS: The Blues Magoos are shown above at the signing of an exclusive recording contract with ABC Records. Larry Newton, president of the label (seated), announced that the negotiations for the Blues Magoos contract were made through Longhair Productions, who will produce the act for ABC. Bob Wyld (extreme right), manager and producer of the group, produced their RIAA-certified gold albums, "Psychedelic Lollipop" and "Electric Comic Book," as well as the Magoos' million-selling single, "We Ain't Got Nothing Yet." Wyld will continue to record the act through Longhair Productions, of which he is president. The Blues Magoos recently completed their LP for ABC, "Never Coming Back To Georgia," which will be released shortly, as will their new single, "Heartbreak Hotel," taken from the album.



VANILLA FUDGE

"Some Velvet Morning"

Atco 6679

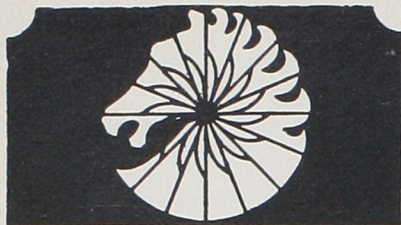


...from the Vanilla Fudge LP

"Near The Beginning"

Atco 33-278





THE DELLS

LOVE IS BLUE

CADET 5641

LITTLE MILTON

JUST A LITTLE BIT

CHECKER 1217

MAURICE & MAC

LAY IT ON ME

CHECKER 1218

TENISON STEPHENS

CAN'T TAKE MY EYES OFF YOU

CHESS 2073



CashBox Radio Active

A survey of key radio stations in all important markets throughout the country to determine by percentage of 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 week have added the following titles to their play list for the first time. Percentage figures on right include total 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 HAD ADDED TITLES PROG. SCHED. TO DATE	
50%	See	Rascals	Atlantic	50%	
47%	Israelites	Desmond Dekker & Aces	UNI	81%	
45%	Bad Moon Rising	Creedence Clearwater	Fantasy	83%	
43%	Tomorrow, Tomorrow	Bee Gee's	Atco	43%	
41%	I Threw It All Away	Bob Dylan	Columbia	41%	
40%	Let Me	Paul Revere	Columbia	75%	
38%	Good Morning Starshine	Oliver	Jubilee	38%	
36%	Black Pearl	Checkmates	Featuring Sonny Charles	A&M	71%
34%	Friend, Lover, Woman, Wife	O. C. Smith	Columbia	34%	
32%	It's In Your Power	Joe Odum	1-2-3 Records	32%	
31%	Don't Let The Joneses Get You Down	Temptations	Gordy	31%	
30%	Windmills Of Your Mind	Dusty Springfield	Atlantic	80%	
29%	Love Is Blue	Dells	Cadet	29%	
28%	Let's Dance	Ola & Janglers	GNP	28%	
26%	Sincerely	Paul Anka	RCA	26%	
25%	I Could Never Lie To You	New Colony Six	Mercury	94%	
24%	Rhythm Of The Rain	Gary Lewis	Liberty	39%	
23%	Without Her	Herb Alpert	A&M	23%	
22%	Minotaur	Dick Hyman	Command	22%	
21%	April Fools	Dionne Warwick	Scepter	79%	
20%	Seattle	Perry Como	RCA	20%	
19%	Hushbye	Jay & Americans	U.A.	28%	
19%	I Wanna Testify	Johnnie Taylor	Stax	52%	
18%	It's Never Too Late	Steppenwolf	Dunhill	64%	
17%	With Pen In Hand	Vikki Carr	Liberty	17%	
16%	What Does It Take	Jr. Walker & All Stars	Soul	16%	
15%	Romeo & Juliet Theme	Henry Mancini	RCA	87%	
15%	My Cherie Amour	Stevie Wonder	Tamla	15%	
14%	Born To Be Wild	Wilson Pickett	Atlantic	53%	
13%	I've Been Hurt	Bill Deal & Rhondels	Heritage	89%	
12%	Proud Mary	Solomon Burke	Bell	62%	

LESS THAN 10% BUT MORE THAN 5%

TOTAL % TO DATE

Love Me Tonight — Tom Jones — Parrot

9%

Rose Garden — Dobie Gray — White Whale

17%

My Pledge Of Love — Joe Jeffrey Group — Wand

9%

Pretty World — Sergio Mendes & Brasil '66 — A&M

THE AGE OF AQUARIUS THE 5TH DIMENSION

Medley: Aquarius/Let The Sunshine In
(The Flesh Failures)*

- Let It Be Me*
- Sunshine Of Your Love
- Blowing Away
- Workin' On A Groovy Thing
- Wedding Bell Blues
- He's A Runner
- The Winds Of Heaven
- Those Were The Days*
- The Hideaway*
- Don'tcha Hear Me Callin' To Ya
- Skinny Man

Public performance clearance — BMI, ASCAP*

PRODUCTION & SOUND
by
BONES HOWE ♋
3/18 Pisces

ARRANGED BY BOB ALCIVAR, BILL HOLMAN &
BONES HOWE

Production Assistant: Ann McClelland

Engineered by Bones Howe in the outstanding 8 track facilities of
Wally Heider, Studio 3, Inc., Hollywood, California and
United Recording of Las Vegas, Nevada.

With special thanks to Johnny Golden, Rick Pekkonen, Larry Cox,
Vic Zaslav and Brent Maher for their able assistance and
cooperation.

As always we are appreciative of the artistic contribution
of these talented instrumentalists:

Hal Blaine: Drums, Percussion
Joe Osborne: Bass
Larry Knechtal, Jimmy Rowles, Pete Jolly: Keyboards
Tommy Tedesco, Dennis Budimir, Mike Deasy: Guitars
Larry Bunker: Mallets, Congas, Percussion
The Bill Holman Strings & Brass

Art Direction, Design: Ron Wolin
Album Photography: Ed Caraeff
Album photos taken at Ephemera Sumiko, Beverly Hills.
Exclusive Management: Marc Gordon, Jr.
Vocal Arrangements by Bob Alcivar

International Fan Club Information: The 5th Dimension Establishment
9255 Sunset Boulevard
Los Angeles, Calif. 90069

On-stage wardrobe for The 5th Dimension is designed exclusively by Boyd Clapton.



Billy Davis, Jr.—6/26



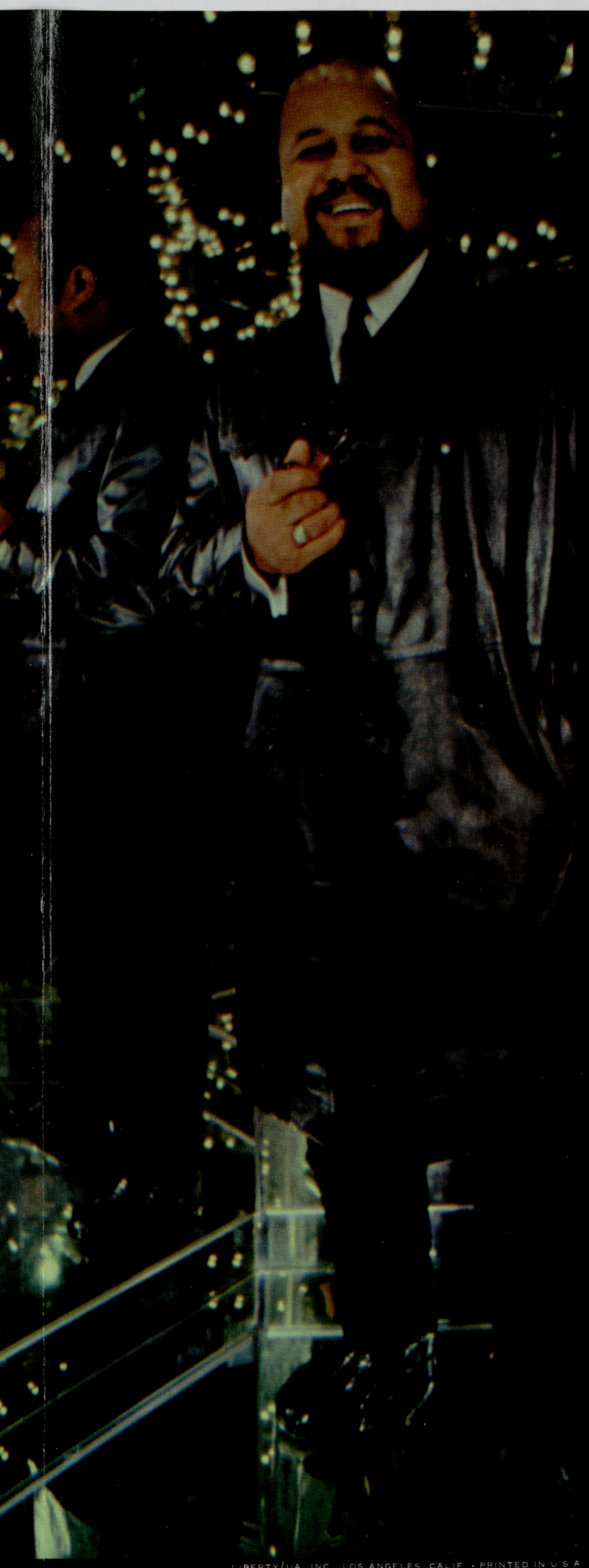
Florence LaRue—2/4



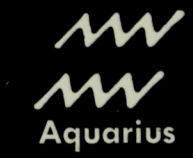
Lamonte McLemore—9/17



Marilyn McCoo—9/30



Ron Townson—1/29

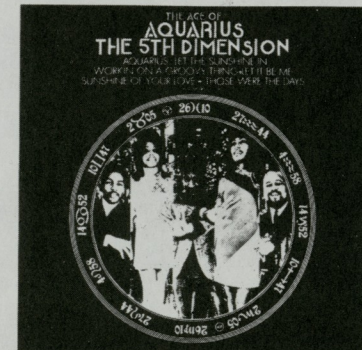


Vital Statistics

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

THE AGE OF
AQUARIUS
THE
5TH DIMENSION

**THE ALBUM
THE WORLD
HAS BEEN
WAITING FOR**



No. SCS92005
**NOW
AVAILABLE**



THE AGE OF AQUARIUS
by the 5th Dimension
is also available on 8 & 4 track
Liberty Stereo-Tape Cartridges and
Compatible Cassettes.

Soul City Records
Entertainment from
Transamerica Corporation

*New To The Top 100

#1 HAIR (3:28)
Cowsills-MGM 14026
1350 Ave of the Americas, NYC.
PROD: Bill & Bob Cowsill
PUB: Big Seven BMI (same address)
PUB: United Artists BMI 729 7th Av. NYC.
WRITERS: Rado-Ragi-MacDermot
FLIP: What Is Happy

#2 AQUARIUS/LET THE SUNSHINE IN MEDLEY (3:50)
445 Park Ave. NYC.
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: Dontcha Hear Me Callin' To Ya

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

#4 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

#5 LOVE (CAN MAKE YOU HAPPY) (3:19)
Mercy-Sundi 6811
c/o Jamie 919 N Broad St. Phila, Pa.
PROD: Gil Cabot Entpr. 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

#6 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

#7 IT'S YOUR THING (2:49)
Isley Bros.-T-Neck 910
c/o Buddah 1650 Bway, NYC.
PROD: Isley Bros. c/o Buddah
PUB: Brothers Three BMI (same address)
WRITERS: Isley Bros. FLIP: Don't Give It Away

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

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

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

#12 GRAZIN' IN THE GRASS (2:56)
Crazy Elephant-Bell 763
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

#13 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

#14 THE CHOKIN' KIND (2:39)
Joe Simon-Sound Stage 7-2628
531 W. Main St. Hendersonville, Tenn.
PROD: JR Entpr. 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 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: James-R. Grasso
FLIP: Break Away

#16 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

#17 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

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

#19 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

#20 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: G. Knight, B. Admire
ARR: J. Haskell FLIP: You Gotta Live For Love

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

#22 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

#23 STAND (3:06)
Sly & The Family Stone-Epic 10450
51 West 52 Street, NYC.
PROD: Sly Stone for Stone Flower Prod.
700 Urbane 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

#24 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. Cal.
Gladys BMI 1619 Bway, NYC.
WRITER: Scott Davis FLIP: Any Day Now

#25 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

#26 GIMMIE, GIMMIE GOOD LOVIN' (2:00)
Crazy Elephant-Bell 763
1133 Ave. NYC.
PROD: J. Levine-A. Resnick for Kasenetz Katz 200
W 57St. NYC.
PUB: Peanut Butter BMI 1650 Bway, NYC.
Kahoona BMI 200 W. 57 Street, NYC.
WRITERS: J. Levine-R. Cordell
ARR: Joey Levine FLIP: ips & Lips

#27 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

#28 GOODBYE (2:23)
Mary Hopkin-Apple 8006
c/o Capitol or Mitchell Silberberg & Krupp
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

#29 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 Laze

#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 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

#32 ONLY STRONG EURVIVE (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

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

#34 I DON'T WANT NOBODY TO GIVE ME NOTHING (3:05)
James Brown-King 6224
1540 Brewster Ave. Cinn. Ohio.
PROD: James Brown (same address)
PUB: Dynatone BMI (same address)
WRITER: J. Brown
FLIP: I Don't Want Nobody To Give Me Nothing
(Part II)

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

#36 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 Embarkment London SE1 London, Eng.
PUB: Felsted BMI c/o London
WRITERS: Bickerton-Waddington
ARR: Johnny Harris FLIP: How Can You Tell Me?

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

#38 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

#39 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

#40 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

#41 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

#42 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
FLIP: Here Comes The Meter Man

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

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

#45 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

#46 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

#47 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

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

#49 SEATTLE (2:47)
Perry Como-RCA 5021
1133 Ave of the Americas, NYC.
PROD: Chet Atkins-Andy Wiswell
c/o RCA 900 17th Ave S. Nashville, Tenn.
PUB: Colgems-ASCAP 711 5th Ave. NYC.
WRITERS: Ernie Sheldon-Jack Keller
FLIP: Sunshine Wine

#50 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 Axton
FLIP: Just Feel Worse

#51 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 201 W. 57 St. NYC.
WRITERS: Cashman-Pistilli-West
FLIP: Medicine Man Part 11

#52 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

#53 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 Twichy
FLIP: Hoboes And Kings

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

#55 (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 Calver St. Detroit, Mich.
WRITER: P. Yarrow ARR: C. Dedrick
FLIP: I Had A Fight With Love

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Vital Statistics

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

New To The Top 100

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

#57 DON'T LET ME DOWN
Beatles With Billy Preston-Apple 2490
1750 N Vine, L.A. Calif.
PUB: MacLen BMI 1780 Bway, NYC.
WRITERS: Lennon-McCartney
FLIP: Get Back

#58 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: Lennon-McCartney
FLIP: Don't Bring Back Memories

#59 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

#60 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

#61 ISRAELITES (2:35)
Desmond Dekker & 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

#62 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

#63 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

#64 SEE (4:34)
The Rascals-Atlantic 2634
1841 Broadway, NYC.
PROD: Rascals in cooperation with Arif Mardin c/o Atlantic
PUB: Slacсар ASCAP c/o Stephen H. Weiss
444 Madison Ave., NYC.
WRITER: F. Cavaliere
FLIP: Away Away

#65 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

#66 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

#67 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 Kasnetz Katz
WRITERS: B. Gentry-B. Bloom
FLIP: No Good Annie

#68 DON'T LET THE JONESES GET YOU DOWN (4:15)
Temptations-Gordy 7086
2457 Woodward Ave., Detroit, Mich.
PROD: Norman Whitfield c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: Whitfield-Strong
FLIP: Since I've Lost You

#69 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

#70 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

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

#72 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

#73 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

#74 WHAT DOES IT TAKE (TO WIN YOUR LOVE) (2:58)
Jr. Walker & All Stars-Soul 35062
2457 Woodward Ave., Detroit, Mich.
PROD: Fuqua-Bristol c/o Soul
PUB: Jobete BMI (same address)
WRITERS: Bristol-Fuqua-Bullock
FLIP: Brainwasher Part 1

#75 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

#76 CAN SING A RAINBOW/LOVE IS BLUE (3:16)
Dells-Cadet 5641
320 E 21st Street, Chicago, Ill.
PROD: Bobby Miller c/o Cadet
PUB: Mark VII ASCAP P.O. Bx 708 Encino, Cal.
Croma ASCAP 37 West 57 Street, NYC.
WRITERS: A. Hamilton-Blackburn Popp
ARR: Chas. Stepney
FLIP: Hallelujah, Baby

#77 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 Mind

#78 GOOD MORNING STARSHINE (3:33)
Oliver-Jubilee 5659
1790 Bway, NYC.
PROD: Bob Crewe 1841 Bway, NYC.
PUB: United Artists ASCAP 729 7th Ave., NYC.
WRITERS: Rado-Ragni-MacDermont
FLIP: Can't You See

#79 LOVE MAN (2:16)
Otis Redding-Atco 6677
1841 Broadway, NYC.
PROD: Steve Cropper c/o Stax
926 E. McLemore Ave., Memphis Tenn.
PUB: East BMI 926 E. McLemore Av. Memphis, Tenn.
Time BMI 449 S Beverly Dr. Bev. Hills, Calif.
Redwall BMI 535 Cotton Ave., Macon, Ga.
WRITER: O. Redding
FLIP: Can't Turn You Loose

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

#81 FRIEND, LOVER, WOMAN, WIFE (3:07)
O.C. Smith-Columbia 44859
51 West 52 Street, NYC.
PROD: Jerry Fuller c/o Columbia
PUB: BnB ASCAP WRITER: S. Davis
ARR: H.B. Barnum
FLIP: I Taught Her Everything She Knows

#82 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. Tenn.
WRITER: J. Smith ARR: Cliff Parman
FLIP: My Happiness

#83 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

#84 IMAGINE THE SWAN (3:10)
Zombies-Date 1644
51 West 52 Street, NYC.
PROD: R. Argent-C. White
c/o Marquis Ltd. 37 Soho Sq. London W1 Eng.
PUB: Mainstay BMI c/o Al Gallico 101 W 55 St. NYC.
WRITERS: R. Argent-C. White
FLIP: Conversation Of Floral Street

#85 WE GOT MORE SOUL (2:48)
Dyke & The Blazers-Original Sound 86
7120 Sunset Blvd. L.A. Calif.
PROD: Art Barrett c/o Orig. Sound
PUB: Drive-In-Westward BMI c/o Orig. Sound
WRITER: Arlester Christian ARR: A. Christian
FLIP: Shot Gun Slim

#86 BABY I LOVE YOU (2:56)
Andy Kim-Steed 716
300 East 74 Street, NYC.
PROD: Steve Barry c/o Steed
PUB: Trio BMI 1619 Bway, NYC.
Mother Bertha BMI 9130 Sunset Blvd. L.A. Calif.
WRITERS: J. Barry-E. Greenwich-P. Spector
FLIP: Gee Girl

#87 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. Dahrouge-B. Terrell
ARR: Ed Bland FLIP: Let's Prove Them Wrong

#88 I CAN'T SAY NO TO YOU (2:38)
Betty Everett-UNI 551122
8255 Sunset Blvd. L.A. Calif.
PROD: Archie Russell-Leo Austell-Hillery Johnson
1449 S. Michigan Ave, Chicago, Ill.
PUB: Screen Gems/Columbia BMI 711 5th Ave.
WRITER: B. Stone FLIP: Better Tomorrow Than I

#89 SUNDAY (2:37)
Moments-Stang 5003
106 W. Palisades Ave. Englewood, N. J.
PROD: Sylvia (same address)
PUB: Gambi BMI (same address)
WRITERS: S. Robinson-B. Keyes
FLIP: Somebody Loves You Baby

#90 GENTLE ON MY MIND (2:26)
Aretha Franklin-Atlantic 2619
1841 Broadway, NYC.
PROD: Jerry Wexler-Tom Dowd c/o Atlantic
PUB: Glaser BMI 801 16th Ave. S. Nashville,
WRITER: John Hartford ARR: Arif Mardin
FLIP: I Can't See Myself Leaving You

#91 TOO EXPERIENCED (2:55)
Eddie Lovette-Steady 124
1700 Broadway, NYC.
PROD: Luther Dixon c/o Steady
PUB: VeeVee-Jamerica BMI (same address)
WRITERS: L. Dixon-K. Anderson
ARR: Ken Lazarus FLIP: You're My Girl

#92 LET ME LOVE YOU (2:45)
Ray Charles-ABC 11213
1330 Ave. of the Americas, NYC.
PUB: Asa ASCAP 1556 N La Brea Ave. L.A. Calif.
Racer ASCAP 2107 W Washington Blvd. L.A.
WRITER: J. Holiday FLIP: I Am Satisfied

#93 MINOTAUR (7:30)
Dick Hyman-Command 4126
1330 Ave. of the Americas, NYC.
PROD: D. Hyman-J. Turner c/o Command
PUB: East Lake ASCAP P.O. Bx 509 Montclair
WRITER: D. Hyman FLIP: Topless Dances Of

#94 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

#95 RUNNING BEAR (2:43)
Sonny James-Capitol 2486
1750 N Vine, L.A. Calif.
PROD: Kelso Herston c/o Capitol
PUB: Big Bopper BMI P.O. Bx 849 Beaumont
WRITER: J.P. Richardson FLIP: A Midnight Mood

#96 WE CAN'T GO ON THIS WAY (2:37)
Unchained Mynds-Buddah III
1650 Bway, NYC.
PROD: Linda Shannon c/o Buddah
PUB: Metric BMI 1556 N La Brea, H'wood, Cal.
WRITER: B. Stone FLIP: Going Back To Miami

#97 MR. WALKER IT'S ALL OVER (2:59)
Billie Jo Spears-Capitol 2436
1750 N Vine, L.A. Calif.
PROD: Kelso Herston c/o Capitol
PUB: Barmour BMI P.O. Bx 1227 L.I. N.Y.
WRITER: Gene Crysler FLIP: Tips And Tables

#98 ROSE GARDEN (2:57)
Dobie Gray-White Whale 300
8961 Sunset Blvd. L.A. Calif.
PROD: Dennis-Maher-Amato for ABQ
401 S 3rd Las Vegas, Nev.
PUB: Lowery BMI P.O. Bx 9687 Atlanta Ga.
WRITER: Joe South FLIP: Where's The Girl Gone

#99 NEVER COMES THE DAY (2:42)
Moody Blues-Deram 85044
539 W 25 St. NYC.
PROD: Tony Clarke c/o Decca Ltd.
9 Albert Embankment London SE 1 E
PUB: Andover ASCAP 10 Columbus Circle
WRITER: Hayward FLIP: So Deep Within You

#100 WITH PEN IN HAND (4:52)
Vikki Carr-Liberty 56092
6290 Sunset Blvd. L.A. Calif.
PROD: Ron Bledsoe-Dave Pell c/o Liberty
PUB: UNART BMI (same address)
WRITER: Bobby Goldsboro ARR: Ernie F.
FLIP: Days



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CashBox TOP 100 Albums

36 THE ICE MAN COMETH
Jerry Butler (Mercury SR 61198) 39

record world 100 Top LP's

Week of May 10, 1969

23 25 THE ICE MAN COMETH
Jerry Butler—Mercury SR 61198 (4,8,C,R) 15

Billboard TOP LP's

19 52 31 JERRY BUTLER
The Ice Man Cometh
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SR-61198

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Tuning In On... KBBQ-Burbank Top 80 Country-No Fertilizer Freds

KBBQ, in the not unattractive area known as downtown Burbank, is a country music format outlet based on traditional C & W sounds with emphasis upon modern urban appeal. Station utilizes the ancient top 40 concept of playing what most people want to hear most of the time. In the case of KBBQ it's what's pop in country.

Deejay Lineup

Program director Bill Ward notes that KBBQ is particularly proud of their award at last year's CMA convention — having been named #1 in the nation in the promotion of country sounds while D. J. Larry Scott was cited last week by the Academy of C-W Music as the "#1 Radio personality in the L. A. Area." Ward feels that his "personality" jocks are the "strength of the station." Harry Newman (5:30-9 a. m.), Larry Scott (9 to noon), Hugh Jarrett (noon to 3 p. m.), Bob Jackson (3 to 7 p. m.), Corky Mayberry (7 p. m. to midnight) and Hoss Barnes (all nighter) make up the lineup of talent. George Cameron is owner and general manager of the outlet.

Jocks work from a playlist of eighty single titles (selected by Ward) and approximately twenty LP's. Ward marks the cuts from LP's but D. J.'s may play additional titles from those albums if they choose.

Public service include face to face community involvement shows on Sundays and regular reports on square dances. Ward states there are about 100,000 square dance devotees in L. A. county.

'Live' Musical Packages

Station is involved with several musical "live" packages each year, usually held at the Shrine Auditorium in Los Angeles. At the moment the outlet is planning a 2nd anniversary show for the Burbank Starlight Bowl this summer. "Anybody who is anybody in country has played at least one of our live shows in the past and we're hoping to get Marty Robbins to headline the anniversary special." KBBQ, a week ago, covered the Academy of Country and Western Music Awards Show "live" from the Hollywood Palladium.

Evening segments (from 7 p. m. till dawn) utilize phone call requests in programming titles, even though many of these are not on the playlist. Station has been accused by purists of being a little too pop in its approach to country. Ward counters by suggesting that his jocks are presented as "intelligent business type entertainers" while the music is designed to have the widest popular appeal. "There aren't any Fertilizer Freds on KBBQ."

Bios for Dee Jays

Buddy Holly



The late Buddy Holly died in a plane crash at the age of 23, leaving behind a legacy that now is a seminal influence in the development of rock. Born in Lubbock, Texas, in 1936, he came originally on to the music scene as a C&W singer, but found little success in Nashville, and returned to Lubbock "pretty darn discouraged." However, Buddy recruited friends Jerry Allison, Nick Sullivan, and Joe Mauldin, and formed the Crickets. The group combined C&W and rock 'n' roll into what they christened as "rockabilly," an immediately successful musical form. Buddy then had one hit after another, both with the Crickets on the Brunswick label and as a soloist on Coral. "That'll Be The Day" brought instant recognition to the boys, and Buddy had among his many hits "Peggy Sue," "Early In The Morning," "Oh Boy," and "Maybe Baby." His reputation became international. Recently, some previously unreleased original tapes recorded by Buddy were discovered. One of the tunes on them, "Love Is Strange," has been released by Coral, and is number 94 on the Top 100 this week.

Friends Of Distinction

The Friends of Distinction, RCA recording artists, debuted in the summer of 1968 at the Daisy, one of Hollywood's top discotheques. The group was brought to the attention of the RCA executives by an avid fan of the Friends, actor Jim Brown, who had signed them to his management firm after hearing them sing at their first professional date. The Friends of Distinction are Harry Elston, Floyd Butler, Jessica Cleaves, and Barbara Jean Love. Harry, after a fling at professional baseball in which he made the starting lineup of the Los Angeles Angels, decided to make a career of singing when he joined a rock group in the early sixties. When the group signed with the touring troupe or soul singer Ray Charles, Harry met Floyd Butler, and the nucleus of the Friends was formed. Harry is the act's writer, and he composed the lyrics to the Hugh Masakela hit, "Grazin' In The Grass." The song was the initial RCA single for the Friends, and is included in their debut Victor LP, "Grazin'." The lid is number 12 on the charts this week. Floyd Butler brought Jessica Cleaves into the group when they met in the Los Angeles Urban League, for which Floyd was assistant project director for two years. Barbara Jean Love, the daughter of west coast deejay Reuben Brown, joined the Friends about six months before the act's debut at the Daisy.



Radio News Report

Donald H. McGannon, president and chairman of Group W (Westinghouse Broadcasting Co.) and president for broadcasting, learning and leisure time of the Washington Electric Corp., has received a Frederick Douglass Award from the New York Urban League "in testimony of his distinguished leadership toward equal opportunity in the communications industry." The presentation was made by **Percy Sutton**, President of the borough of Manhattan, at the League's fourth annual awards dinner in the Imperial Ballroom of the Hotel Americana on Thursday, May 1. McGannon was cited for many activities, both business and personal. Among them were: the sponsorship of nationwide Public Service Programming Conferences, the sixth and most recent of which, "The Unfinished American Revolution," held in Philadelphia October 23-26, 1966, was an examination of the problems of urban America; the production, broadcast, and distribution without program charge to other stations of such programs and series as "One Nation, Indivisible," a 3 1/2-hour prime-time investigation of the racial crisis in the United States, which recently won a George Foster Peabody Award; "The Great Ones," a series of 10 half-hour radio broadcasts on little-known black heroes of American history now being widely distributed in the nation's schools, and "A Thing Called Pride," a series of 65 television programs on black life, culture, and history in America now in production; the origination and development of the Broadcast Skills Bank in 1966, an industry-wide effort in broadcasting to recruit and train members of minority groups; the consistent, long-range concern and efforts of Group W in behalf of equal opportunity; and McGannon's active participation in arousing religious interest in interracial groups which resulted in his two-term appointment by **Pope Paul VI** as Consultant to the Pontifical Commission for Communications Media. The dinner, which also marked the 50th anniversary of the New York Urban League's founding, was attended by **Mayor John Lindsay** and former Supreme Court Justice and United Nations Ambassador **Arthur J. Goldberg**, honorary chairman of the Frederick Douglass Awards dinner. Co-chairmen of the dinner were **Frederick D. O'Neal**, president of Actors Equity, and **Robert A. Bernhard**, investment banker. Entertainment — songs and a dramatic reading — was provided by singer **Miriam Burton** and actor **Greg Morris**.

Armed Forces Radio Service will make it possible for thousands of American servicemen overseas to hear the stars of the famous Cocoanut Grove of the Ambassador Hotel in Los Angeles, it has been announced by **Gus Lampe**, entertainment director of the Grove. The Ambassador is cooperating with Armed Forces Radio Service to arrange for Cocoanut Grove performers to be heard on interview and deejay shows beamed to all U. S. territories, 30 foreign countries, and 70 ships at sea. The daily audience potential of the 400 AFRS outlets, including foreign nationals, is over 500 million people, and reaches from the South Seas to Greenland. Although designed primarily to bring information and entertainment to American armed forces, the service has proved popular with foreign nationals and has helped build recognition for American talent.

On Thursday, May 1, "Blackbook," a 1-hour color tape of variety entertainment and interviews, became TV's first national all-black series. Produced at WFIL-TV-Philadelphia and syndicated by Triangle Program Sales, the program reflects the influence of the black movement on the contemporary scene. WFIL-TV aired the show in prime time at 10 p.m. **Matt Robinson**, a writer-performer at CBS and now a producer for National Educational Television (NET), serves as host and producer. "Blackbook" is the 15th new property on Triangle's 1969 production schedule. The weekly series

is taped before a live biracial audience with a largely all-black production staff, and features performers, actors, politicians, artists, athletes, community leaders whose work had a current impact significant to both blacks and whites. Says Robinson: "As a prime time show, we at general audiences. I would hope new series would be the birth of black Johnny Carson or Joey Bishop. Black people have never had a regular TV host to whom they can ascribe the same kind of authority, included in the station lineup are Triangle video outlets: WNHC-Hartford-New Haven, Conn.; WLTN-TV-Lancaster-Lebanon, Pa.; WNTV-Binghamton, N. Y.; WFBG-Altoona-Johnstown, Pa.; KFRE-Fresno, Calif.; in addition to WFIL-Philadelphia. Recording artists have been signed for "Blackbook" appearances include **Sly and the Family Stone**, **Peaches and Herb**, songstress **Tamiko Jones**, and jazz organist **Jimmy McGriff**.

The winner in the WLS-Chicago "Kris Stevens-Love Bug Coloring Contest" is **Becky J. Arndt**, young Northwestern University coed from Winnetka. Miss Arndt won a Volkswagen painted like the car "Herbie" in the Walt Disney film, "The Love Bug." The winning entry was chosen from more than 2,200 others received. WLS. Full page ads in the Chicago Tribune, Chicago Daily News, and Chicago's American showed line drawings of WLS personality **Kris Stevens** and a Volkswagen and invited listeners to color them in, using their imagination and creativity. Arndt's entry proved to be a simple and tasty one, inasmuch as it was colored candy of various shapes and sizes to take first prize.

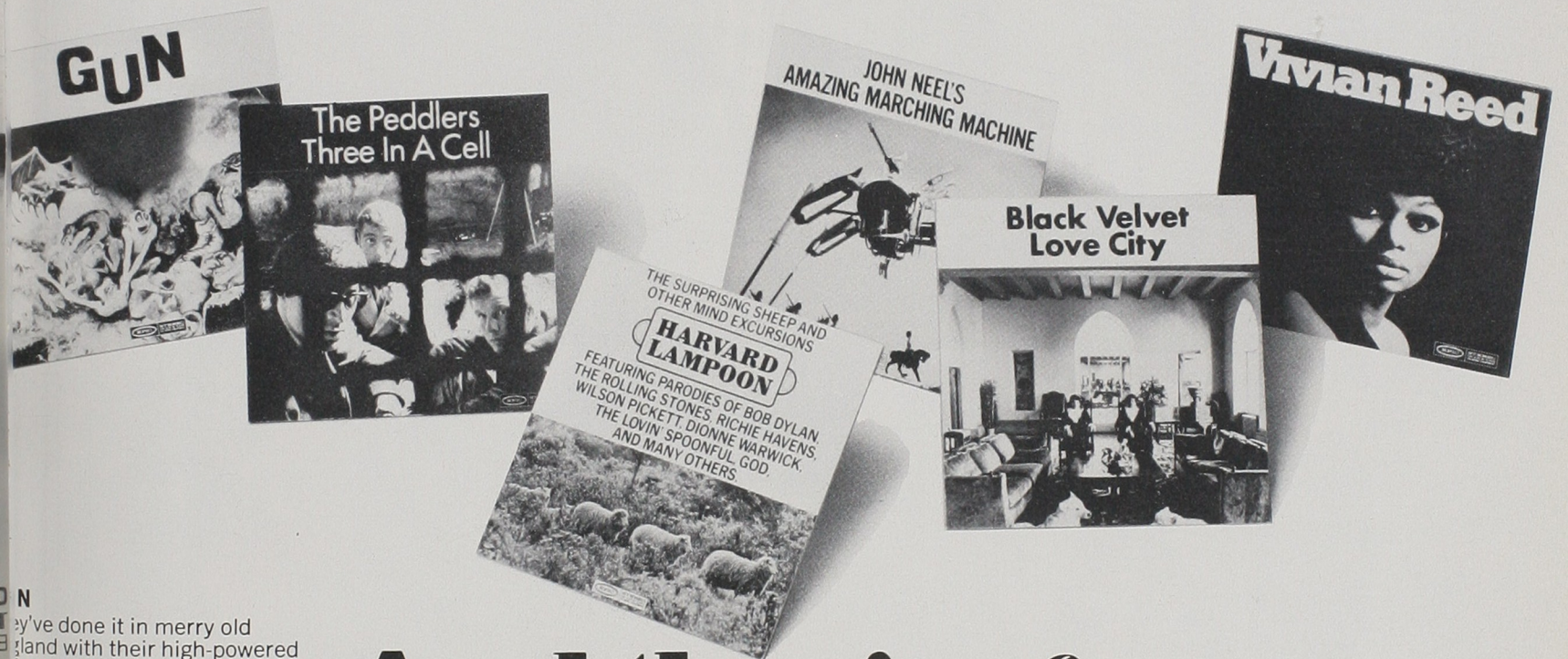


IMPERIAL INTRODUCTION: Ledbetter's in Los Angeles was the spot last month of a party hosted by Imperial Records to introduce "Bob and I" to key media people. Shown above (l. to r.) are: **Roger D. Branch**, manager of Liberty Records; **Distributing Co. of California**; **John Antoon**, national promotion director of Imperial; **Ken Fischler**, the "Bobby Burch"; **Eli Bird**, national sales and promotion director of Imperial; **Sharon Nelson**, music director of KTLA; **Los Angeles**; and **Bill Roberts**, promoter for Liberty distributors.

SPUTTERS: WIOD-Miami was one of the sponsors of the 2nd annual Creative Radio Commercial Workshop staged last week (6) by the Greater Miami Radio Broadcasters Association at the Dupont Plaza Hotel. **Gene Taylor**, vice president and general manager of WLS-Chicago, had been elected to a one-year term on the Board of Education of School District 125, in Lake County.

VITAL STATISTICS: Vocalist **Ruth Wright**, who once traveled coast to coast with the big name bands, has retired after 17 years with Avco Brown casting. **Bob Duckman**, former program director, sports director, and general manager of WMUC at the University of Maryland, now hosts regular WASH-Washington pop music program on weekends and is a news station during the week. **Mike Scott**, a ten-year broadcasting veteran, has been appointed program director of WJLB-Detroit.

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Who doesn't know of the great spoofs that the *Harvard Lampoon* has done on the sacred cows of the publishing world: *Life*, *Time*, *Playboy*, etc. Well, now this famed college organization has set out after tougher game: today's music and artists. They've captured it and pinned it to their trophy wall. It's dynamite. BN 26462

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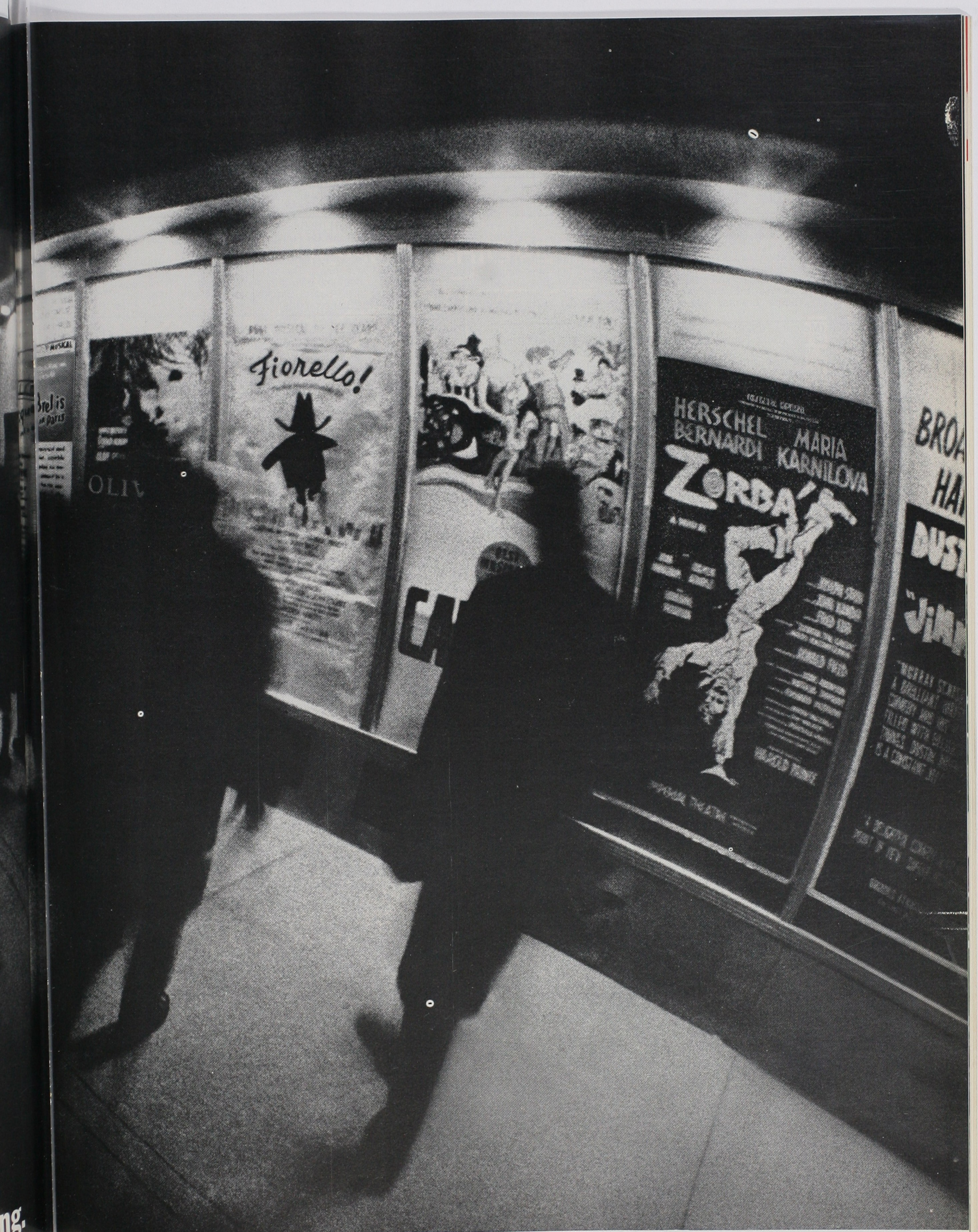
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Picks of the Week

THE TEMPTATIONS (Gordy 7086)

Don't Let The Joneses Get You Down (4:15) (Jobete, BMI — Whitfield, Strong)

Floating off the "Runaway Child" and back onto "Cloud Nine," the Temps sail into a milder but just as vibrant social comment on their new single. Team vocals and yet another splendid production job make this an instant action outing across the rock and blues boards. Flip: "Since I've Lost You" (2:41) (Same credits) Old-fashioned soul ballad with added appeal.

JERRY BUTLER (Mercury 72929)

Moody Woman (2:13) (Gold Forever/Parabut, BMI — Gamble, Bell, Butler)

Picking up the tempo, Jerry Butler puts added rhythm power behind his brilliant vocal on the new single. Following "Only the Strong Survive," his biggest seller in the past year, the 'Iceman' turns up the heat on a solid pop/r&b breakthrough. Flip: "Go Away-Find Yourself" (2:52) (World War III/Parabut, BMI — Gamble, Bell, Butler)

TOM JONES (Parrot 40038)

Love Me Tonight (3:15) (Duchess, BMI — Pilat, Panzeri, Mason)

First hard side from Tom Jones since "Delilah," and a track with the same author's touch to give Jones an even more solid teen market power. It's been uphill since "Delilah," and this side should give the artist yet another plateau toward matching his current LP boom. Flip: "Hide & Seek" (2:15) (Leeds, ASCAP — Mills, Harris)

BOB DYLAN (Columbia 44826)

I Threw It All Away (2:23) (Big Sky, ASCAP — Dylan)

From his "Nashville Skyline" album, Bob Dylan's new single marks the first 45 from him in several years. Unlike his earlier sides, this ballad is actually a love song bristling with tenderness of a masculine sort. The new Dylan remains Dylan — a powerhouse seller and seminal force. Flip: "Drifter's Escape" (2:50) (Dwarf, ASCAP — Dylan)

HERB ALPERT (A&M 1065)

Without Her (3:20) (Rock, BMI — Nilsson)

A series of noisemakers has finally brought attention to the Harry Nilsson catalog, the latest being Herb Alpert's vocal performance of the oft-tried "Without Her/Him." Though removed in time, this is theoretically a follow-up in feeling and impact to "This Guy's in Love with You." Brilliant side far across the board acceptance. Flip: No info supplied.

JAMES BROWN BAND (King 6240)

The Popcorn (2:55) (Golo, BMI — Brown)

Making more frequent appearances as the director of his group on instrumental singles, James Brown has come up with a solid winner on this new side. The new dance titles "The Popcorn" and gives it a ready-made discotheque market to open exposure channels. Sales should put the side on the charts. Flip: No info supplied.

YOUNG — HOLT UNLIMITED (Brunswick 755410)

Just A Melody (2:15) (Dakar/BRC, BMI — Davis, Record)

The rhythmic and melodic charm of "Soulful Strut" shines through this new Young-Holt side in a soft-losing blues dance outing with the extra appeal of an easy listening jazz track. Tune has across-the-board prospects to attract powerful sales showings and an aural enchantment to keep it climbing. Flip: "Young & Holtful" (2:48) (Yo Ho, BMI — Chaney, Holt)

SAMMY DAVIS, JR. (Reprise 0827)

I Have But One Life to Live (2:38) (Four Star, BMI — Monda, Burns)

His message remains similar to the philosophy of "I Gotta Be Me," but Sammy Davis' new outing triples the musical impact for super-charged top forty impetus. The new side comes on from the start and maintains its drive throughout in a careful balance of beat and lyric importance. Happening side. Flip: "The Goin's Great" (2:25) (Tod, ASCAP — Cahn, Applebaum)

JAY & THE AMERICANS (United Artists 50535)

Hushabye (2:57) (Brittany, BMI — Pomus, Shuman)

Two oldies have already placed Jay & the Americans high on the new sales lists, and this third maintains the group's hit momentum. Splendid ballad material is revived with the power of the lead vocal sound that has been closely associated with Jay & the Americans. Back in their own bag and sporting a winner. Flip info not supplied.

PAUL ANKA (RCA 0164)

Sincerely (2:44) (Arc, BMI — Fiaue, Freed)

Since "Sincerely" scored as a pop/rock hit the song has been a strong selection for easy listening artists, but Paul Anka returns the tune to its original styling with his new single. Blending the old-fashioned drumming and vocal styles with an MOR orchestration, the song is tailored to current multi-market tastes. Flip: "Next Year" (3:10) (Spanka, BMI — Anka, Gosh)

THE INTRUDERS (Gamble 231)

Lollipop (I Like You) (2:25) (Gil/Shifting Flowers, BMI — Morgan, West, Swanson, Green)

No relation to the rock oldie "Lollipop," this new track from the Intruders sets the act in a somewhat new light. The team's "Cowboys to Girls" vocal power remains intact, but the instrumental end smooths in a flourish which should kick things off with blues and teen programmers. Strong best seller entry. Flip info not included.

KING CURTIS & THE KINGPINS (Atco 6680)

Instant Groove (2:22) (Kilynn, BMI — Ousley)

Into his own stuff again and looking like his biggest since "Memphis Soul Stew," King Curtis tears it up on his latest. The man's mighty sax sound is powered by a heavy instrumental back up that makes "Instant Groove" a potent dance and/or listen side. Dynamite deck. Flip: "Sweet Inspiration" (2:51) (Press, BMI — Pennington, Oldham)

THE MASQUERADERS (AGP 114)

The Grass Was Green (2:40) (Earl Barton, BMI — Thompson)

Most unusual side for this blues group, "The Grass Was Green" could easily become the side that breaks the Masqueraders into the best seller ranks with equal power on teen and blues charts. Story-song material and a flashing vocal performance make this a powerhouse outing. Flip: "Say It" (3:29) (Press, BMI — Jones, Thomas, Wrightsil, Moore, Sanders)

Picks of the Week

LEE DORSEY (Amy 11055)

Everything I Do Gonh Be Funky (From Now On) (2:58) (Marsaint, BMI — Tous-saint)

When Lee Dorsey is right, the man is just unbeatable; and this new single catches him at a peak. The whole side comes across with his "Coal Mine" bottom and a doin'-my-own-thing lyric to touch off explosive reactions across the rock and blues board. Blockbuster in a soft tone. Flip: "There Should Be a Book" (2:18) (Same credits)

THE SWORDSMEN (RCA 9745)

That's When a Woman Needs a Man (2:40) (Ninandy, BMI — Franklin)

The "Oh My Soul" team is back with another helping of power. High-pressure vocals and a searing instrumental track unite forces to highlight a solid song with immediate impact for r&b and teen listeners. With their first-time-out foundation already set, the Swordsmen should break wide open with this one. Flip: "Grow on Love" (2:24) (Ninandy, BMI — Thompson, Anderson)

BOBBIE GENTRY (Capitol 2501)

Touch 'Em with Love (1:52) (Tree, BMI — Hurley, Wilkins)

Not quite the same Bobbie Gentry we've come to know, but an even more powerful girl on this outstanding side. Track is a personal-image song ala "Ode to Billie Joe," with instrumental and melodic flavor of "The Weight" and extra overall force. Plays up force where the recent Brook Benton version accented tenderness. Flip: "Casket Vignette" (2:33) (Larry Shayne, ASCAP — Gentry)

BARBARA ACKLIN (Brunswick 755412)

A Raggedy Ride (2:32) (Dakar/BRC, BMI — Record, Davis, Acklin)

Barbara Acklin has more roots blues in her newest side than she has been using up to now. Another splendid vocal performance from the artist is assisted this time with a pungent instrumental line that should spark activity on the r&b front. Flip: "Seven Days of Night" (2:37) (Dakar/BRC, BMI — Record, Davis)

DAVE CLARK FIVE (Epic 10474)

Paradise (Is Half as Nice) (3:00) (Cyril Shane, ASCAP — Battisti, Fishman)

Coming on with his first single in eight months, Dave Clark appears with an Americanized cover of the recent British breakout by the Amen Corner. Where the heavier original overlooked a good deal of the song's top forty potential here, the DCV emphasizes this aspect to turn up a winner. Flip: "34-06" (2:08) (Big Five, BMI — Clark, Smith)

THE DILLARDS (Elektra 45661)

Listen to the Sound (2:36) (Nipper, ASCAP — Jayne, Pedersen)

A superb team, the Dillards stirred FM and a bit of top forty play with their last single, and come on considerably stronger with this multi-market venture which should find exposure easy to come by in top forty MOR and underground circuits. Excellent track and vocals make this a sparkling heavyweight come. Flip: "The Biggest Whatever" (2:15) (Nipper/Yum Yum, ASCAP — Dillard, Martin)

BETTY LAVETTE (Karen 1545)

Hey Love (3:10) (Jobete, BMI — Paul, Broadnax, Wonder)

Her unusual vocal sound makes Betty Lavette a performer who commands extra attention, and working that fascination with a solid song the artist has come up with a side that should place her in the breakout arena. Expect the r&b action to open top forty doors for "Hey Love" and this bright songstress. Flip: "A Little Help from My Friends" (3:06) (Maclen, BMI — Lennon, McCartney)

GLORIA WALKER & THE CHEVELLES (Flaming Arrow 37)

Walking With My New Love (2:55) (Cotillion/Flaming Arrow, BMI — Davis)

One hit and one noisemaker to her credit already, and Gloria Walker continues to develop. The new side is similar to her earlier releases, a semi-ta track, but has an instrumental polish that gives "Walking" an extra momentum to carry it into the best seller lists. Flip: "You Hit The Spot Baby" (3:01) (Cotillion/Flaming Arrow, BMI — Davis, Gilmer, McCants) Livelier and like to add flip side exposure to this issue.

ROGER WILLIAMS (Kapp 2007)

Galveston (2:12) (Ja-Ma, ASCAP — Webb)

The unique Roger Williams touch is added to this instrumental reading the recent Glen Campbell hit to charge it with stronger-than-spin-off power. Puffed from his new LP as a result of radio response, this side should ca Roger Williams back into the MOR showcase. Flip: No info included.

ROY CLARK (Dot 17246)

Yesterday, When I Was Young (2:15) (TRO-Dartmouth, ASCAP — Kretzrn Aznavour)

Intriguing material gives Roy Clark an excellent chance to turn from country/pop to straight legitimate in his audience appeal. A bit of the flavor that has created an aura for artists like Aznavour and McKu pervades this poetic track creating a magnetism for MOR and like youth exposure. Flip: "Just Another Man" (2:20) (Nashville, BMI — Allist Campbell)

PEOPLE (Capitol 2499)

Ulla (2:45) (Beechwood, BMI — Fridkin, Levin)

Sounds like the People have come up with the side to match the "I Love You" showing of last year. Team's straight-out-rock work is the rhythm end on fire, and the vocal accelerates the drive to establish a grand teen reception for this dance outing. Dynamite single with he prospects. Flip: "Turnin' Me In" (2:56) (Fling/Helios, BMI — Le bert, English)

Newcomer Picks

JAMES ROYAL (Columbia 44813)

House of Jack (2:34) (Al Gallico, BMI — Mansfield, Murphy)

Halfway between the sounds of "I Can't Quit Her" and "You've Made Me Very Happy" this booming side comes on with a heavy vocal and strong rhythmic base to prime it for top forty action. The right combination of song and production should ignite this outing. Flip: "Which Way to Nowh" (2:55) (Johnny Rivers, BMI — Webb)

"GREEN DOOR"

HONOR BRIGADE #1



THE JERMS



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for Pro-Sound Productions, Inc.

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Newcomer Picks

THE JONESES (MGM 14055)

Baby (2:18) (Leeds, ASCAP — Day, Dischel)

Clean-cut rock, few gimmicks and no nonsense, just a fine teen side right in line with the worry-free summer sound. The Joneses offer a side that hits with dance impact and carries a good love lyric to break the single with top forty programmers and rock fans in the mood for no frills fun. Flip: "Washington Square" (2:05) Same credits.

KOFFIE & JAMES (Philips 40611)

Different Shades (3:47) (Machiavelli, BMI — Toops)

Delfonics mood in the material and a message along the lines of "Story-book Children" gives this hazy ballad a punch for blues and rock programming. Side should receive heavy attention, with FM emphasis, to start a solid sales run. Flip: "You're My Everything" (Jobete, BMI — Holland, Dozier) Well handled oldie.

Choice Programming

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

CONNIE FRANCIS (MGM 14058)

Gone Like the Wind (3:05) (Shelby Singleton, BMI — Smith, Lewis) Fine message side with a more delicate vocal than is usual for Connie Francis. The new sound should have this artist back on the MOR playlists in strength. Flip info not included.

BURT BACHARACH (A&M 1064)

I'll Never Fall in Love Again (3:13) (Blue Seas/Jac/E. H. Morris, ASCAP — Bacharach, David) One of the delightful songs from "Promises, Promises" is given a splendid reading on this instrumental-with-chorus track. MOR & easy listening standout. Flip: "Pacific Coast Highway" (3:15) (Blue Seas, ASCAP — Bacharach)

TRINI LOPEZ (Reprise 0825)

Don't Let the Sun Catch You Cryin' (3:10) (Pacemaker, BMI — Marsden) Regaining a good deal of his old fire through Lopez-izing an oldie, Trini comes back with another, this time from the Gerry & the Pacemakers' nie. Well done and likely to jump from MOR into the teen running. Flip: "My Baby Loves Sad Songs" (3:40) (Screen Gems/Columbia, BMI — Boyce, Hart)

MIKE DOUGLAS (Decca 732495)

The Day After Forever (2:41) (Shelby Singleton, BMI — Peters) TV personality Mike Douglas is strikingly presented on this easy listening ballad. He came from left field with a sentimental ballad before and could break into the younger market again with this sparkler. Flip: "Someday You'll Be Sorry" (2:17) (Famous, ASCAP — Livingston, Evans)

THE OSMOND BROTHERS (Barnaby 2005)

Taking a Chance on Love (2:40) (Miller, ASCAP — Latouche, Fetter, Duke) Easy-going intro breaks into a heightened power on this pop redating of the standard with a blending of the Beatles' "Love is All You Need." Brightly presented and a strong prospect. Flip: "Groove with What You Got" (2:22) (Novalene, BMI — Vegas, Burns)

JENNIFER LAMBERT (Decca 732494)

Someday When You're a Mother (3:22) (Saturday/Champion, BMI — Lambert) Interesting material in a semi-sentimental vein, but with a story that could click on the teen level as well as the MOR/easy-listening circuit. Flip: "Without Your Sweet Love" (3:15) (Valel/Champion, BMI — Lambert)

CY COLEMAN (World Pacific 77916)

Playboys Theme (2:49) (E.H. Morris, ASCAP — Leigh, Coleman) Pretty jazz motif that opens and closes the tv "Playboys' Penthouse." Attractive side for soft spinning and jukebox programming. Attachment to the show could spark a sales break. Flip info not included.

ASTRUD GILBERTO (Verve 10638)

I Haven't Got Anything Better to Do (2:55) (Miller, ASCAP — Vance, Pockriss) After a long while in the straight-faced samba bag, Astrud Gilberto becomes a bit of a dramatic romance stylist on this change-of-pace side. Very fine performance of standout ballad material. Flip: "The Sea is My Soul" (3:27) (Rodra, BMI — Caymmi, Moita, Udell)

THE BYRDS (Columbia 44868)

Lay Lady Lay (3:15) (Big Sky, ASCAP — Dylan) Paralleling Bob Dylan, the Byrds return to their hit roots in a manner divorced from their most recent stylings. Latest goes into the Dylan songbook as did their first tracks, taking a new song and knocking it out for solid teen & FM response. Flip: "Old Blue" (3:21) (McHilby/Blackwood, BMI — Arr/Adpt: McGuinn)

DEREK LAWRENCE STATEMENT (Bell 789)

I Am the Preacher (4:10) (Maribus, BMI — Cooke, Greenaway) Unusual side from the producer of Deep Purple. This effort combines a bit of Gospel with some solid progressive blues to establish underground rapport. Could cook its way into top forty channels. Flip: "In Our Own Sweet Time" (3:51) (Screen Gems/Columbia, BMI — Corlett, Lawrence, Wilson)

HERMAN'S HERMITS (MGM 14060)

My Sentimental Friend (3:20) (Peer Int'l, BMI — Stephens, Carter) Soft Hermit's offering which has the cute turn-of-phrase delivery and vocal strength that the group has thrived with. Bright instrumental additives could be the plus that returns the act to best seller status. Flip: "My Lady" (2:48) (Noma/Inquiry/Hi-Count, BMI — Noone, Most)

SMALL FACES (Immediate 5014)

Wham Bam Thank You Mam (3:19) (Nice Songs, BMI — Marriott, Lane) Stark English blues-rock in the FM manner brings the Small Faces on strong with a belting track that could break from underground to top forty. Flip: "Afterglow of Your Love" (3:25) Same credits. Slower, more easily understandable and possibly the side to watch.

ALBERT KING (Stax 0034)

Drowning on Dry Land (3:54) (East/Memphis, BMI — Gregory, Jones) Smoke-filled atmosphere blues gives this Albert King side a heavy flavor bound to score with FM and r&b programmers. Could happen while promoting the "Years Gone By" LP. Flip info not supplied.

ISLEY BROTHERS (Tamla 54182)

Take Some Time Out for Love (2:26) (Jobete, BMI — Gordy, Kemp) Rousing catalog side that comes on the heels of the Isley's T-Neck hit. Track's dance appeal and timing could start it up the top forty/r&b lists. Flip: "Just Ain't Enough Love" (2:17) (Jobete, BMI — Holland, Dozier, Holland)

CALVIN ARNOLD (Venture 634)

Just a Matter of Time (3:01) (Interior, BMI — Arnold) Hard-hitting rhythm line and a fine-funk ballad give Calvin Arnold another solid shot at gaining chart action from r&b markets across the country. Flip: "You Got to Live for Yourself" (2:47) Same credits.

THE FIVE AMERICANS (Abnak 137)

Ignert Woman (4:12) (Jetstar, BMI — Rabon, Rambo, Grant, Wright, Goldsmith) Heavy rock track from the Five Americans could well put them back in the national picture. Side has vigorous beat effectiveness for teen play. Flip: "Scrooge" (Jetstar, BMI — Rabon, Durrill, Ezell)

Choice Programming

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

STEVE GREENBERG (Trip 3000)

Big Bruce (3:10) (Fred Rose, BMI — Dean, Vickery) Comic take off on the "Big Bad John" and "Sixteen Tons" folk song offers a 'fairy' tale that could become a word-of-mouth smash. Weird novelty side artfully done. Flip: "Run to You" (2:05) (Elkee, BMI — Trezgar) Trip Records distributed thru Cotillion.

SHEL SILVERSTEIN (RCA 0158)

Boy Named Sue (3:53) (Snake Eye, BMI — Silverstein) Though better known as a cartoonist, Shel Silverstein has been recording generally humorous songs from his own imagination for several years. Now, his first RCA side presents a poignant story in SS's bar-room Rod McKuen-ish vocal manner.

HOYT AXTON (Columbia 44850)

It's All Right Now (2:30) (Screen Gems/Columbia, BMI — Axton) Pulled from the "My Griffin is Gone" LP, this pretty ballad is likely to create interest in the artist and his work. Sparkling FM material and a good AM choice. Flip: "Way Before the Time of Towns" (3:06) (Same credits)

WILBUR WALTON & THE JAMES GANG (1-2-3 1712)

Bed of Roses (2:06) (Low-Sal, BMI — Buie, Cobb, Adkins) Not quite the kind of song you might expect from the Classics IV writing team, this track is a heavy rock-blues side with solid AM/FM potential. Flip: "Delicate Women" (2:19) (Low-Sal, BMI — Walton, Jr, Buie)

JIMMY RADCLIFFE (RCA 0138)

Funky Bottom Congregation (2:56) (Roosevelt, BMI — Kaye) Middling-slow rhythm side with a dynamite vocal and cute lyrics which could drum up a powerful sales reception given enough exposure. Rock and blues stations should listen to this one with a little extra care. Flip: "Lay a Little Lovin' on Me" (2:50) (Lis-Cris, BMI — Scott, Radcliffe)

THE FUN & GAMES (Uni 55128)

We (2:27) (Teeny Bopper, ASCAP — Zekley, Bottler) Sparkling little ballad side is turned into a crystal outing by a tender pop performance from the Fun & Games. Side could gain momentum through teen and young adult channels. Flip: "Gotta Say Goodbye" (2:02) (Same credits)

BAMBI McCORMICK (Metromedia 123)

Come Back & Skale Me (2:40) (April, ASCAP — Young) Nifty cover of the Clodagh Rodgers overseas hit. The tune could make some noise, but it's going to be a work side considering the original's edge. Flip: "Why Can't I Walk Away" (2:59) (Valando/HLG, ASCAP — Hugo & Luigi, Weiss) Delicate ballad side that could snatch the spotlight on easy listening stations.

THE PEARL MIXED COMPANY (Pearlstone 111)

Have You Had Any Lately (2:54) (Frepea/Richspoon, BMI — Woods, Johnson) Fine instrumental side with a bright mixture of brass and guitar work and plenty of dance impact. Could open its guns r&b and break for a teen sales showing. Flip: vocal version (2:44) Same credits.

KIM MELVIN (Hi 2160)

Do in' the Popcorn (2:42) (Jec, BMI — Melvin) New dance sparked by James Brown's instrumental picks up added fuel from this cooking vocal side. Hearty effort with blues market prospects. Flip: "Keep the Faith" (2:16) Same credits.

THE CATS (Sire 4109)

Lea (3:08) (Bleu Disque, ASCAP — Muhren) Particularly fine ballad in the contemporary English manner, a bit of BeeGees' influence and superb vocal power to add an individualism all this group's own. Exposure could make this side a runaway. Flip: "I Gotta Know What's Going On" (2:35) (Bleu Disque, ASCAP — Veerman)

EARL GRANT (Decca 732499)

The Importance of the Rose (2:4) (ASA, ASCAP — McKuen, Becau, Amade) Several versions compete when this tv special theme first came out; now Earl Grant has a clear line and splendid performance to give it an excellent shot at picking up easy listening picks. Flip: "I Wonder" (2:57) (Leeds, ASCAP — Grant, Levean)

DIZZY GILLESPIE (Solid State 25)

Aquarius/Let the Sunshine In (2:3) (United Artists, ASCAP — Ray, Ragni, MacDermot) Highly attractive instrumental performance of Fifth Dimension's medley that opens the "Hair" growth on the single side. Superb for MOR and easy-listening with jazz spotlights. Flip: "Gambler's People Play" (2:58) (Lowery, BMI — South)

FRANKIE AVALON (Reprise 0826)

For Your Love (2:21) (Beechwood, BMI — Townsend) Once a strong blues/pop side, "For Your Love" softened to meet teen/MOR qualifications. Should attract enough attention to make a run for the money. Flip: "Why Don't They Understand" (3:0) (Hollis, BMI — Henderson, Fishm)

THE ELECTRIC JUNKYARD (E 0159)

Oliver (2:30) (TRO-Hollis, BMI) Latin instrumental touches a humorous blues treatment of movie title theme turns "Oliver" a cooking r&b and teen top forty spect. Could come out of left field. Flip: "Old Turkey Buzzard" (2:0) (Colgems, ASCAP — Jones, Doug)

LEE MORGAN (Blue Note 1947)

Sweet Honey Bee (3:05) (Gailan, BMI — Pearson) From his latest this bright Lee Morgan instrumental side has a tasty tang to spark r&b response. Could spread from there to make inroads on sales lists. Flip: "Chico" (3:15) (Unart, BMI — Morgan)

PAUL WINTER (A&M 1058)

Both Sides Now (3:05) (Siquomb, — Mitchell) Delightful blending classical and jazz lines gives chamber-pop side a pleasant taste. MOR, easy listen and even rock attes. The exposure might create positive results. Flip: "The Little T of the Caipira" (2:32) (G. Ricc, BMI — Villa Lobos)

THE HUBBELS (Audio Fidelity 15)

Hippy Dippy Funky Monkey Do (3:03) (Hubbel, BMI — Hubbel) A little sitar, a bit of bubble gum, a helping of r&b, and material like Judy Collins' "Lovin' Loser" marks the entrance of the Hubbels. Could tickle teeniepers. Flip: "City Woman" (2:30) Same credits.

THE MAJIC STRAY (Try! 630)

Give Me Your Love (2:40) (Luri, ASCAP — D'Andrea, Elling) Easy listening rock effort that makes up in energy and impact what it might lack in polish. Could drive its way into formats and discotheque circuit. Flip: "I'm Into Something Good" (Screen Gems/Columbia, BMI — fin, King)

SOUL SOUP (Kama Sutra 262)

Love Makes All the Difference (1:5) (World) (2:49) (Screen Gems/Columbia, BMI — Linzer, Randell) Delectable rock side with a medium-drive and some standout vocal tempo top forty play. Could click. Flip: "Everybody Listen" (2:59) (Kama-Rippa, ASCAP — Petach)

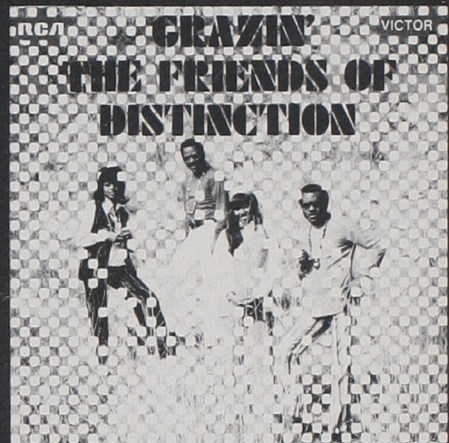
BLUES CRUSADERS (Show Tow)

Willie Jones (2:32) (Oten, B. Baugh) If "Cloud Nine" touched nerve, this statement blues side is jangling. Powerful material lyrics; pungent rhythm and a vocal to make the point. Flip: N provided.



(NEW YORK CITY; MAY 2, 1969) Jim Brown introduces The Friends of Distinction to the press. Exciting new group promotes hit single, "Grazing in the Grass" # 74-0107 from their first album, "Grazin'" LSP-4149.

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