



## Choice Programming

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**JIM MANN** (Monument 1175)  
**Apology At Bedtime** (4:00) (Song-Smiths, ASCAP — Gleason, Miller, Larned) Yet one more narrative answer from the parent-generation to their teen (or in this case even younger) protagonists. Flip: None.

**SNAPPERS** (Imperial 66422)  
**Mirror Man** (2:45) (Claridge, ASCAP) — Griffiths, Caudill) Tied into a new camera promotion, this teen act is likely to attract the kind of attention needed to blaze a path into the top forty market. Flip: "Call Me Back To Denver" (3:05) (Same credits) Deserves equal or better consideration.

**DAVID MORRIS** (Radnor 305)  
**I'd Rather Switch Than Fight** (2:32) (Radnor, ASCAP — Chenault) Mediumfast blues side with a title that grabs interest and could lead to enough attention to break the side on the R&B scene. Flip: "Stoned On Love" (2:40) (Same credits)

**125th ST. CANDY STORE** (Uptite 0020)  
**More Today Than Yesterday** (2:48) (Spiral, BMI — Upton) The Spiral Starecase's hit of several months back is restored with an accent on gaining the R&B market for a springboard this time out. Might just happen all over. Flip: No info included.

**BLUE MAGIC** (Liberty 56146)  
**One, Two, Three** (2:29) (Champion/Double Diamond, Madara, White, Borisoff) Caroming off the oldie original with a bold instrumental drive, the Blue Magic stir up the action along the West Coast to start this hit sound moving eastward. Flip: "Can I Say I Love You" (3:08) (MCA, ASCAP — Vergilio)

**THE TORRESDALE JUNCTION** (Radnor 308)  
**I Love It** (2:13) (Radnor, ASCAP — Sears) Cute sounding female group has material that could appeal to the teen and pre-teen markets with enough attraction to become a comer of note. Flip: "Boy Oh Boy" (1:58) (Same credits)

**THE NEW TRADITION** (United Artists 50608)  
**I'm Happy Again** (2:23) (Hi-Life/United Artists, ASCAP — Gauberto, Rossi, Jr.) Softly styled teen/MOR tempter. Side has a prettiness that could put it across strongly enough to build a sales action. Flip: "Streets In The City" (2:31) (Same pubs, ASCAP — Mathews, Miles)

**BAT McGRATH & DON POTTER** (Epic 10562)  
**Mr. Cadillac** (2:10) (Roosevelt/Rohaba, BMI — Potter, McGrath) Material that has roots in Dylan's earlier works, and a fine set of vocals could stir country-pop teen activity. Left-field shot. Flip: "Walking Bird" (2:30) (Same credits)

**BAMBI McCORMICK** (Metromedia 157)  
**Married To A Memory** (3:17) (United Artists, ASCAP — Harvey) Fine soft side with a touch of the "Honey" country feel in the lyric and melody. Side is a strong sleeper for MOR consideration. Flip: "Never's Not So Long" (2:40) (E.H. Morris, ASCAP — Batchelor, Friberg)

**POOKAH** (United Artists 50604)  
**Blue & Peaceful** (3:18) (Engagement/Unart, BMI — Ippolito, Cupo, Renalleta) De-electrified "Crystal Blue Persuasion" offshoot with the same teen and young adult power. Interesting venture that could happen. Flip: "Merlin's Party" (3:20) (Same credits)

**EDDIE, DENNIS & MIKE** (Decca 732594)  
**Now You Know Why I Love Her** (2:37) (First Love, BMI — Hunter, Barkan) Smooth vocals and a gently drifting ballad song combine to make this a pleasant side with teen and MOR appeal. Flip: "221 East Maple" (MacFaye, BMI — Levenson)

**HIM, HE & ME** (Metromedia 155)  
**Carousels (Calliopes, Kaleidoscopes & Clowns)** (Chappell, ASCAP — Sanders) Pretty continental ballad gone All-American with a lightly lilting treatment that should sparkle well on easy listening/MOR playlists. Flip: "Flowers Never Bend With The Rainfall" (2:39) (Charing Cross, BMI — Simon)

**DAMITA JO** (Ranwood 857)  
**Ain't Misbehavin'** (3:08) (Mills, ASCAP — Razaf) Contemporary-fied standard features a solid rhythm section, blues femme chorus and arrangements aimed at adding teens to blues/MOR audiences favoring the side. Flip: "Lonely Teardrops" (2:50) (Pearl, BMI — Gordy, Jr.; Gordy, Carlo)

**SUE & SUNNY** (Epic 10545)  
**Let Us Break Bread Together** (3:05) (Jenny, ASCAP — Scott) Pretty song is rendered even more powerful by a stunning vocal and exciting arrangement that should earn a slot in the playlists at adult and MOR locations. Flip: "Stop Messing Around With My Heart" (3:40) (Blackwood, BMI — Glover, Hawkins, Weetman)

**SAMSON & DELILAH** (Black Prince 315)  
**There's A D.J. In Your Town** (2:19) (Shelby Singleton, BMI — Mitchell) Strong blues item with a beat and lyric that could make it a theme song intro for blues and rock shows. Could click. Flip: No info supplied.

**REGGIE MILNER** (Volt 4028)  
**Habit Forming Love** (2:10) (McLaughlin, BMI — Milner) Brightly moving blues-rock love song with a curiosity arousing lyric that could add impact to its rhythm sales drive. Flip: No info included.

**WAYNE BOYKIN** (Atlantic 2670)  
**Heart of a Poor Man** (2:53) (Cotillion, BMI — Mac, Tony) The instrumental track does some fine things for this vocal side, giving the whole effort a potent blues and rock sound. Flip: "Make Me Yours" (3:42) (Money, BMI — Swann)

**FAMILY DOGG** (Bell 848)  
**Arizona** (2:40) (Kangaroo, BMI — Young) Bucking the lead enjoyed by Mark Lindsay, the Family Dogg is likely to find it tough going with their own version of "Arizona." Interesting teen material. Flip: "The House in the Heather" (2:18) (Sam, BMI — Hammond, Hazlewood, Mast)

**PLEASURE** (Tower 506)  
**Poor Old Organ Grinder** (3:30) (Irving, BMI — Almer) Mental wipe-out antics advance the notion of the Beatles' "Mr. Kite" with an out-of-left-field pop approach. Flip: "Don't Take The Night Away" (2:51) (Elder, BMI — Elder)

**JOHNNY K. WILEY** (Epic 10544)  
**I Love You So Much** (2:49) (Wonder/Ashna, BMI — Wiley, Agee) Something of a new Tom Jones, judging from his vocal sound and flair, Johnny Wiley is likely to create considerable attention pop and MOR with this introduction. Flip: "Going Back To Memphis" (2:13) (Belardo, BMI — Wiley)

**PEARLS BEFORE SWINE** (Reprise 0873)  
**These Things Too** (3:24) (House of Mysteries, BMI — Rapp) Looking to spread their reputation to the non-FM crew, Pearls Before Swine have a gem from their LP. The punch-line build-up could do the trick. Flip: "If You Don't Want To" (3:20) (Same credits)

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**JOHNNY SOUL** (SSS Int'l 785)  
**Lonely Man** (3:28) (Sumpter, BMI — Tooks) Likely to become the 1970 version of Otis Redding reincarnate, Johnny Soul lays into this plush and pounding R&B side. Flip: No info included.

**THE MOD SQUAD** (Tangerine 1004)  
**Charge** (2:48) (John Cote, BMI — Terrell) Rousing R&B new dance instrumental with the Motown-underground feel to put it across for top forty audiences as well. Could become this year's "Tighten Up." Flip: "Mod Squad You All" (2:13) (Soft Landing, BMI — Mod Squad)

**EDDIE JASON** (Mercury 72971)  
**Baby I Could Be So Good At Lovin' You** (2:50) (Hastings, BMI — Clifford) Soft side with material from the author of "Echo Park" comes on with an attraction that could put it high on the playlists of top forty and MOR stations. Flip: "Run To Him" (1:59) (Screen Gems/Columbia, BMI — Keller, Goffin)

**EDIE WALKER** (Rising Sons 719)  
**Living On A Prayer, A Hope & A Hand-Me-Down** (2:33) (Tree, BMI — Hurley, Wilkins) Tune with a "Love Of The Common People" styling makes for nice MOR spotlighting. Flip: "A Stop Along The Way" (2:51) (Ensign, BMI — Anisfield, Millrose)

**MICKEY O'BRYAN** (Ivanhoe 102)  
**Hey** (2:24) (Ogomodode, BMI — O'Bryan) Afro-jazz track with a bit of easy-moving islander technique to set it apart. Combined impact for blues and MOR markets. Flip: "The Dove" (2:44) (Same credits)

**JAMES ROSWELL** (Monument 1160)  
**The Moment is You** (2:48) (Music City, ASCAP — Pike, Mareno) Solid vocal appeal and a bright bit of material couples blues and adult listening charm for a broadly based ballad outing. Flip: No info included.

**BILLY KEENE** (Dottie 1134)  
**Somebody Please** (2:27) (Hot Shot, BMI — Davis, Irvin) Standout performance puts an extra edge on some good material for establishing Billy Keene with R&B listeners. Flip: "Losers Win Sometimes" (2:00) (Screen Gems, BMI — J&J Akens)

**THE VISITORS** (Tangerine 1003)  
**My Love is Ready & Waiting** (3:05) (Delanier/Soft Landing, BMI — Smith, Visitors) Easy drifting blues outing with some interesting instrumental work and a very fine lead vocal job. Flip: "What About Me" (2:47) (Same credits)

**DEWEY MARTIN** (Uni 55178)  
**Jambalaya** (2:27) (Fred Rose, BMI — Williams) Hank Williams' country and pop standard is given a soulful revamping that could bring it home once more with teen and blues fans. Flip: "Ala-Bam" (2:39) (Cavalcade/Dew-Mar, ASCAP — Martin)

**DARRELL BANKS** (Volt 4026)  
**Beautiful Feeling** (3:16) (Groovesville, BMI — Bridges, Knight, Eaton) Another intriguing Memphis production behind this vocal showcase could put Darrell Banks solidly in the blues market running. Flip: "No One Blinder" (2:52) (Groovesville, BMI — Davis, Ross)

**SIX PAK** (Gordo 701)  
**Tombstone Shadow** (2:38) (Jondo, BMI — Fogerty) From the Creedence Clearwater composer comes a fur side served up in a highly imitative manner to garner top forty interest. Flip: "Vuela Vuela Palomita" (2:30) (No credits) Gordo, c/o Gordo Enterprises, Los Angeles.

**DAVEY PAYNE** (Uni 55183)  
**Bad Girls** (2:50) (Kenwood, BMI — Sutton) Sprightly Canadian import with plenty of dance appeal for top listeners and an attractive surface add a taste of MOR mention. Flip: "Why Can't I Be Your Man" (3:00) (Kenwood, BMI — Pain, Taylor, Stanton, Swan, Lynch)

**SISTERS LOVE** (A&M 1145)  
**Forget It, I've Got It** (2:58) (Irvin, BMI — Wright, Miller) Textured, tender "Don't Fight It," but with less the Wilson Pickett mannerism, a variation on the theme could score dance fan and R&B exposure. Flip: "Eye to Eye" (3:22) (Savoy, BMI — Smith)

**GLORIA BOUSCHELL** (Mercury 73000)  
**Hold On** (2:35) (Camad/Cacha, BMI — Mayfield) Good material raised by a keen-edged vocal. In this strong artist, Side is a good one to capture exposure throughout R&B marketplace. Flip: "Find Your Another Man" (1:56) (Cachand, BMI — Chim, Dixon)

**THE FIVE SMOOTH STONES** (Capitol 8006)  
**I Will Never Love Another** (2:30) (Karlin, ASCAP — Kavelin) Very harmonious from the quintet make a side a showcase with especially strong potential for blues breakaways. Flip: "Love Unto Me" (2:11) (Same credits)

**TOP SHELF** (Lo Lo 2304)  
**No Second Thoughts** (2:53) (M.R. BMI — Saunders) An exciting tempo showing, this up-tempo workout gives the Top Shelf a bright R&B play sales outlook. Flip: No info included. Lo Lo is distributed through Capitol Records.

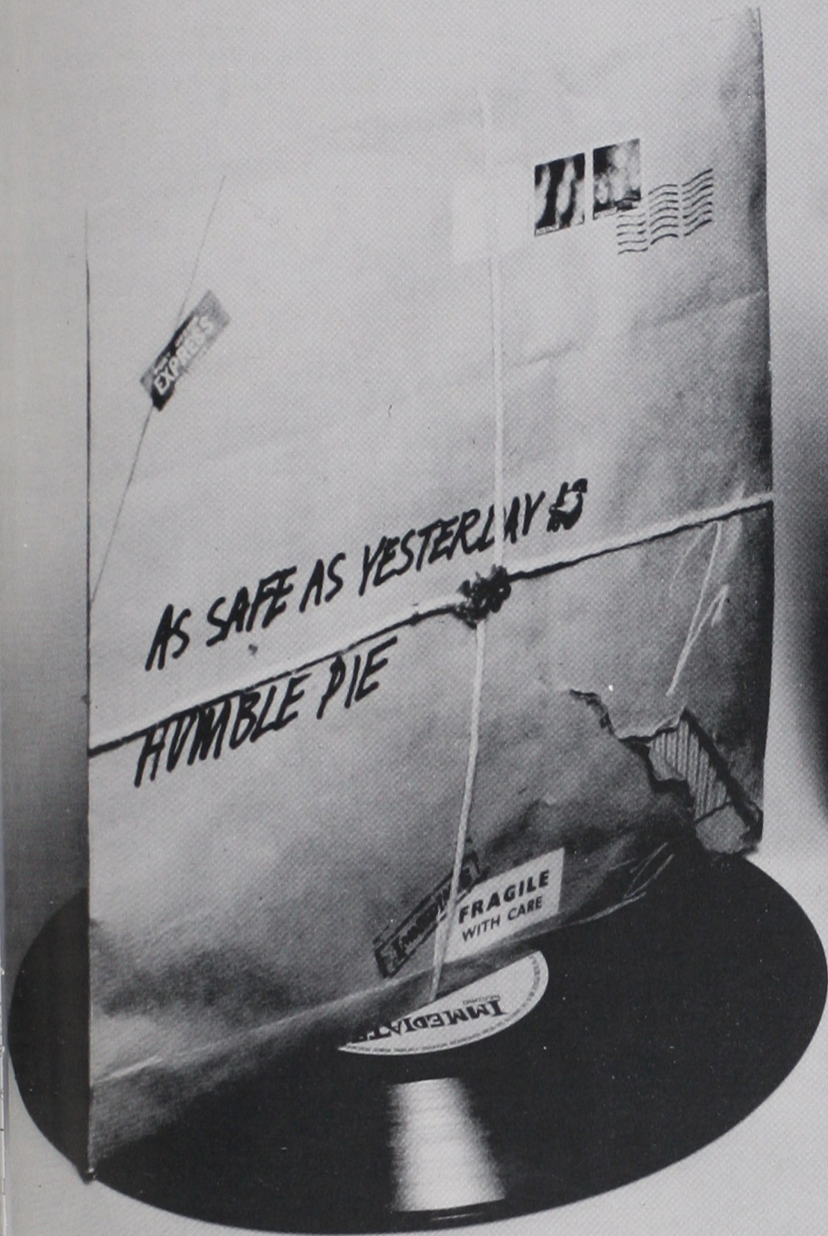
**JOHNNY ROBINSON** (Epic 10557)  
**Don't Take It So Hard** (3:07) (Will Bill Olszewski, BMI — Robinson) Having had some very strong singles before, Johnny Robinson's line offering comes as no surprise. Side searing blues ballad. Flip: "Footprints" (2:51) (Same credits)

**THE REAL THING** (Whiz 616)  
**Tears of Joy** (2:39) (Hot Shot, BMI — Sprague, Wally, Hasina, Kam) Fine track and vocal showing with very slow enticement that could excite action on teen and some MOR programs. AM/FM sleeper. Flip: "It's My Life" (3:09) (Hot Shot, BMI — Sprague, Wally, King)

**TRAVIS JUSTIS** (Epic 10558)  
**I Need Love** (2:41) (Nelchell, BMI — Williams) David Clayton-Thomas styling and vocal sound give Travis Justis a running start with this boxing teen side. Flip: "It's Gotta Be Real" (2:36) (Ensign, BMI — Ramic)

**THE CALLIOPE** (Shamley 44020)  
**Clear Mud** (2:45) (New High/Jet Cavalcade, ASCAP — Andron) Powerful opening should draw interest on FM channels, while the groove vocal could also entice top forty FM. Flip: "Wiser" (1:49) (Same credits) ASCAP — Andron)

# The two hit albums from England



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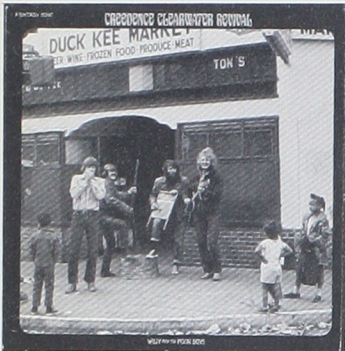
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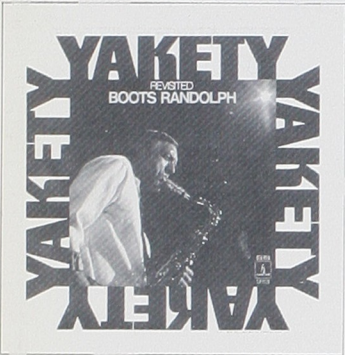
# CashBox Album Reviews

## Pop Picks



**WILLY AND THE POORBOYS** — Creedence Clearwater Revival — Fantasy 8397

The cover of this brand new Creedence LP just about tells the whole story. Perhaps more than any other group, Creedence is directly concerned with the simple lives of simple people, and their music, filled with basic energy and honest, intense passion, reflects their sensibilities. Containing both sides of their recent two-sided smash single, "Down On The Corner" and "Fortunate Son," a stunning version of the folk standards "Cotton Fields" and "The Midnight Special," and a pack of driving John Fogerty originals, this is the group's most powerful LP to date and will soon reach the heights of the chart.



**YAKETY REVISITED** — Boots Randolph — Monument SLP 18128

Popular saxophonist Boots Randolph should have no difficulty achieving sales success with his new LP. Such tracks as "Down Yonder," "The Battle Of New Orleans," "Wichita Lineman" and "Yesterday, When I Was Young," are bound to delight a host of listeners. Randolph has done nicely on the charts with his past sets, and there's no reason that he shouldn't continue the pattern with this package.



**CANNED HEAT COOK BOOK (THE BEST OF CANNED HEAT)** — LibertyLST 11000

A collection of powerhouse tracks from Canned Heat's great past LP's, this "Best Of . . ." set should become an FM favorite and do well on the charts. This is truly Canned Heat's best and vocals, especially on the group's two hit singles, "Going Up The Country" and "On The Road Again," are exceptional. Great performance all the way.



**LOVE, PEACE, AND HAPPINESS** — Chambers Brothers — Columbia KGP 20

A dynamite package from the Chambers Brothers! A stunning two-record which features a live recording of the group's show at Bill Graham's Fillmore East and a powerful studio presentation, this should be a winner for the driving rock group, famous for their combination of hard rock and R&B. Included is the Bee Gees classic "To Love Somebody," a standout in an outstanding set.



**GREATEST HITS**—Country Joe And The Fish—Vanguard VSD 6545

This fine set of tracks from Country Joe and the Fish's four successful LP's demonstrates what has kept them swimming strong long after the San Francisco acid-rock hype was over. Country Joe McDonald is clearly one of the brightest and most versatile songwriters in progressive rock, and on stunning poetic epics like "Who Am I," "Porpoise Mouth," and the classic "Not So Sweet Martha Lorraine," he reveals an overwhelming talent as composer and lyricist. Set should move well on the charts.

## Pop Best Bets



**JESUS IS A SOUL MAN** — Lawrence Reynolds — Warner Bros. 1825

One of the biggest surprises of the past year was the great success of Lawrence Reynolds' "Jesus Is A Soul Man." The follow-up album could well be a hit for the strong new singer. Combinations of pop and country abound as Lawrence gives us Merle Haggard's "Workin' Man Blues," the Wintons' "Love Of The Common People," and Joe South's "Don't It Make You Want To Go Home," as well as the title tune. Watch this one.



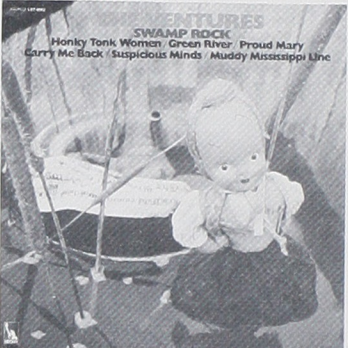
**LOVE OF THE COMMON PEOPLE** — Ed Ames — RCA Victor LSP 4249

Ed Ames' many fans should be might pleased with the chanter's latest album effort. The ace songster really puts his all into one, and most of the songs on the LP have message. Among the numbers are "Let's Together," "Today Is The First Day Of Rest Of Our Lives," "(The) Love Of Common People" and "Games People Play." Should be on the charts soon.



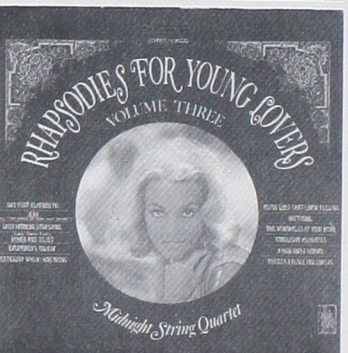
**YOUR GOOD THING** — Lou Rawls — Cap ST 325

Lou Rawls' blend of soul and polist nightclub singing has always proved successful, and his new album continues precedent he has set. On this outing, Lou lets his rich, highly-trained voice to Gerry Col and Carole King's "I Can't Make It Alone," Otis Redding's "Chained And Bound," Isaac Hayes and David Porter's "Your Good Thing," Lionel Hampton and Ben Kynard's "F Top" and a host of others. Should do nicely the charts.



**SWAMP ROCK** — Ventures — Liberty L 8062

The Ventures, the most consistently successful instrumental band in rock music, here put up on the currently popular sound of bay blues. Creedence Clearwater Revival's "Gro River" and "Proud Mary," the Rolling Stones' brilliant "Honky Tonk Women," and a host of other swamp sounds make this set a serious chart contender.



**RHAPSODIES FOR YOUNG LOVERS VOLUME III** — Midnight String Quartet — Viva V36022

With two successful volumes of "Rhapsodies For Young Lovers" to their credit, the members of the Midnight String Quartet have every reason to look forward to another success with the third volume in the series. Selections on the LP include "Jean," "Wheels Of Your Mind," "A Man And A Woman," and "Good Morning Starshine." Fine mid-of-the-road fare.



**ROCK AND ROLL MUSIC** — The Frost — Vanguard VSD 6541

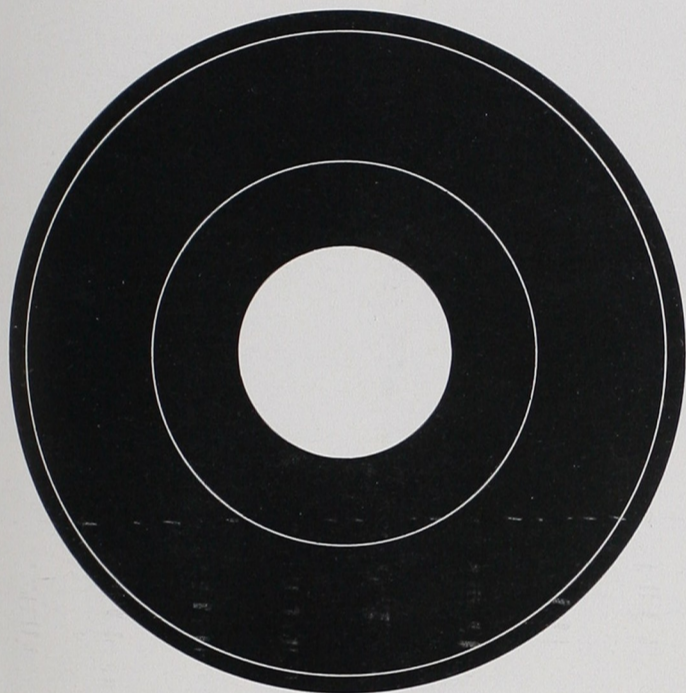
The Frost who made the charts with their first LP, come across this time with another powerhouse of a set with its emphasis — the title indicates — on good old rock and roll music, and as they say, "Rock and roll music is all you need to be free." A couple of driving tracks recorded live at the Grande Ballroom in Detroit complete the exciting musical picture for this dynamic band. An excellent chart bet.



**COLD BLOOD** — San Francisco SD 200

The first release on Atlantic's San Francisco label (in association with Bill Graham and David Rubinson) is a furious and exciting rock LP, given power by Cold Blood's driving instrumental sound, great production, and most of all by the voice of beautiful lead vocalist Lydia Pense. Some Willie Dixon blues and touch of Issac Hayes make this set a potent sales giant. Keep all eyes upon it.

**We liked it so much.**



We've covered ourselves.

With **John Davidson's** new Columbia single, "**It's Such a Lonely Time of Year.**" (4-45034)

John brings to the song that great talent and understanding for which he is so well known. And the national prominence can't hurt a song that's impressed us enough to release it twice.

Listen to John sing this very unusual seasonal song, and you'll truly understand why.

**On Columbia Records** 

**We did it twice.**



We've covered ourselves.

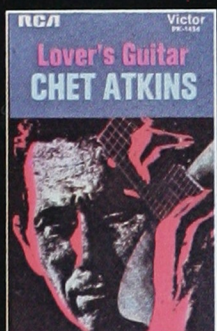
With **Chip Taylor's** new Epic single, "**It's Such a Lonely Time of Year.**" (5-10567)

Chip is the author of this very different kind of seasonal song. So even if he isn't a famous singer, Chip gives the song the insight and meaning that only an author can have.

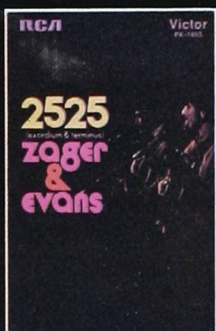
And when you hear him sing it, you'll truly understand why.

**On**  **Records**

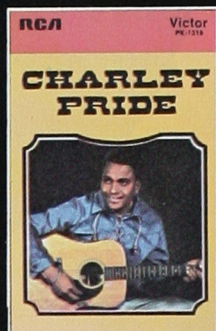
# Our Cassette growing bigger



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PK-1495



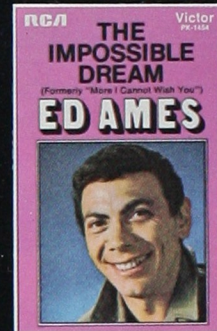
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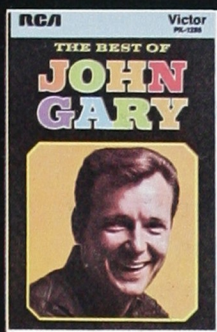
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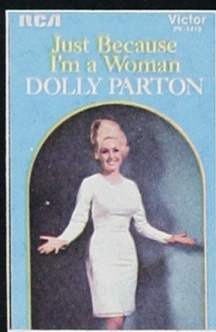
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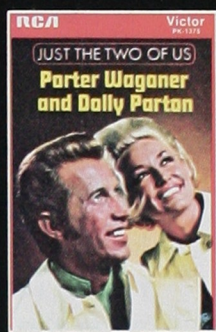
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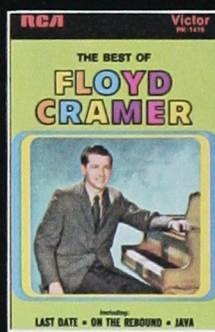
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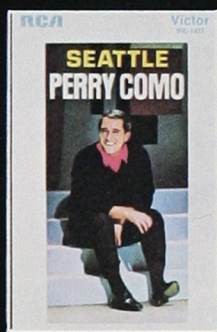
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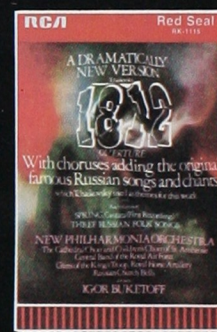
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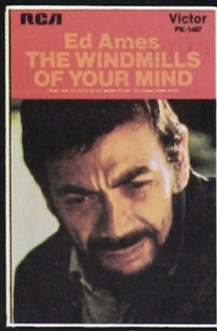
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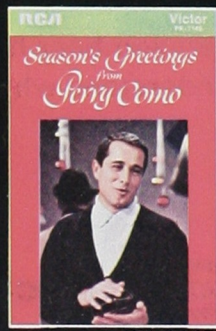
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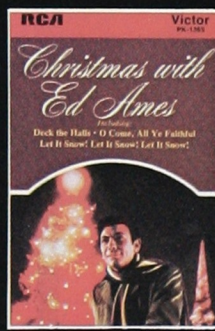
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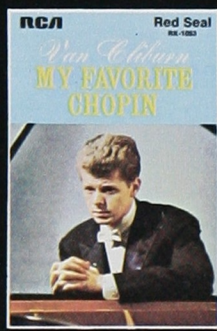
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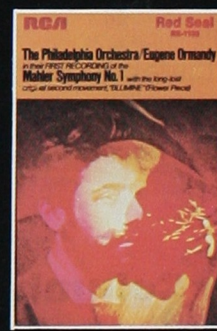
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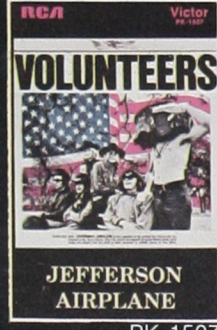
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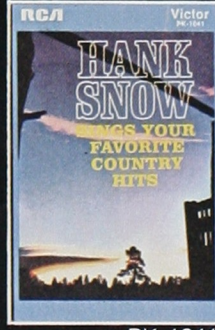
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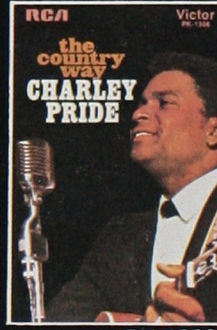
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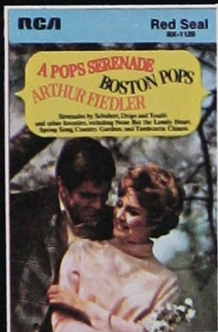
# catalog is every day.



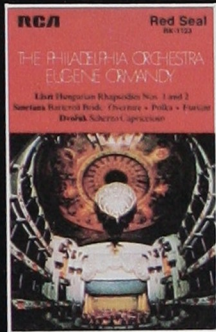
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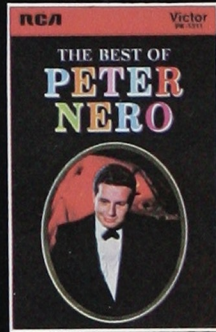
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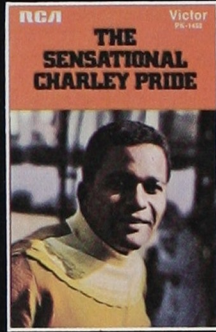
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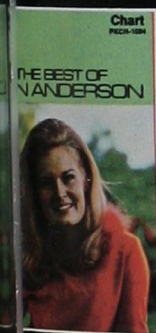
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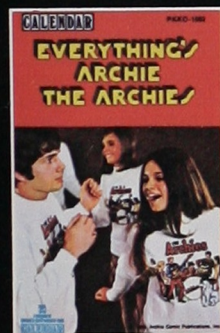
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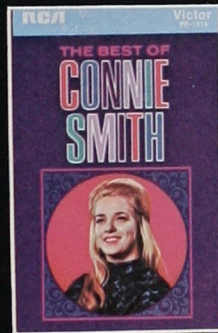
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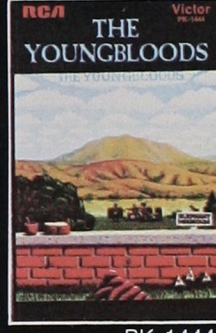
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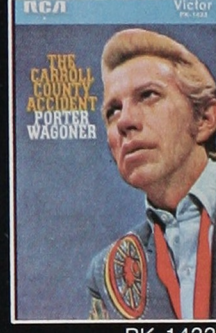
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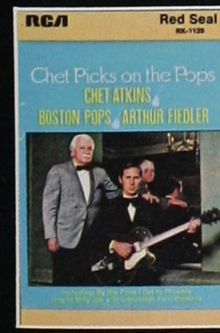
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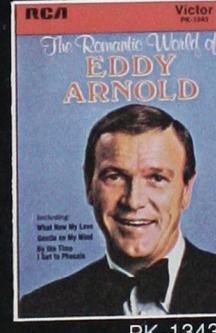
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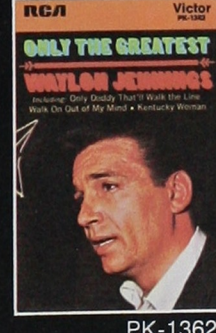
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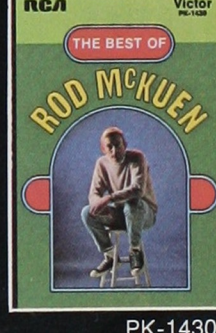
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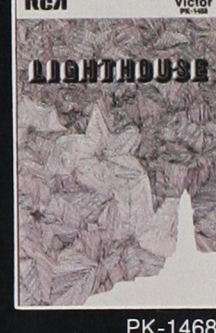
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**RCA** Cassette Tapes

# Decca Sets 'Rock Revival' LP's, Tapes

NEW YORK — Six albums and tape cartridges will be released by Decca Records under the heading, "Rock Survival". The series consists of recordings by rock 'n' roll stars of the

## UA Label Readies 3 More Soundtracks

NEW YORK — Enjoying considerable success with two soundtracks, "Midnight Cowboy" and "Alice's Restaurant", United Artists Records will serve up three more major track LP's before the end of this year.

The new James Bond adventure film, "On Her Majesty's Secret Service", starring George Lazenby as the new Bond, has a score by John Barry, winner of last year's Academy Award for "Lion In Winter" and the composer of the background music for UA's "Midnight Cowboy".

Henry Mancini's talents were snared for the scoring of "Gaily, Gaily", Ben Hecht's story of the flamboyant days of competitive journalism in the Chicago of 1920. The film stars Jason Robards.

Jerry Bresler's production of "Happy Ending" again teams the award winning combination of Michel Legrand with Alan and Marilyn Bergman, writers of "Windmills Of Your Mind" from UA's "Thomas Crown Affair". A single, "We Have All The Time In The World" sung by Louis Armstrong, has already been released.

Press and deejay screenings are being arranged to acquaint media with the scores prior to the general distribution of the films. A full array of merchandising support has also been planned. Elaborate displays have been designed, featuring the new film scores along with perpetuating the Alice's Restaurant and Midnight Cowboy packages. Extensive use for display purposes will be made of action stills from the films and music will be utilized in trailers and spots by the film company.

## New York Offices Opened By P.I.P.

NEW YORK — The opening of Manhattan offices for Pickwick International Productions (P.I.P.), a division of Pickwick International, Inc., was announced last week by P.I.P. vice president, Hal Charm. The offices are at 850 Seventh Avenue, Suite 702. Phone No. is (212) 247-7088.

In addition to the Pickwick and P.I.P. labels, P.I.P. is also distributing the Viking Records diskery of Bobby Goldsboro and Bob Montgomery.

late fifties and early sixties.

The initial release in the "Rock Survival" series will contain selections by Buddy Holly, the Shirelles, the Flamingos, Bill Haley and the Comets, Len Barry and the Kalin Twins. It will be issued first in stereo tape and cartridge form in January and then released in album form in February. As part of the album package, a specially designed poster will be included.

Decca will support the release extensively with advertising and sales promotion.

## Fabri's Musico To Bigger Headquarters

CHICAGO — Musico Records, the Chicago based economy line of stereo albums, 8 track stereo cartridge tapes and cassettes, has moved to newer and larger headquarters at 3420 W. Main St., Skokie, Illinois, 60076. Additionally, Pete Fabri, president said that, effective immediately, he will be representing Musico Records in sales on a regional basis in the mid-west and south, reporting directly to Musico president Art Talmadge.

Included in the Musico catalog are such artists as Ray Charles, Vic Damone, The Platters, Jimmy Dean, Al Martino, Gene Pitney, Dinah Washington, Jerry Butler, Sarah Vaughan, Hugo Winterhalter, Inez and Charlie Foxx, The Three Suns, Lou Rawls, George Jones, Xavier Cugat, Marvin Rainwater, Pearl Bailey, Sam Cooke and the Original London Cast of the long running Broadway smash, "Mama". Since its inception last April, Musico has released a total of 30 packages by these name artists.

Fabri said that the policy of Musico Records will be a continuing effort to produce and acquire current recordings, in addition to leasing and purchasing product from other companies for release on Musico.

## Lena Horne Cuts 'Now' Skye Album

NEW YORK — Lena Horne has just completed a "now" album for Skye Records. The album, featuring guitarist Gabor Szabo, is called "Lena & Gabor".

It offers material by the Beatles, Donovan, Fred Neal, Nilsson and Charles Aznavour. Also on the date are the Howard Roberts Chorale, Grady Tate on drums, Chuck Rainey on Fender bass, Richard Tee on organ and Cornell Dupree on guitar. Photographer Richard Avedon is supplying the liner art.



RIGHT WHERE IT WAS PLANTED is where Henry Mancini was presented a gold album for reaching the million-dollar mark with his "A Warm Shade of Ivory". The composer/pianist/conductor accepted his presentation of an RIAA certification plaque in the RCA Hollywood record plant in the center of a gathering of the afternoon shift employees. Making the award to Mancini are (to his left) Joe Reisman, manager and executive producer for West Coast pop A&R; and (to Mancini's right) Ernest Ruggieri, manager of the Hollywood plant.

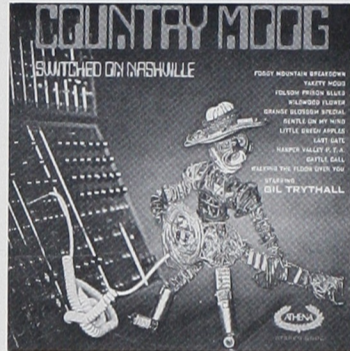
# CashBox Album Reviews

## Pop Best Bets



### WE'LL CRY TOGETHER — Maxine Brown Commonwealth United CU 6001

Soul songstress Maxine Brown here lively R&B versions of such varied soul John Sebastian's touching and brilliant "ling Be Home Soon," the Janis Joplin stirrer, "Piece Of My Heart," Bob D thoughtful "You're The Reason I'm Li and Tim Hardin's oft-recorded "Reason Believe." Maxine is a fine singer whose is as good as her voice, and this LP couter in the R&B spotlight as well as draw heavy pop attention.



### COUNTRY MOOG (SWITCHED ON VILLE) — Gil Trythall — Athena 6003

The Moog synthesizer, responsible for ing those electronic sounds currently so lar has traveled the world over taking kinds of music and converting it. Now G thall takes Moog, goes back down hom picks up some tunes from the cells of F Prison and the meeting halls of Harpe ley. LP is a delightfully fresh appoa country music and with the inclusion of try standards such as "Foggy Mor Breakdown," "Folsom Prison Blues," "Harper Valley P.T.A." could succeed i and country markets.

## Jazz Picks



### GEORGE WEIN'S NEWPORT ALL-STAR Atlantic SD 1533

George Wein, producer of the Newport Festival and a jazz pianist on the side, joins forces with Red Norvo (vibes), Farlow (guitar and guitar bass) B: Kessel (guitar), Ruby Braff (cornet), J Ridley (bass) and Don Lamond (drums) session that should delight a number of enthusiasts. There's lots of good solo wo the various performers, and Wein's voc Jimmie Cox' "Nobody Knows You When Are Down And Out" is a groove. Dig it.



### ROUND TRIP — Phil Woods — Verve V6

Phil Woods, alto saxophonist, compose arranger, has come up with a spirited a that could be enthusiastically received in circles. Woods plays very well, and arrangements are polished and profess. Five of the eleven pieces on the LP ar own compositions. Johnny Pate produce package, and Chris Swansen conducted; gentlemen did professional jobs. Nice set.

## Classical Picks



### GREATEST HARPSICHORD HITS — Sylvia Marlowe — Decca DL 710170

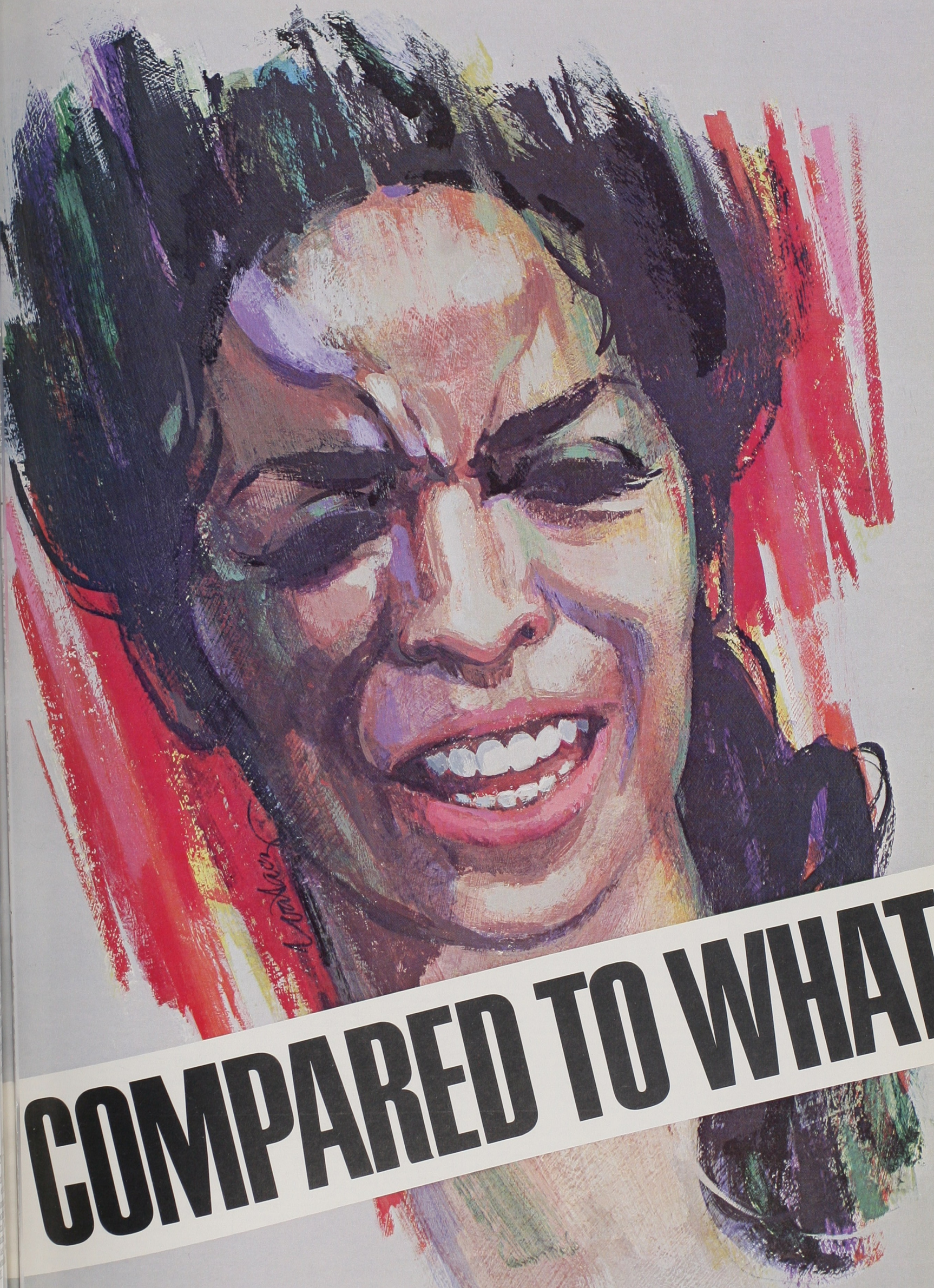
Sylvia Marlowe, whose recordings are known to devotees of the harpsichord, offers an album of "Greatest Harpsi Hits" which should please her followers. LP is made up of short works by Bar Bach, Purcell, Handel, Couperin, Da Mozart, Haydn and Scarlatti. For unfamiliar with harpsichord music, thi might be an excellent introduction to subject. Those already initiated should er trip through familiar territory.



### PROKOFIEFF: SONATAS FOR VIOLIN AND PIANO — Perlman/Ashkenazy — Red Seal LSC 3118

Violinist Itzhak Perlman and pianist Vladimir Ashkenazy give exce interpretations to two Prokofieff sonata violin and piano on this album. On both No. 1 in F Minor, Op. 80, and Sonata No. D, Op. 94a, the two musicians themselves excellent technicians as wa sensitive artists, and this LP should interest to many lovers of Prokofieff.

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## NEW YORK

### TEN WHEEL DRIVING

When there is a British group called the Beatles, it becomes the life's work of promo men, publicists, and magazine writers to find the (are you ready?) "American Beatles." And when there is a male singer such as Jim Morrison who becomes famous for his sexuality and the excitement his performance can generate, all those same promo men, publicists, and magazine writers go on their annual quest to find the female Jim Morrison. Not to mention the fact that a female Jim Morrison is a contradiction in terms, let us just say that it doesn't do a lot of girl singers much good to have to try to be anything but themselves. It is no better to be a female Jim Morrison than it is to be a black Arthur Godfrey or a male Raquel Welch.

Genya Ravan, fiery lead singer for Ten Wheel Drive, has the distinction of being a female Genya Ravan. If you're a guitarist, they (we) compare you with Eric Clapton, if you're a songwriter, they (we) compare you to John and/or Paul, and if you're a girl rock singer, they (we) from now on will compare you with Genya Ravan, which is unfair to everyone including Genya. But that's the way most critics are. It's hard to just talk about a performer without trying to discover how he's like other performers, even if that method doesn't always do everyone justice.

So let's do the publicist's bit. Genya Ravan needs a word. One rock-it-to-em, sock-it-to-em word. One word. A hook. A word that'll catch on. Make you a star, kid! Make you a star! One of those words. Let's see. Exotic, erotic, neurotic, psychotic. One of those words!

In the end, words don't do much. In the end, it will all be Genya herself and what will be important will be her music.

Ten Wheel Drive is not "one of the most exciting bands to come along this or any other year." That would be too simple. It's true allright, but it's too simple. It also sounds an awful lot like a lie.

Ten Wheel Drive's first LP on Polydor is called "Construction #1," and it is a furiously intense and vibrant work, filled with energy, passion, and even some poetry. Genya is something of a vamp, and her searing, incandescent voice weaves a hypnotic spell around every phrase she utters: "I am a sapphire underground, I am the opal no one's found, I am precious jade hidden in the shade." There is a subtle kind of despair in Genya's voice. She always seems to sound as if she were just managing to hold back the tears. In "Candy Man Blues," we can almost hear her crying.



Genya Ravan



Eileen Goldfarb



B.B. King

But constant sorrow is not exactly what singing the blues is all about, and that's why Genya is so significant. Her "Candy Man Blues," for instance, is soft, slow, easy, quiet, and sorrowful, but it is also burning with other emotions, anger, love, and perhaps a touch of hope. It's there in the song itself, but it's also in Genya's voice: "Candy man, baby, why, why did you go and didn't take me, you bastard, sweet, sweet Candy man, baby, hurtin' lover man . . . Left me with nothin' but empty dreams, smokin' and drinkin' ain't helpin' me forget your jive talkin', baby, oh Candy man . . ." All slow and easy. No violence, no overacting. Just saying it that way. Just letting him know. Genya smolders when she sings. She is passion and energy and emotion. She conveys meanings that go beyond the words. The very sound

of her voice speaks in itself, and speaks in a way that makes everybody listen: "Sun in summertime sits on my shoulder, cutting deeply into my skin./I've been ending for so long I can't remember what it's like to begin./I've been wasting my time./I've been trying to climb through the eye of the needle." And everybody listens.

Ten Wheel Drive is made up of ten members all of whom are masters of their instruments. Genya plays voice, while the group's composer Mike Zager plays superb jazz piano and organ and lyricist Aram Schefrin plays guitar with a kind of controlled violence. There are lots of beautiful horns and flute tones in the background giving the group a rich, full sound, all perfect for Genya. And Genya is perfect for it.

Genya is the blues allright, and the

ing TV news shows, working with major political figures. Eileen tells us that mastering the teleprompter was a lot of fun and great experience, but the time came when she, like the rest of us, had to join the music business and so Eileen became a secretary at Screen Gems. But her talents were suited to much more than just that and she recently joined Phil Leshin's team. We wish her the best of luck.

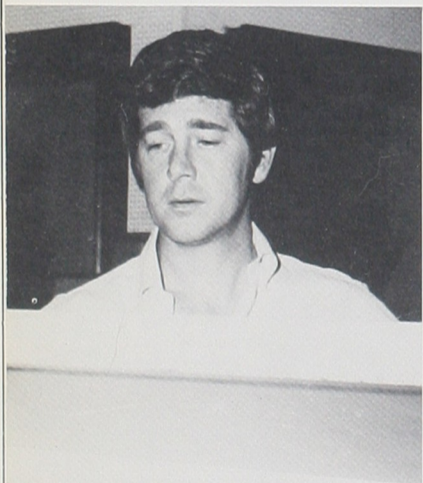
IN SOUNDS: ABC/Bluesway recording artist B. B. King, with his soulsearing vocals and masterful guitar style, is currently playing to standing ovations packed houses and rave reviews on 14-city tour with the Rolling Stones.

The B. is America's number one bluesman, but he is also one of the kindest, gentlest, most sensitive people in the music business today. There is not a performer in rock, no matter what his bag, who can't learn something from the King. Here's to a master . . .

Les Brown (Jr.) of the Rockin' Fo dropped in between gigs at Philadelphia's Electric Playground and the upcoming Miami Festival (with the Stones). He & GRT head Alan Miner are both excited about "Rochester River" just pulled from the Foo's LF Group has just added a fourth member as bass player . . . Bee Gees Barry and Maurice Gibb have been signed to write a weekly column for British publication Record Mirror which has a circulation of about 80,000. They will take turns writing it weekly . . . Blood Sweat, and Tears to make Las Vegas debut in concert at Caesars Palace December 18-20 . . . Jethro Tull, reprise recording artists, to appear at Fillmore East on Friday (5) and Saturday (6) on a bill with the Grand Funk Railroad and Fat Mattress.

Ten Wheel Drive and Genya will be appearing on December 5th at Middlesex County College, Edison, New Jersey; on December 9th in Shippensburg, Pennsylvania; on December 11th, 12th, and 13th at the Boston Tea Party in Boston Massachusetts; on December 14th at Brandeis University and on December 20th at the Spectrum in Philadelphia. Let's all be there.

## Producer's Profile



DICK GLASSER

There are many independent producers, but few indie A&R men. The difference being, of course, that while the indie producer is busy working with self-contained acts, or writing and producing his own material with non-existent groups, the indie A&R man sticks to the tried and true concept of finding the right song for the right act. One of the leaders in the latter category is Dick Glasser.

Glasser's forte is MOR light rock, with recent hits by the Vogues, Gary Puckett

and the Union Gap, Ronnie Dove and Bobby Hatfield among his five-year string of successes. Although he's been offered many chances to work with contemporary groups, Glasser has wisely steered clear. "There's no sense in kidding a record company. They call you and say do you want to record so-and-so and it's not that you don't believe in the group it's just that they're not your bag and I don't want to take on something that I don't think I can handle artistically. I can't get with some of the things that are happening. I understand them after they're done, but I think you've got to find your own frame and stay with it. We've got enough happening so we're not out scrounging for accounts. We're trying to establish certain artists that we know we can live with and come up with hits for them."

Glasser's belief in the old A&R concept can probably be traced to his early years in the business, when he worked his way from songwriter ("Angels In The Sky" was his first hit) and demo singer to publisher. Latter move came in 1961 when he was picked to run Liberty Records' Metric Music operation. When Glasser joined Metric, the firm was in almost an inactive state. The first writer he signed was Jackie DeShannon and the first song he accepted was "Dum Dum," which became a Top Five hit for Brenda Lee. Randy Newman, P. J. Proby and others followed, and the firm's activity was reflected by the eleven chart records they had during Glasser's second year there.

Glasser has been very successful with "firsts." The first record he produced was

the Ventures hit remake of "Walk Don't Run" in 1964 (for Liberty's Dolton label), followed by a succession of Ventures hits including "Slaughter on Tenth Avenue" and "Diamond Head" (which, although only a Top 50 record here, sold 600,000 disks in Japan). During his tenure at Dolton, Glasser also cut several hits with Vic Dana, including "Red Roses For A Blue Lady" and "I Will" (which he also wrote).

Glasser moved to Warner's as A&R director, in middle 1965, again hitting with his first outing, Freddy Cannon's "Action," and followed with hits by the Everly Brothers, Anita Kerr, Jimmy Darren and the Marketts.

Glasser went independent in March, 1968, and again came up with a first-time-out smash, this time with the Vogues. Glasser had met the Vogues when they were recording their first hits for Co & Ce Records in Philadelphia, and when they were ready to change their disk affiliation (they were with MGM), Glasser brought them to Warner's and cut "Turn Around, Look At Me," the first in a two-year string of hits, which recently included "Greenfields," "Moments To Remember," "Earth Angel," "No Not Much," "Woman Helping Man" and "Till."

Glasser has recently signed a deal with Ampex Tapes calling for the release of six albums a year, and has given record rights for the LP's to Uni. First two projects will be Pat Shannon, Glasser's brother, and a brass-oriented instrumental set.

Other current Glasser projects include new product from Puckett, a new LP with Mason Williams and another album with Andy Williams. Additionally, Glasser is into the radio jingle field, having just completed new ident's for the Bill Drake stations.

## Taffy Rogers On Vault Promo Trek

LOS ANGELES — Taffy Rogers Vault Records administrative assistant, is presently visiting distributors in 10 cities to set up promo programs for the company's new albums, spearheaded by a Black Panther vocalist.

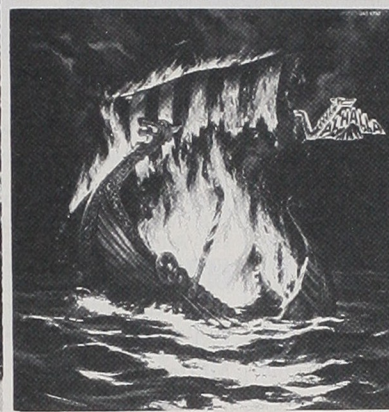
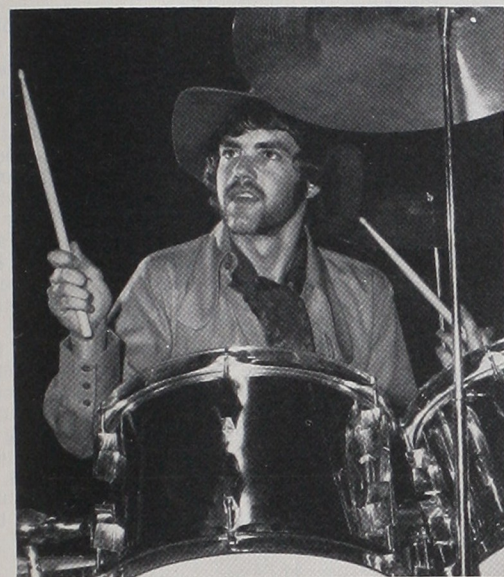
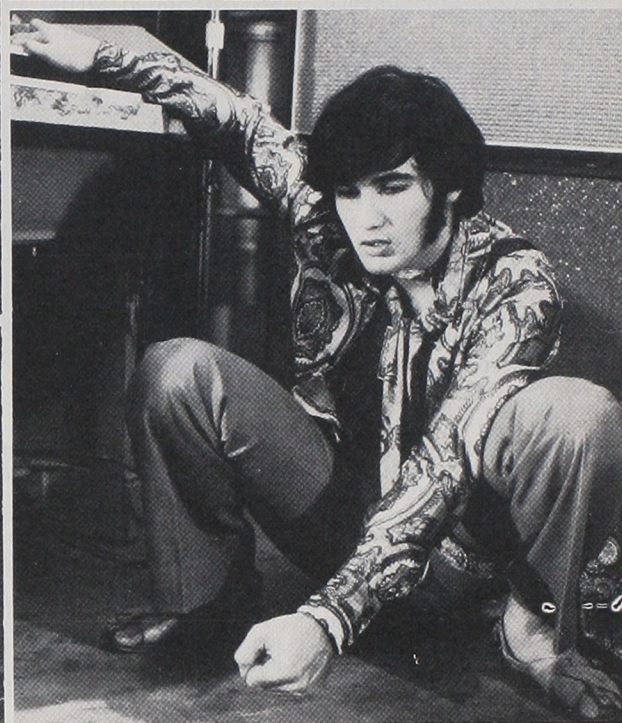
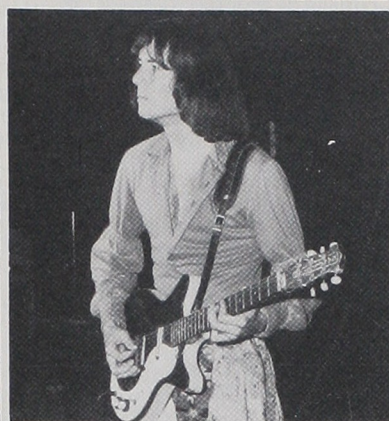
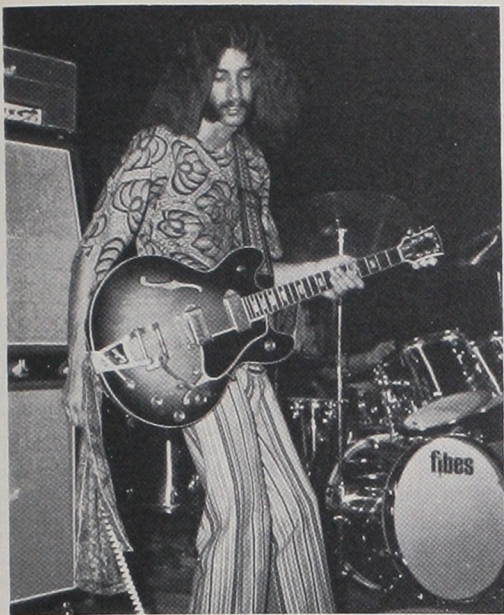
She is making her first promo trip for Vault to assist field personnel in promoting the Elaine Brown album "Seize The Time," plus new titles by Jack Bridges and the LA Happening and Alexander "Papa" Lightfoot—a blues harmonica player-singer.

She is covering New York, Chicago, Boston, Newark, Philadelphia, Hartford, Nashville, Milwaukee, Memphis and Baltimore-Washington during her three weeks on the circuit.

In addition to working with distributor promo men on these albums, she also going to radio stations with new single, "Honky Tonk Woman" by a new blues singer, Bobby Montgomery. Vault's president, Jack Lewerke, has given the Panther 500 copies of the LP for promotional purposes.

## 3 New AF Distributors

NEW YORK — Audio Fidelity Records appointed 3 new distributors to handle their product in New York, Atlanta and Dallas/Houston. The distributors are: Empire Records in New York, Atlanta's Main Line Records, and Jay Kay Distributors for the Dallas/Houston area.



HIT ALBUM "VALHALLA" UAS 6730

MARK MANGOLD Photo: David Wolfson

## Cash Box

November 15, 1969

### VALHALLA BUDDY MILES EXPRESS

ACTION HOUSE, LONG ISLAND, N.Y.—Valhalla, a new hard-hitting rock group, delivered an impressive set at the Action House, where they appeared on a bill with the Buddy Miles Express. Accented by spectacular showmanship and a heavy rock sound, Valhalla, composed of five native Long Islanders, served notice that they are a power to contend with.

The set opened with their roaring version of "Hard Times," a song from their just released United Artists album. In this, as in "Charon," "I'm Not Askin'" and "Mother Blues," singer-organist Mark Mangold was turned loose and he provided some striking vocal work and keyboard technique, along with incredible stamina and some of the wildest physical violence this side of the Who.

But Valhalla is hardly a one man show. Other members, Billy Chattin the drummer, vocalist Bob Huling and guitarists Don Krantz and Rick Ambrose, were all over the place with driving solos and the sheer force of their personalities. Overall, a most exciting set.

They were followed onto the Action House stage by the Buddy Miles Express which seemed to have been rerouted to the local track for the evening. With the exception of some fine sounds from their guitar section, this band's set was plodding and downright monotonous.

e.k.

## Club Review

November 22, 1969

### Valhalla Visual Treat

NEW YORK — Valhalla, a very heavy and hard rock group, combines visual excitement with musical virtuosity; a combination which adds up to entertainment. Their energy seems unlimited as they got it on at Ungano's last week (12).

The group performed "Hard Times," "I'm Not Askin'," "Roof Top Man" and "Conceit"—all are included on their debut album for United Artists. Most of their compositions were written or co-written by group leader and organist Mark Mangold. He gave a noteworthy performance on keyboard, vocals and high jump (he can leap over his organ with a scissors kick worthy of an Olympic contestant).

For the most part, the group's material is quite heavy, depending mainly on the engaging rhythm work of the members of the group: Rick Ambrose, bass, Don Krantz, guitar—these two switch off for certain numbers; Bill Chattin, a most tasteful drummer; and Bob Hurlin, lead vocals and the all-important cow-bell.

record  
world

Mangold's organ solos were jazzy, chord-filled pieces which even had him sitting down for a time. Drummer Chattin provided a rapid-fire percussion barrage during his solos.

Valhalla is capable of melodic interludes, punctuated with some soulful shouting by Mangold, in their "Overseas Symphony." Another standout was "Mother Blues." If this song were recorded I doubt if underground not to mention top 40 jocks would be allowed to air it. It is, however, one of many dramatic highlights of their in-person performance.

The major fault of the group is its tendency toward repetitious instrumental breaks. More solos would relieve some of this aural monotony. On the visual side, there is never a dull moment with these most physical of performers. Valhalla should be around for some time as long as their enthusiasm and energy keep up to the fantastic pace they have set for themselves.

—Bob Merlis.

(reviews reproduced in their entirety)



Direction: Wm. Morris Agency, Inc.



HOLLYWOOD

Both Sides Now

Bill Graham, we've come to your defense. You've often said that you don't give an audience what they want but what you think they should want, and we agree. An audience is basically a mass, following whoever happens to be leading. As long as you're in a position of leadership, you have a responsibility to upgrade your audience, whether they like it or not. It was suggested here last week that you stop mixing your shows, throwing in country with hard rock, folk with blues, but don't you listen. If only five members of an audience get turned on to a new artist thru your efforts, you've handled your responsibility well. It's the audience that has to learn respect for all artists, learn to listen and judge, and then listen again. The American mentality makes people avoid what they don't know, and only by repeatedly grabbing their ears and saying "listen to this, dummy," can they be turned on to something out-of-the ordinary. Of course mistakes will be made. Of course some of the less musically-intelligent members of the audience will get uptight, but hopefully, the day will come when people will at least accept any form of music that is good (meaning professionally done) and you can look back with pride. The musicians themselves, I'm sure, welcome a challenge, a chance to play to an audience that doesn't idolize them. They know they probably can't win 100% of the audience everytime, but it makes life so much more interesting. How long did it take for Johnny Cash to find his

audience? How much quicker it would have been if he'd been able to play a few dates at the Fillmore East. CATCHABLES: King Crimson & Gypsy at the Whisky... Country Joe & the Fish, along with Ruthann Friedman, at the Troubadour... John Hannond and Lonnie Mack (latter doing an acoustic thing) at the Ash Grove... Ike & Tina Turner at Thelma's.



Johnny Cash



B S and T



Cowsills

Stan Kenton, who's done quite a few nice tricks with horns himself, backstage at the Blood, Sweat & Tears concert in Santa Monica raving about the band. The group, incidently, has formed B, S & T Ltd, and opened offices at 120 East 57th St., in New York, under the direction of Larry Goldblatt.

Condolences to disk jockey Bill Stewart, whose wife Dusty passed away last week.

Straight's West Coast publicist, Jon

Gordon, is hyping new product from Tim Buckley, Jeff Simmons, Tim Dawe and the incredible G.T.O.'s via a tongue-in-cheek attack at record reviewer's ala Spiro.

Spent a charming hour chatting with Maurice Gibb and his wife Lulu last week about the Bee Gee's new label, Gee Gee, and other topics of lesser interest to CB readers including the fact that Mo and brother Barry sat in on the Beatles' "Abbey Road" sessions. The brothers, by the way, will take turns writing a weekly column for England's Record Mirror, but we have no plans to start singing.

Buddah's Ron Weisner in town for talks with Vic Damone, a trip to San

an original piece for rock and symphony for AT&T's "Pop Goes The Symphony" special, airing Mar. 14. Joe South headlined the German Federal Press Ball in Bonne last week special guest of the Federal Republic's president, Gustav Heinemann. Henry Mancini off on a London concert tour in Dec.

Harley Hatcher penning music score for "Occam's Razor". Cowsills planing to N.Y. to tap special Kraft Music Hall Xmas show with Wayne Newton and Jack Wild. Bob Levinson, of Litrov/Levinson R. won the grand prize in the art held by the Public Relations Society American at their national convention.

Pacific Gas & Electric signing management contract with Ron Shine of Ross and Steinman. Solec Records opening two publishing subsids, Bithsign (BMI) and ASCAP.

Harriet Margulies, formerly Campbell, Silver in the P.R. department, named vice president in charge of TV sales and development for R brandt Films, a New York firm.

HEATH-KIT—Just about twenty-years ago we were handed a sketch biographical paragraph on Ted Heath and asked to come up with an extensive set of liner notes for Ted Heath's first U.S. release, "Fat" Wall "London Suite." Forced to improvise (and given only a couple of hours to come up with those notes) we suggested that Heath's band was already known from Soho to the far reaches of eastern Europe and Heath had been "discovered by J. Hynton during the depression corner with several other jazz musicians." The legend has, apparently, lived on. Last week the same flimflam phrase was carried on the obit page of the L.A. Times.

Price, Walsh Pen For Trousdale

HOLLYWOOD — Tunesmiths Harvey Price and Dan Walsh, who penned the current Grassroots hit, "Heaven Knows," have been signed to an ex-

clusive writing contract by Dunhill's pub branch, Trousdale. Other compositions by the young writers have been recorded by Smith and the Robbs.

According to Dunhill v.p. Jay Lasker, Price and Walsh will also cut their own tunes for Dunhill as a performing duo.

Sumpter Raises Flag For Smith & Lewis

NASHVILLE — Song-writing team Myra Smith & Margaret Lewis have founded the Sumpter label in connection with the Shelby Singleton organization with the aim of granting "youth with pro potential the opportunity to create".

The writing team which has been responsible for many of the outings on other labels in the Singleton fold noted that they have chosen the title Sumpter from the word's original meaning, that of a "pack horse" adopted in their case as a symbol of the "packer of youth" program behind their recording plans. Sumpter, Smith & Lewis state, has been carefully thought out during the last several months and designed to encompass "all areas of the creative arts, allotting talented youth the opportunity to express themselves in their own way while working under the guiding hand of professional know-how.

First acts with the new label are Helen's Babies and the Flight 505. Product from these acts has been released already to test markets. Helen's Babies are represented with "Sugar-maker" while Flight 505 has lifted off with "Port of New Orleans."



ROCK MIKES: The new Electro-Vox model 626 and 627A "entertainment" mikes are especially designed for group singers, budget priced at \$35 and \$40, respectively. They are dynamic types with the "single-D boost" feature that permits a performer to emphasize the low frequency end of his voice by simply working closer to the mike's grille. Shows the 627 A mike.

Deutch To Fermata

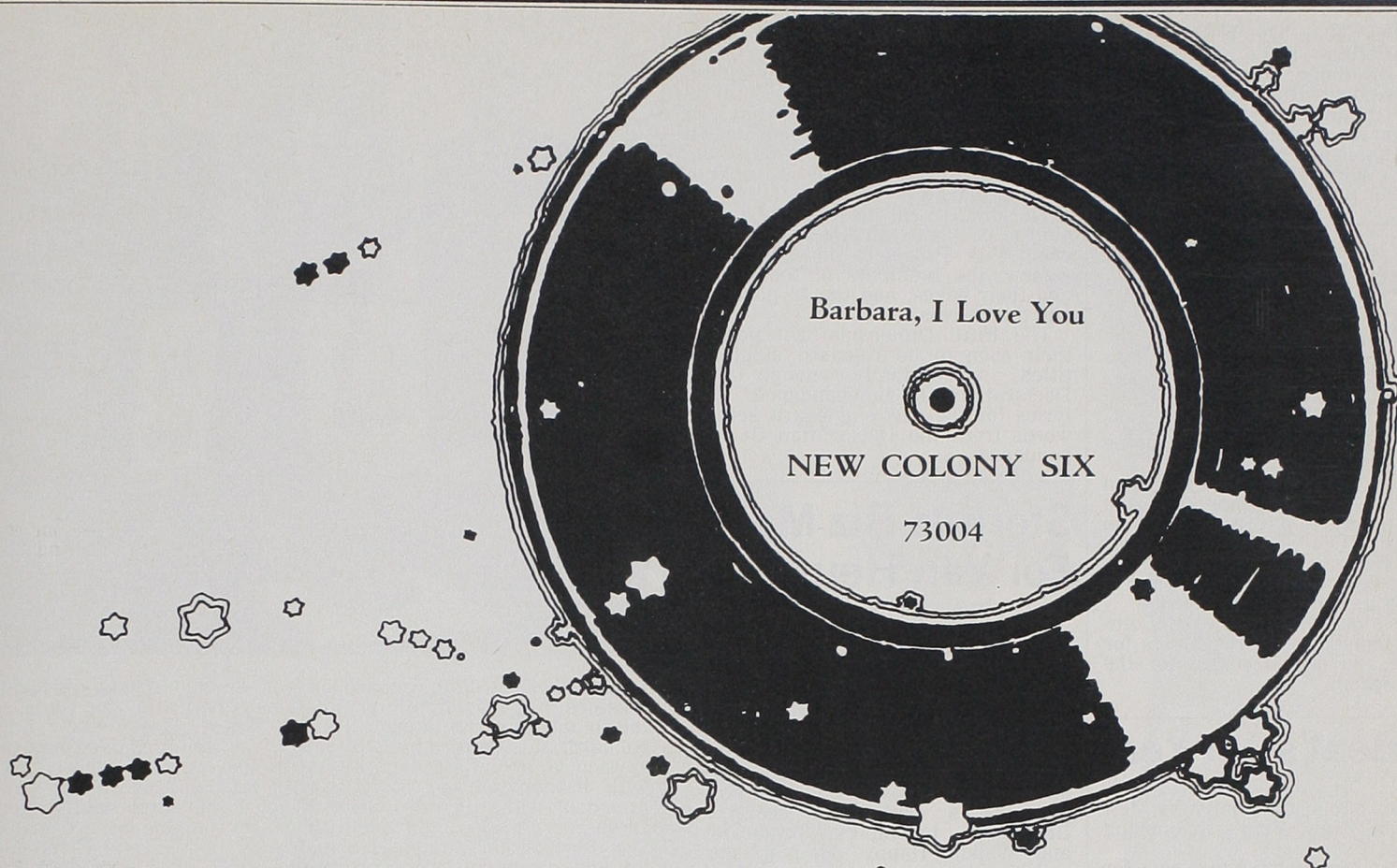
HOLLYWOOD — Debora Frankel, manager of the U.S. office of the Fermata Group, South America's leading music publishing firm, has appointed Irving Deutch to the post of professional manager. Deutch, a veteran musician, has been associated with a number of major hits and represents Southern Music in N.Y. for eleven years. According to Frankel, Deutch will be involved with converting "Americanizing" Fermata-Bendig's extensive catalogue and "helping stimulate them as hit U.S. copyrights." Fermata-Bendig's U.S. offices are located to 6290 Sunset Blvd. in Hollywood.

Brown To ABC

HOLLYWOOD — ABC Records has signed vet blues star Charles Brown to its Bluesway label. First deck from Brown will be an updated version of an old Brown hit, "New Merry Christmas Baby." According to ABC vice president and general manager Howard Stark, label will release Brown's first album early next year.



WITH ONE MAN DOWNFIELD—eight of the nine members of Ambergis are shown with their touch-football coaches and recording team-mates as they ready for the kickoff of their association with Paramount. Just signed to the Famous Music label, Ambergis is currently working on an album to be released shortly after the first of the year. With the eight man front-lines, the backfield setting them in motion consists of halfbacks Paul Sloman and Al Schwartz (Set left), FMC's quarterback, president Bill Gallagher, and executive vp & fullback Jack Wiedenmann.



**Our advice to those of you  
who've grown rich on The New Colony Six:  
open a new savings account.**

"Barbara, I Love You" (73004) is the big new single just released from The New Colony Six chart album **ATTACKING A STRAW MAN** (SR 61228).

It follows their chart singles "I Want You To Know" and "I Could Never Lie To You."

And it's like money in the bank.

PRODUCED BY PETE H. WRIGHT & HOWARD BEDNO  
A SENTAR RECORDS, INC. PRODUCTION



SR 61228



From The Mercury Record Corporation Family Of Labels  
MERCURY · PHILIPS · SMASH · FONTANA · LIMELIGHT · BLUE ROCK · WING · INTREPID · PULSAR  
A product of Mercury Record Productions, Inc., 35 East Wacker Drive, Chicago, Illinois 60601  
A NORTH AMERICAN PHILIPS COMPANY

## Dimension, Hirt To Play White House

LOS ANGELES — The Fifth Dimension and Al Hirt will be at the White House as the dinner guests this week (3) of President Richard M. Nixon. Following dinner, the two acts will perform for the President and a room full of distinguished guests in the East Room of the White House.

The dinner will mark the close of a

## Gelles To GM Slot At Jos. Zamoiski

NEW YORK — The Jos. M. Zamoiski Co. has appointed Arthur Gelles to general manager of the company's record distribution and rack jobbing divisions.

He brings to the company fifteen years of record experience with the Hecht Company Department Store in Washington, D.C. as Record Buyer, and with Schwartz Brothers as distribution sales manager and general manager of its rack jobbing division.

His duties with the Zamoiski Company will include acquiring labels for the distrib and new accounts for the rack department.

## New Beat's 1st Year

(Con't. from Page 10)

material is published jointly by Jeff Barry's and New Beat's publishing companies.

Mark Alan also negotiated a pact for Robin McNamara, a star of the hit Broadway show, "Hair," to be produced for a 5-year period on Steed by Jeff Barry. McNamara, a prolific composer, is a client of New Beat Publishing Company Ltd. His first single will be "Lay A Little Lovin' On Me."

Alan has arranged for four acts he represents for management & publishing to record for the Columbia label. They are The Exiles, Supa, Dennis Belline and Neon. The producers he secures for New Beat acts on Columbia invariably are such stalwarts as Buddy Buie, Bob Johnston or John Hill.

New Beat also represents Mike Appel, a staff writer with the Wes Farrell organization, (a deal negotiated by Alan), who wrote and performed on "Question of Temperature" one of last year's Top 30 records. Over the past year, Appel has had production deals with Date, Atlantic, and Kapp, all negotiated by Mark Alan. This year he will produce acts for other major labels, to be announced right after January 1st.

New Beat also represents a group known as Three Brothers & A Cousin, on the UA label. Their first single, "Sha La La," will be released momentarily, as will an album before the year is out. The deal was negotiated between UA's Mike Lipton and Mark Alan.

Mark is assisted in management and booking by Robert Slater, who started in the business as Alan's assistant at Premier Talent, leaving with him to start New Beat.

Robert's brother, Alan, vice-president of the corporation, handles business affairs and administration of New Beat Management Ltd., as well as the administration of the publishing and production firms, New Beat Records Ltd., and New Beat Publishing co. Ltd.

series of conferences concerning the problems facing youth in the United States. The conference is being attended by the teenage children of the 50 state governors. Earlier that day, the members of the Fifth Dimension will sit in on the discussion groups and contribute their thoughts on current youth problems.

The dinner will be attended by the young people attending the conference, Vice President and Mrs. Spiro Agnew, the members of the Cabinet and their wives, and the 50 governors and their wives.

The Fifth Dimension will perform their soon to be released single entitled, appropriately enough, "The Declaration Of Independence." The lyrics for the new single are actually words from the Declaration Of Independence.

## Stern Is Biz Mgr. For Van Heusen

NEW YORK — Miriam Stern, former exec director of the American Guild of Authors & Composers (AGAC), has become the business manager of composer Jimmy Van Heusen. Van Heusen is settling in the east after many years on the west coast writing such Oscar songs as "Swinging on a Star," "All the Way," "High Hopes" and "Call Me Irresponsible." In recent years, he's contributed scores to Broadway, including "Skyscraper" and "Walking Happy." He is presently considering a number of properties for either stage or film use. Van Heusen recently married Bobbe Perlberg, one of the Brock Sisters. His attorney is I. Robert Harris.

## Shayne Reopens Firm

HOLLYWOOD—Mel Shayne has re-activated his personal management-publishing-production firm, Mel Shayne Enterprises, and opened offices at 9229 Sunset. Until last week, Shayne was associated with Bernie Brillstein, and prior to that was for several years a partner in Scandore & Shayne management.

Shayne's client roster includes Johnny Tillotson, Merilee Rush, the Kingsmen, Joe Guercio-Bill Reddie Music Productions, Scoey Mitchell, songwriter Linda Laurie and Pat Morita.

Shayne has formed Emiss Music (BMI) with Tillotson and Nick Paulini already signed.

Administrative assistant to Shayne is Shelley Golden, who has served in that capacity for the past four years.



**GUESS WHY** — Jack Richardson is given gold to keep his hands full for the deductions that earned million-unit sales certification for his Guess Who, Car the plaques for million sales of "These Eyes" and "Laughing"/"Un Richardson is flanked by RCA executives who presented him the producer's version at an informal gathering in the company's New York offices. Seated with Richardson are (left) Norm Racusin, president; and executive president of the record division Rocco Laginestra. Behind them are (from Irwin Tarr, marketing division vp; Harry Jenkins, record operations division Don Burkheimer, manager of pop A&R in NY; and Ernie Altschuler, div vp and executive producer of pop A&R. The Canadian act which Richardson these two gold singles was produced by him for Nimbus 9 productions, which is also responsible for a new Guess Who release marketed week, "No Time."

## London's Budget Classical Release

NEW YORK — London Records announced its year-end release of two budget lines, Richmond's "opera treasury series" and its own "stereo treasury series."

The Richmond opera grouping incorporates performances by various European ensembles and singers of Gluck's "Alceste," Mussorgsky's "Khovanschina," Thomas' "Mignon," Debussy's "Pelleas and Melisande" and Mozart's "The Abduction of the Seraglio."

The London stereo treasury release features a deluxe eight-LP set of the complete Beethoven nine symphonies, in addition to four of the composer's overtures. The Beethoven work is composed by Ansermet and L'Orchestre de la Suisse Romande in a set that carries a suggested list price of \$19.00.

## Col Gift Promo

(Con't. from Pa)

radio spot schedule and so television spots in many markets well. These will stress individual sellers, new releases and cur albums in the catalog. These spots run from Thanksgiving through Christmas.

Department and chain stores will featuring eye-catching display which will include easels, streamers, mobiles, slicks... The works. Light displays and racks featuring Columbia product new and proven, Christmas and standard, will be seen at dealers throughout the country. These bring all of the label's product to attention of the gift-buying consumer early enough to present the idea, giving record albums for a Christmas gift that goes on giving.

Complete local advertising kits have also been sent out to dealers across the country. These will feature both album and tape product.

Disc jockeys will be receiving special album containing highlights of Columbia's all-time best-selling Christmas LPs in time for holiday programming.

## Labels & Singles

(Con't. from Pa)

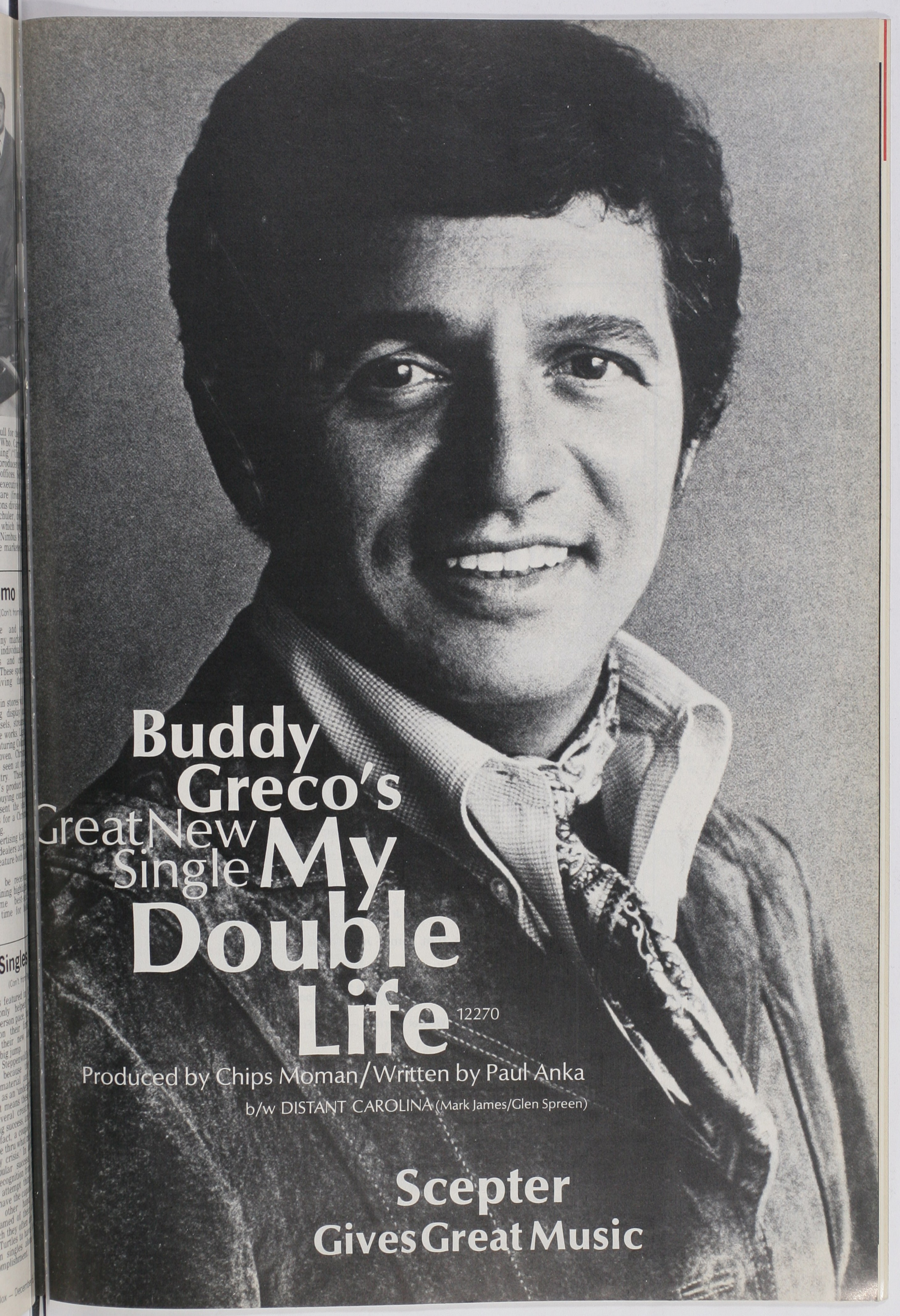
Having some songs featured in "The Rider" has not only helped them maintain a hot in-person pace, but picked up sales on their first albums and got their new album "Monster," off to a big jump.

"A large part of Steppenwolf's success is because they write their own material and have gained recognition as an 'underground' act, whatever that means these days. But there are several creative people who, while enjoying success, are not in that category. In fact, a couple of acts have just gone thru what might be called an 'identity crisis.' In addition to achieving popular success, musicians want recognition from their peers, and they attempt things they really don't have the capability of doing. On the other hand, they shouldn't be ashamed of their own capabilities, which they often are. A group like the Turtles to have had a phenomenal accomplishment for six years on singles alone."



**CARNIVAL IN VARNISH** — Jim Novy, assistant creative director of Liberty/Pacific Records, survey the Carnival regalia assembled for a festive "do-it-yourself" promotional kit being used in conjunction with WP's bossa-rock team the Carnival. The kit, which includes posters, streamers, flowers, stickers and confetti, has been sent to nearly 2,000 retail outlets with blowup displays of the LP cover introducing the team that features several members of the original Sergio Mendes team. WP has also just initiated a special sales-promo contest based on developing the most unique point-of-purchase display with the grand prize being a trip to Reno.

**JURY BEING QUALIFIED FOR THE TRIAL OF MARY MAGUIRE**



Buddy  
Greco's  
Great New  
Single My  
Double  
Life

12270

Produced by Chips Moman/Written by Paul Anka

b/w DISTANT CAROLINA (Mark James/Glen Spreen)

Scepter  
Gives Great Music



THE DELLS

# DOCK OF THE BAY

CADET 5658

ROTARY CONNECTION

# WANT YOU TO KNOW

CADET CONCEPT 7018

WOODY HERMAN

# I CAN'T GET NEXT TO YOU

CADET 5659

**CADET**  
RECORDS



## 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 from left plus the percentage title received in prior week or weeks.

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
45%	Jingle Jangle	Archies	Kirshner	93%
41%	She	Tommy James & Shondells	Roulette	41%
39%	Venus	Shocking Blue	Colossus	74%
36%	Don't Let Love Hang You Up	Jerry Butler	Mercury	87%
34%	When Julie Comes Around	Cuff Links	Decca	62%
29%	I Want You Back	Jackson 5	Motown	62%
27%	Winter World Of Love	Engelbert Humperdink	Parrot	34%
24%	Wonderful World, Beautiful People	Jimmy Cliff	A&M	87%
24%	Baby Take Me In Your Arms	Jefferson	Janus	47%
22%	Cold Turkey	Plastic Ono Band	Apple	40%
20%	Early In The Morning	Vanity Fare	Page One	63%
18%	Don't Cry Daddy	Elvis Presley	RCA	96%
17%	Cowboy Convention	Ohio Express	Buddah	42%
16%	Whole Lotta Love	Led Zeppelin	Atlantic	93%
14%	She Let's Her Hair Down	Tokens	Buddah	58%
14%	A World Without Music	Archie Bell	Atlantic	14%
12%	These Eyes	Jr Walker & All Stars	Soul	82%
11%	Turn, Turn, Turn	Judy Collins	Elektra	37%
10%	She Let's Her Hair Down	Don Young	Bang	23%
10%	Brass Are Coming (LP)	Herb Alpert & Tijuana Brass		10%
10%	When We Get Married	1910 Fruitgum Co	Buddah	10%

LESS THAN 10% BUT MORE THAN 5%

TOTAL % TO DATE

Let's Work Together — Wilbert Harrison — Sue	9%	Free — Pearly Gate — Decca	16%	I'm Tired — Savoy Brown — Parrot
Lady O — Turtles — White Whale	55%	The Last Time — Buchanan Bros — Event	8%	Don't Let Him Take Your Love From Me — 4 Tops — Motown
Together Illusion — Steed	9%	What A Beautiful Feeling — California Earthquake — Soul City	15%	I Love You — Otis Leavill — Dakar
Oh How I Miss You — Bobby Womack — Minit	8%	Fancy — Bobbie Gentry — Capitol	7%	Tonight I'll Say A Little Prayer — Eydie Gorme — RCA

# In Memorium

## To Those Who Gave Their Lives

ULTRA VIOLIN  
VLADIMOR VIOLIN  
SEYMOUR STRADIVATIOUS  
FATS & FREDDIE FIDDLE  
VIVIAN VIOLIN  
CHITTY CHITTY CELLO  
CHUCKIE CELLO

TRUMAN TRUMPET  
WINDY TROMBONE  
FRUIT FLUTE  
FUNKY FENDER  
GUIDO GUITAR  
ACAPULCO DRUMS  
TINY ORGAN

GILDA GIRLSINGER  
VERONICA VOCALIST  
PIJOS PIANO  
MIDNIGHT ENGINEER  
A. A. PRODUCER  
JACK DANIEL ORCHESTRA  
EMILE COPYIST

### playing RUSSIAN ROULETTE with CY COLEMAN



7:15

Produced by  
Cy Coleman



10:30



7:30

Notable Music Co.  
161 W. 54th Street  
N.Y.C. 212-PI-7-9547



8:00



9:10

### RUSSIAN ROULETTE with CY COLEMAN (Notable 1102A)

*Notable Records*

Distributed by  
Event Records  
201 W. 54th Street  
N.Y.C. 212-Lt-1-5398

And Our Deepest Sympathy  
To Those Who Have Not Heard It.



## Talent On Stage

### THE ROLLING STONES IKE & TINA, B.B. KING, TERRY REID

MADISON SQUARE GARDEN, N. Y. — The "Satisfaction" that the Rolling Stones have been unable to get enough of, (according to their song), they must have had by the heart-full last Thursday night after their first of three N. Y. concerts. Because they no doubt must have sensed that they communicated with the jammed-to-the-rafters crowd in this 19,000 some odd seat arena in New York.

Communicated is a gross understatement. Reached their audiences very nerve endings would be more like it. As a matter of fact, the fans couldn't resist getting closer to the stage (midway through the Stones set) and taking in some of the sensational excitement that was felt down at the foot of the stage. It was obviously frustrating to the many fans in the distant corners of the spacious, cold "room" to watch the hand motions and body girations down in front. So as today's bold teenagers can be expected to do, they just came down from the less expensive seats and filled every available bit of aisle space in the lower orchestra (fire regulations be damned), crammed right up against the stage, and grooved. After Mick Jagger's exhausting ten minute "Midnight Rambler" this mass of bodies in the orchestra was just beginning to cook. Since visibility was obstructed, people in the orchestra seats stood up. So those in the aisles sat on each-others shoulders. By the time the Stones finished with "Satisfaction" everyone was standing on the seats. When they went into their closer, "Honky Tonk Women," the fans were standing on the arms of the chairs.

Dancing, poking the V for Victory (or peace) sign into the air in tempo with the vocal, were the order of the day. The Stones sounded fantastic. Jagger gave it everything he had, and everyone had more than enough "Satisfaction." So satisfied were the fans that after a bit of cheering and asking for more following the "Honky Tonk Women" closer, they seemed to understand that insisting an exhausted Mick Jagger do anything else might mean his death. The boys gave their all and

it was thoroughly exciting. You could sense from the appreciative attitude of the crowd that the Stones have never been hotter with the American public since they came on the scene. They have stayed "real" and their fans would definitely not like to wait three more years to see them in the U. S. again.

Before this all happened, the Ike and Tina Turner revue had the audience hopping. Tina has got to be one of the sexiest performers in the rock world. Although she was wild and very single entendre with her version of "Respect," and everyone knew exactly what she was trying to say when she sang "I've Been Loving You Too Long" while stoking the mike tenderly, her act seemed to be too well rehearsed and too polished for the fans (98% white 15 to 25 year olds) who came to hear and see the earthy, natural, unpredictable Stones type performers. This belief was confirmed when at the close of Tina's "Land of 1000 Dances" rocker, Janis Joplin jumped on stage and the two gals did a head-to-head finish while a strobe light flickered. They went off stage to an absolute roar because the fans obviously experienced the sensation of watching two performers turning each other on.

The great B. B. King was well appreciated by the crowd. He was doing his thing so well—just wailing and playing some fantastic guitar—that he got a strong ovation from people who obviously appreciate true talent.

Terry Reid's Quartet got everyone into the show mood by opening the four-hour long show.

It was quite evident that the day of the computer-programmed performer, who learns a routine by heart and presents it as expected, is rapidly coming to a close (at least among the young.) Today's youngsters are far more demanding. They want a concert to be an experience and they want to be treated to the unexpected. They want to be moved, turned-on, electrified. And if a performer can't do that for them, his days are limited. It is also becoming increasingly necessary for a performer to be himself. The Stones were all that and then some.

### JOE COCKER KING CRIMSON FLEETWOOD MAC

FILLMORE EAST, N. Y. — King Crimson is unabashedly a hype group. For the past several months reports have been filtering in from London about "the greatest British act since the Beatles or the Stones." We've heard that one before; over and over as a matter of fact. And it's getting extremely tiresome.

Yet King Crimson just may be able to live up to their own hype. At Bill Graham's New York rock haven this weekend (21-22) the group proved that they are at least the most unusual act from Britain in a good long time. And the quartet plays excellent off-beat music. That it was off-beat was a source of great consternation to the parochial audience. Like their other musically advanced English predecessors (Nice, Family, Arthur Brown, etc.) Crimson fell afoul of audience indifference. Consequently they cut their set to only three numbers. But in that short time the group, so far ahead of its time, showed those people who could be bothered to really listen that they had something valid to say.

Indeed what Crimson has to say musically is, in many ways, more important than what many other groups

are doing. All of the act's songs deal with man's eternal fight with chaos, both within himself ("21st Century Schizoid Man") and in his environment ("Court of the Crimson King"). The problem for many people may be that Crimson owes as much to Charlie Parker and Sonny Stitt as it does to the Moody Blues. If that seems confusing listen to "Schizoid" and "Epitaph" on the group's first LP. The harsh dissonances, tempo changes, and jarring breaks of the former contrast wildly with the smooth, warm harmonies of the latter. Meanwhile, I suppose, King Crimson must muddle along playing to indifferent audiences until their album sells enough so that they have a name. I wish it could be otherwise.

The first half of Fleetwood Mac's stint consisted of material from their new Reprise LP "Then Play On." And it was all excellent, blues-based music extended and expanded so that it effectively broke out of the four-chord straight blues progression. Mac is an exciting band, tight and loud, but it was interesting to note that their newer more advanced material was not received as well as their established

### JEFFERSON AIRPLANE YOUNGBLOODS JOSEPH EGER'S CROSSOVER

FILLMORE EAST, NEW YORK — Let's face it. Rock music is politics and there are just no two ways about it. It is much more critically sound to examine an artist's work without considering the artist as a person, but it ain't easy. With the Jefferson Airplane, it's downright impossible. It is in fact so impossible to separate the Jefferson Airplane (people) from the Jefferson Airplane (music) that it may well be that the group is an exception to the rule, and that their music is best examined in light of their personalities. That doesn't mean that it isn't good music on its own terms. It is. But there's too much charisma and excitement surrounding the group to make such cool and aloof criticism impossible. After all, in trying to understand "Sergeant Pepper" or "Abbey Road," it doesn't help to forget who Paul, and John, and George, and Ringo are, and what they stand for. What they mean as people and as personalities is just as important as what they mean as artists.

So if rock is politics and the Jefferson Airplane are people as well as music-makers, then what went on at the Fillmore last Wednesday night had more to it than just a lot of hand-clapping for that groovy sound and foot-tapping for that groovy beat. Every cheer was as much for the Jefferson Airplane as leaders of people as for the Jefferson Airplane as musicians. And when Grace Slick and Marty Balin sang, "We should be together,/Come on all you people standing around,/Our life's too fine to let it die,/And we can be together . . . We are forces of chaos and anarchy,/Everything they say we are we are,/And we are very proud of ourselves," the excitement in the audience, the screams, the people jumping up and down in their seats, dancing in the aisles wasn't just for a great song. It was for an idea, an idea of peace. Surely everyone at one time or another must have had an idea of peace: "We must begin here and now,/A new continent of earth and fire./Tear down the walls,/Come on now gettin' higher and higher,/Tear down the walls."

It would not do justice to the Airplane to say nothing of the performance itself. Jorma Kaukonen is a brilliant guitarist who controls the vio-

lence of his musical presentation taste and accuracy. His smooth, feet playing forms an excellent counterpoint to the vocal ferocity of Grace Slick. Sometimes thought of as a male Jim Morrison (see Insights Sounds), Grace is not really so ho as she is . . . well, hostile. But makes it work to the audience and voice absolutely soars. Thanks for the Jefferson Airplane.

Also on the bill was another act, the Youngbloods, who this year scored heavily with their own newie "Get Together." For both Youngbloods and the Airplane seemed to be the theme for the night and it was appropriate as both groups were decidedly together. (All viewers have to throw at least stupid pun like that in just to go. The Youngbloods are nice soft. Country sounds, folk sounds, up with jazz stylings, bounced out rock and roll make the Youngbloods one of the most amiable groups around. Their music does not rouse, but thoughtful and tasteful and fun. Next time we hope to see them in a place where their intimate sound might better weave its spell.

Last and most certainly least on the bill was a "thing" called Joe Eger's Crossover. Eger is a mixed aged pseudo-hippy classical French horn player who, no doubt having thrown out of every symphony orchestra in the United States, is now trying to make it as a (you guessed it!) and roll star. Aided by a flock of rate classical and rock musicians whine constantly out of tune, Eger crosses over from rock to classical taking things like Berlioz (which doesn't credit to Berlioz) and torturing them into rock riffs. Constantly descending to his audience, talking them as though they had never heard of Beethoven, he ruins everything he touches by incredible thoughtlessness. The high point of the act came when one of the group tossed a load of ping pong balls into the audience. The kids threw them back genuine hostility, and as the show progressed, ping pong balls were bouncing all over the place. They too were of tune.

### ELLA FITZGERALD

PHILHARMONIC HALL, N. Y. — Ella Fitzgerald was superb in every facet of her November 21 concert in Philharmonic Hall at Lincoln Center. Her voice, her gestures, her poise, everything about her proved how well she deserves the praise she has received.

Backed by a trio of excellent jazz musicians, the songstress offered a varied program which included standards, show tunes and contemporary favorites. So well received was her reading of "A House Is Not A Home" that she was asked to repeat the number, and on another song, "A Man And A Woman," audience response urged her to sing the last verse twice.

Ella's voice is a remarkable instrument that can convey subtle shades of meaning and earnest declarations equally well. She is totally at ease,

totally in command of her material but she is never complacent, and many years of experience seem to have sharpened her ability to make a song seem fresh and new.

Among the numbers on her program in addition to those we have already mentioned, were "Cabaret" which she opened the concert) "Tisket A Tasket," "I've Got World On A String," "Hey Jude" "This Girl's In Love With You."

The two standing ovations that Fitzgerald received at the close of her Philharmonic concert show that she is a legend that is still very much alive. Now signed to Warner Bros. Arts Records, the songstress should please record buyers, as we audiences in the concert hall, for years to come.

tunes.

But everyone had come to see Cocker. You know Joe. The British supersinger with the delicious voice like greased sandpaper, titanic lungs, spastic fingers, and the happy, grinning face.

Joe is unreal. He packs so much feeling and compassion into the songs it's just not true. His version of Bob Dylan's "I Shall Be Released" is a classic. All the anguish and majesty

of the lyrics stand revealed as he sings them. You cannot fail to be moved. George Harrison's "Something" acquires new depths of meaning with Cocker's interpretation with no other artist, everything he sings is a joy and a delight. And his entrance not only woke up the audience, it vanished them into frenzied movement. Go see Joe; it's an experience.

1969

COMING SOON: Big Year End Issue Of Cash Box  
"The World Of Recording Artists" ••• A Complete  
Report On The  
Top Artists •••  
Top Records •  
Top Songs ••• Top Publishers and Top  
Producers Of 1969 ••• Make Sure Your  
Message Is In This Important Edition •••

DEADLINE: DEC. 10

ISSUE DATED: DEC. 27



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## Christmas Promo Set By UA Music Group

NEW YORK — An extensive promotional campaign for the upcoming Christmas season has been prepared by the United Artists Music Group. The campaign will concentrate on the promotion of major single releases from United Artists motion pictures that are currently showing or are to be released shortly.

Opposing the bill are two new songs in the long-awaited James Bond venture, "On Her Majesty's Secret Service," which opens in New York Dec. 18th. John Barry, composer of the "Midnight Cowboy" score, has teamed with lyricist Hal David, to produce a series of melodies designed to capture this season's Christmas audience. "Do You Know Why Christmas Trees Are Grown," the first of the two releases, has just been recorded by Jackie DeShannon (perennial), and the Do Re Mi Singers (pp).

The second new release, "We Have The Time In The World," has been cut by Louis Armstrong. The entire motion picture score is available on United Artists Records.

Barbra Streisand's latest single release, on Columbia Records, is also taken from a United Artists motion picture. The new recording, entitled "What Are You Doing The Rest Of Your Life," is from Richard Brooks' "The Happy Ending," with music by Michel Legrand and lyrics by Marilyn and Alan Bergman.

The complete motion picture score from "The Happy Ending," is also available on UA Records.

Henry Mancini's recent collaboration with the Bergmans yielded the score of another UA release, "Gaily, Gaily." The single from this new comedy is entitled "Tomorrow Is My Friend" on A&M Records, by Jimmie Rodgers.

The title themes from two recently opened UA films are beginning to show action. They are "Stay," from "The Secret Of Santa Victoria," written by Ernest Gold, and currently available by Sergio Franchi (UA), and the Golden Leaves (Challenge), and the theme from "The Battle Of Britain," composed and recorded by Ron Goodwin and his Orchestre (UA).

## Generation Young 'Rudolph' Sparks Marks' Annual Yuletide Exposure

NEW YORK — It's almost a generation since "Rudolph the Red-Nosed Reindeer" made its historic debut, and this song, along with three other Johnny Marks Seasonal hits, will be widely exposed once more.

Johnny Marks, via his St. Nicholas Music, will spark promo efforts on the material, also including "I Heard the Bells On Christmas Day," "Rockin' Around the Christmas Tree" and "A Holly Jolly Christmas."

The "Rudolph" song and the annual TV'er it inspired airs again on Friday, Dec. 5 (7:30 pm, EST). GE has renewed the show as sponsor for two more years. The cast LP on Decca — featuring Burl Ives — is being promoted by the label.

Since 1949, "Rudolph" has sold over 57 million records in America, 29 million abroad and over 4 million copies of sheet music. It was first recorded in 1949 by Gene Autry. His record sold over 6,500,000 and it's the all-time best seller of Columbia Records. This year it's offered with a special sleeve in The Hall of Fame Series and is included in several

albums. There have been more than 350 records of the song and it has been published in 115 different arrangements, which have sold over 5 million copies. It has been equally successful abroad. "This Week" magazine called it one of the two most valuable songs in the world.

"I Heard The Bells On Christmas Day" was first recorded by Bing Crosby on Decca Records in 1956, followed by 30 other artists, including Harry Belafonte, Frank Sinatra, Ed Ames, Ray Price, etc. Over 4,000,000 records have been sold thus far.

"Rockin' Around The Christmas Tree" became a top hit in 1960 as recorded by Brenda Lee for Decca and is now a perennial international hit, with many new records each year.

A "Holly Jolly Christmas" was a hit for Burl Ives on Decca in 1963 and has become another annual repeater. It's one of the songs in the score of the "Rudolph" Spectacular.

Marks has written the music for the GE commercials for the past three years. One of these commercials won the Gold Medal Award of the 1967 International Film and TV Festival in New York. His Christmas Community Lyric Book has now sold over 3,000,000 copies.

For this year, Marks has written "Joyous Christmas," the title song of a Columbia album produced for the Beneficial Finance Co. and for the benefit of the Senior Concert Orchestra of Local 802.



Johnny Marks

### 1. The Producers.

There are three: Erik Jacobsen, Zal Yanovsky, and Jerry Yester. Which is like The Lovin' Spoonful revisited.

### 2. The Product.

Pictured is their new album (RS 6369), it's on tape, too. Around Reprise they're calling this the most exciting new act since Jethro Tull about a year ago.



### 3. The Single.

It's called "One Way or the Other," and its number is Reprise 0884.

### 4. The Management.

He's Bob Cavallo, and he's damn good. With clients like the Fifth and John Sebastian, Bob knows how to do it.

These folk will be treated to the same goodness that got Variety to say this about the Fifth Avenue Band's L. A. debut: "Sextet... got a resounding reception. Opening night led to pleas for more, more and more."

### Amazon Promotion Adds Jack Armstrong

FAYETTE, ALABAMA — Jack Armstrong, a veteran of the record and broadcasting industry, joined the staff of Alabama-based Amazon Promotion Inc.

A Miami resident and former music director for WFUN-Radio there, Armstrong will continue to headquarter in Miami, giving Amazon a dual base of operations. Armstrong will promote all Amazon-represented record product throughout the southeast.

Armstrong has been affectionately dubbed by many people in the industry as the "All-American Boy."

### Bird Dog Music Formed; A Singleton Affiliate

NASHVILLE — Bird Dog Music has been formed by two affiliates of Shelby Singleton Music, Inc., Green Isle Music and Green Owl Music. The new company will be an ASCAP firm.

Bird Dog's first single, "What Next After The Moon?" recorded by Today's Children on Minaret, is already in release.

### Barkan-Adams Pen Tom McCann Comm'ls.

NEW YORK — The Tom McCann Shoe Company has hired the independent production team of Mark Barkan and Ritchie Adams to deliver another series of commercials. Barkan and Adams have created two other series of "contemporary" ads for the shoe manufacturer. This new series of commercials will be aired in the spring.

# New Additions To Radio Playlists

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

## KFRC — San Francisco

These Eyes—Jr. Walker—Soul  
Winter World—Engelbert Humperdinck—Parrot  
Friendship Train—G. Knight & Pips—Soul  
Wonderful World—Jimmy Cliff—A&M  
Evil Woman—Crow—Amaret  
Alcatraz—Malvina Reynolds—Century City

## KYA — San Francisco

Jam Up—Tommy Roe—ABC  
Okie From Muskokie—Merle Haggard—Capitol  
Don't Cry Daddy—Elvis Presley—RCA  
You Gotta Pay The Price—Gloria Taylor—Silver Fox  
Cold Turkey—Plastic Ono—Apple

## KIMN — Denver

Jennifer Tompkins—Street People—Musicor  
She—Tommy James—Roulette  
I Want You Back—Jackson Five—Motown  
Winter World—Engelbert Humperdinck—Parrot  
Marvelous Toy—Peter, Paul & Mary—WB  
Brand New Me—Dusty Springfield—Atlantic

LOVE IN VAIN  
ROLLING STONES.....LONDON  
Noma Music  
Nice Songs

DON'T CRY DADDY  
ELVIS PRESLEY.....RCA  
Elvis Presley Music  
B-n-B Music

VICTORIA  
THE KINKS.....REPRISE  
Noma Music  
Hi Count Music

NO ONE BETTER THAN YOU  
PETULA CLARK.....W.B.  
Anne-Rachel Music

BABY IT'S YOU  
SMITH.....DUNHILL  
Dolfi Music, Inc.  
Mary Jane Music

GET RHYTHM  
JOHNNY CASH.....SUN  
Hill & Range Songs  
Hi-Lo Music

(I'M SO) AFRAID OF LOSING YOU  
AGAIN  
CHARLIE PRIDE.....RCA  
Hill & Range Songs  
Blue Crest Music

SINCE I MET YOU BABY  
SONNY JAMES.....CAPITOL  
Progressive Music

CAMELIA  
MARTY ROBBINS.....COLUMBIA  
Noma Music  
Weedville Music

RUBBERNECKIN'  
ELVIS PRESLEY.....RCA  
Elvis Presley Music

DON'T LET ME BE  
MISUNDERSTOOD  
GINETTE RENO.....PARROT  
JOE COCKER.....A&M  
Bernie Benjamin Music

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

## KHJ — Hollywood

She Belongs To Me—Rick Nelson—Decca  
Up On Cripple Creek—Band—Capitol  
Jingle Jangle—Archies—Kirshner  
Mind, Body & Soul—Flaming Embers—Hot Wax  
Baby Take Me In Your Arms—Jefferson—Janus  
LP—In Came Out Of The Sky—Creedence Clearwater—Fantasy

## KRLA — Pasadena

La La La—Bobby Sherman—Metromedia  
Wonderful World—Jimmy Cliff—A&M  
Let's Work Together—Wilbert Harrison—Sue  
Venus—Shocking Blue—Colossus  
LP—Until It's Time—Neil Diamond—Uni  
Spirit In The Sky—Norm Greenbaum—Reprise

## WIXY — Cleveland

Whole Lotta Love—Led Zeppelin—Atlantic  
Cowboy Convention—Ohio Express—Buddah  
These Eyes—Jr. Walker—Soul  
Don't Cry Daddy—Elvis Presley—RCA  
When Julie Comes Around—Cuff Links—Decca  
Tonight I'll Say A Prayer—Eydie Gorme—RCA  
Get It From The Bottom—Steelers—Date  
She Lets Her Hair Down—Tokens—Buddah  
She Lets Her Hair Down—Don Young—Bang  
Cupid—Johnny Nash—Jad  
What You Gave Me—Marvin Gaye Tammi Terrell—Tamlam

Baby Mae—Bobby Darrin—Direction  
Won't Find Better Than Me—New Hope—  
Lady O—Turtles—White Whale  
Don't Let Love—Jerry Butler—Mercury  
She—T. James & Shondells—Roulette  
Cold Turkey—Plastic Ono Band—Apple  
Point It Out—Smokey & Miracles—Tamlam  
Arizona—Mark Lindsay—Columbia  
No Time—Guess Who—RCA  
Turn Turn Turn—Judy Collins—Elektra  
Oh How I Miss You—Bobby Womack—Minit

## KXOK — St. Louis

Winter World Of Love—Engelbert Humperdinck—Parrot  
What A Beautiful Feeling—California Earthquake—W/P  
Grand Funk R.R.—Mr. Limousine—Capitol  
When Julie Comes Around—Cuff Links—Decca  
Jingle Jangle—Archies—Kirshner

## WMEX — Boston

LP's—I Am The President—David Frye—Elektra  
Let It Bleed—Rolling Stones—London

## WMAK — Nashville

Venus—Shocking Blue—Colossus  
She Lets Her Hair Down—Tokens—Buddah  
Hey Girl—Panhandle—Happy Tiger  
Free—Pearly Gate—Decca  
Troublemaker—Lee Hazlewood—Lhi  
Slow Down—Yellow Pages—Uni  
Cold Turkey—Plastic Ono Band—Apple  
Whole Lotta Love—Led Zeppelin—Atlantic  
Celebrate—3 Dog Night—Dunhill

## WOXI — Atlanta

A World Without Music—Archie Bell—Atlantic  
These Eyes—Jr. Walker—Soul  
I'm Tired—Savoy Brown—Parrot  
Early In The Morning—Vanity Fare—Page One  
Brand New Me—Dusty Springfield—Atlantic  
Jingle Jangle—Archies—Kirshner  
Don't Cry Daddy—Elvis Presley—RCA

## WFIL — Philadelphia

Traces/Memories—Lettermen—Capitol  
Groovin'—New Beats—Hickory  
Brand New Me—Dusty Springfield—Atlantic  
Don't Cry Daddy—Elvis Presley—RCA  
When Julie Comes Around—Cuff Links—Decca

## WOKY — Milwaukee

Midnight—Classics IV—Imperial  
Jingle Jangle—Archies—Kirshner  
Venus—Shocking Blue—Colossus  
She—T. James & Shondells—Roulette  
Winter World Of Love—Engelbert Humperdinck—Parrot  
Early In The Morning—Vanity Fare—Page One  
She Lets Her Hair Down—Don Young—Bang  
Barbara I Love You—New Colony Six—Mercury

## WABC — New York

Midnight Cowboy—Ferrante & Teicher—U.A.  
Kozmic Blues—Janis Joplin—Columbia  
She—T. James & Shondells—Roulette

## WKBW — Buffalo

She Lets Her Hair Down—Tokens—Buddah  
Walking In The Rain—Jay & Americans—U.A.  
Sunday Morning—Oliver—Crewe  
The Last Time—Buchanan Bros—Event  
Want You Back—Jackson 5—Motown  
Baby Take Me—Jefferson—Janus  
LP's—Just Pet—Petula Clark—WB  
In Person—Elvis Presley—RCA  
Joe Cocker—Joe Cocker—A&M  
The Brass Are Coming—Herb Alpert—A&M  
Bobby Sherman—Bobby Sherman—Metromedia  
Led Zeppelin II—Atlantic

## WDRG — Hartford

Whole Lotta Love—Led Zeppelin—Atlantic  
Don't Cry Daddy—Elvis Presley—RCA  
Want You Back—Jackson 5—Motown  
From The Bottom—Steelers—Date  
Don't Let Love—Jerry Butler—Mercury  
What You Gave Me—Marvin Gaye Tammi Terrell—Tamlam  
Jingle Jangle—Archies—Kirshner

## WEAM — Washington D.C.

Jingle Jangle—Archies—Kirshner  
Cowboy Convention—Ohio Express—Buddah  
Venus—Shocking Blue—Colossus  
Gotta Pay The Price—Gloria Taylor—Silver Fox  
Don't Let Him Take Your Love—4 Tops—Motown  
Wonderful World—Jimmy Cliff—A&M  
LP—Together—Illusion—Steed  
Tracy—Cuff Links—Decca

## WQAM — Miami

Want You Back—Jackson 5—Motown  
Lets Work Together—Wilbert Harrison—  
Love Will Find A Way—Jackie DeShannon—  
Imperial  
Soldier Boy—Betty Wright  
Wonderful World—Jimmy Cliff—A&M

## WTIX — New Orleans

Early In The Morning—Vanity Fare—Page One  
Night Owl—Bad Habits—Paula  
A Walk On The Outside—Tommy Sears—

## WLS — Chicago

Jingle Jangle—Archies—Kirshner  
Don't Let Love—Jerry Butler—Mercury  
Turn Turn Turn—Judy Collins—Elektra  
Venus—Shocking Blue—Colossus

## WDGY — Minneapolis

Lod In NYC—Nilsson—RCA  
Cupid—Johnny Nash—Jad  
These Eyes—Jr. Walker—Soul  
Sunday Morning—Oliver—Crewe  
Jam Up—Tommy Roe—ABC

## CKLW — Detroit

How I Miss You Baby—Bobby Womack—M  
Baby Take Me In Your Arms—Jefferson—J  
Too Many Cooks—100 Proof—Hot Wax  
Old Love—Intruders—Gamble  
Cripple Creek—The Band—Capitol

## WMPS — Memphis

When We Get Married—1910 Fruitgum Co—  
Buddah  
Together—Illusion—Steed  
When Julie Comes Around—Cuff Links—De

## WSAI — Cincinnati

Won't Find Better—New Hope—Jamie  
One Tin Soldier—Original Caste—TA  
Fancy—Bobbie Gentry—Capitol  
Love Will Find A Way—Jackie DeShannon—  
Imperial  
Don't Let Love—Jerry Butler—Mercury  
I Love You—Otis Leavill—Dakar  
Lets Work Together Pt. 1—Wilbert Harrison

## WMCA — New York

She—T. James & Shondells—Roulette  
To Love You—Country Store—TA  
Midnight Cowboy—Ferrante & Teicher—U.  
Early In The Morning—Vanity Fare—Page One  
Don't Let Love—Jerry Butler—Mercury  
She's Coming Thru The Bathroom Window—  
Cocker—A&M  
Don't Cry Daddy—Elvis Presley—RCA  
World Without Music—Archie Bell—Atlantic  
The Gangs Back Again—Kool & The Gang—  
Hikki Burr—Bill Cosby—Uni  
LP—Willie & The Poor Boys—Creedence Clearwater—Fantasy

## KILT — Houston

She—T. James & Shondells—Roulette  
These Eyes—Jr. Walker—Soul

## Heavy Merc. Promo For 'Littlest Angel' LP

CHICAGO — Mercury Records has just released the original cast album of the TV musical version of the seasonal classic "The Littlest Angel" which will be telecast by NBC-TV on December 6th. It is estimated that the Dec. 6th 90-minute special will be seen by 50 million viewers.

Mercury announced that it would be putting one of its most enthusiastic promotional campaigns behind the LP. Lou Simon, Mercury's marketing and sales VP, said that the label had allotted \$50,000 for advertising. The LP would be issued in a deluxe set in a special double-fold, pop-up package.

The LP will get a special boost on the night of December 6, when a special credit on the screen states that the original soundtrack is available on Mercury Records. In addition, credit will also be given on Thanksgiving Day when the show's young star Johnnie Whitaker performs one of the show's tunes during the nationally televised Macy's parade.

In addition to Whitaker (who plays the Littlest Angel), other feature performers in the show are Fred Gwynne, E. G. Marshall, Cab Calloway, Tony Randall, John McGiver, George Rose, and Connie Stevens. The show is based upon the classic Christmas tale by Charles Tazewell.

Hallmark will be heavily supporting the program with full-page ads in newspapers and other publications throughout the country. Mercury will be tying in with additional newspaper ads as well as space in TV GUIDE and

other periodicals. A massive co-program, featuring already pread layouts, will be in full swing December 7, the day after the show.

To support the deluxe LP in stores where it will be offered at a suggested retail price of \$5.98, merchandising director George Balos has created 21 by 32 inch full color poster around the theme "Mercury Presents The Perfect Gift Album".

"The Littlest Angel" LP brought to Mercury through negotiations between Bob Reno, the company's eastern director of record production, and Lan O'Kun, who wrote the original score and served as executive producer on the program.

## Buchalter To Merc's Expanded NY Publicity

NEW YORK — Gail Buchalter is a member of the New York publicity department of Mercury Records. She reports Ron Oberman, Mercury's rate director of publicity. Oberman said the appointment was part of an expansion of the New York PR department.

Miss Buchalter, who will work under the direct supervision of New York publicity head Bob Sarlin, formerly worked with both Mercury and Gersh Associates in a secretarial capacity. She is a published journalist and a regular in the New York scene.

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QUALIFIED FOR  
THE TRIAL  
OF  
MARY  
MAGUIRE**

# LADY-O ♡



# THE TURTLES

Written by Judee Sill for Blimp Music    Produced by Bob Harris and John Beck for Blimp Productions



"...helium for the Blimp..."



WW-334

**LADY-O, LADY-O**  
Out of your radio,  
into your hearts.

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Jefferson—  
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## CashBox Looking Ahead

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|--|--|---|--|
| <b>1 TONIGHT</b><br>(Cotillion/ Motor City — BMI)<br>MC 5 (Atlantic 2678)                                      | <b>13 LOVE BONES</b><br>(East Memphis — BMI)<br>Johnnie Taylor (Stax 0055)                                   | <b>26 BORN UNDER A BAD SIGN</b><br>(East Memphis — BMI)<br>William Bell (Stax 0054)                             | <b>38 YOU'RE THE BEST THING<br/>SINCE CANDY</b><br>(Assorted — BMI)<br>The O'Jays (Neptune 18) |
| <b>2 FREE</b><br>(Dunbar — BMI)<br>Pearly Gate (Decca 734674)  | <b>14 COME SATURDAY MORNING</b><br>(Famous — ASCAP)<br>The Sandpipers (A&M 1134)                             | <b>27 RIGHT OR LEFT AT<br/>OAK STREET</b><br>(Attache — BMI)<br>Roy Clark (Dot 17324)                           | <b>39 IT'S ONLY MAKE BELIE</b><br>(Marielle — BMI)<br>Roy Hamilton (AGP 125)                   |
| <b>3 BLESS YOUR HEART</b><br>(Triple 3 — BMI)<br>Isley Brothers (T-Neck 912)                                   | <b>15 TOO MANY COOKS SPOIL<br/>THE SOUP</b><br>(Gold Forever — BMI)<br>100 Proof Aged in Soul (Hot Wax 6904) | <b>28 (GOTTA FIND) A BRAND NEW<br/>LOVER — PT. 1</b><br>(Assorted — BMI)<br>Sweet Inspirations (Atlantic 2686)  | <b>40 HOW I MISS YOU BABY</b><br>(Trace Bob/Unart — BMI)<br>Bobby Womack (Mint 32081)          |
| <b>4 BEAUTIFUL PEOPLE</b><br>(Kama Ripa/Melanie Music/United Music<br>— ASCAP)<br>Melanie (Buddah 135)         | <b>16 I'VE GOTTA HAVE YOU</b><br>(Blendingwell — BMI)<br>Horatio (Event 3306)                                | <b>29 LET'S WORK TOGETHER</b><br>(Sagittarius — BMI)<br>Wilbert Harrison (Sue 11)                               | <b>41 WON'T FIND BETTER</b><br>(Dandelion — BMI)<br>The New Hope (Jamie 1381)                  |
| <b>5 GOIN' OUT OF MY HEAD</b><br>(Razle Dazzle — BMI)<br>Frank Sinatra (Reprise 0865)                          | <b>17 MORNING DEW</b><br>Damnation of Adam's Blessings<br>(U. A. 50609)                                      | <b>30 TO BE YOUNG GIFTED &amp; BLACK</b><br>(Ninandy — BMI)<br>Nina Simone (RCA 0269)                           | <b>42 WASN'T BORN TO FOL</b><br>(Patton — BMI)<br>The Byrds (Columbia 44990)                   |
| <b>6 WHEN WE GET MARRIED</b><br>(Kaskat/Drageon — BMI)<br>1910 Fruitgum Company (Buddah 146)                   | <b>18 BAD CONDITIONS</b><br>(Cissi — BMI)<br>Lloyd Price (Turntable 5001)                                    | <b>31 GUESS WHO</b><br>(Michele — BMI)<br>Ruby Winters (Diamond 269)  | <b>43 WICHITA LINEMAN</b><br>(Canopy — ASCAP)<br>Sergio Mendes & Brasil '66 (A&M)              |
| <b>7 JESAMINE</b><br>(Mills — ASCAP)<br>Shannon (Heritage 819)   | <b>19 JENNIFER TOMPKINS</b><br>(Moonbeam — ASCAP)<br>Street People (Musicor 1356)                            | <b>32 OKIE FROM MUSKOGEE</b><br>(Blue Book — AMI)<br>Merle Haggard (Capitol 2626)                               | <b>44 IT'S BEEN A LONG TIM</b><br>Betty Everett (UNI)  |
| <b>8 LOOK-KA PY PY</b><br>(Marsaint — BMI)<br>The Meters (Josie 1015)  | <b>20 JEALOUS FEELING</b><br>Vogue/Don C — BMI)<br>Dick Jensen (Probe 468)                                   | <b>33 I'LL BET YOU</b><br>(Jobete — BMI)<br>Funkadelics (Westbound 150)   | <b>45 VOODOO WOMAN</b><br>(Nipper — ASCAP)<br>Simon Stokes & The Nighthawks<br>(Elektra 45670) |
| <b>9 HE AIN'T HEAVY, HE'S<br/>MY BROTHER</b><br>(Harrison — ASCAP)<br>Hollies (Epic 10532)                     | <b>21 HAVE A LITTLE TALK<br/>WITH MYSELF</b><br>(AHAB — BMI)<br>Ray Stevens (Monument 1171)                  | <b>34 JUMPIN JACK FLASH</b><br>(Gideon — BMI)<br>Thelma Houston (Dunhill 4212)                                  | <b>46 LOVE FEVER</b><br>(Brown Trout — BMI)<br>Leer Brothers (Intrepid 75007)                  |
| <b>10 JE T'AIME-MOI NON PLUS</b><br>(Monday Morning — BMI)<br>Jane Birkin & Serge Gainsbourg<br>(Fontana 1665) | <b>22 WENDEGAHL THE WARLOCK</b><br>(Shelby Singleton — BMI)<br>Rugbys (Amazon 4)                             | <b>35 HURRY CHANGE IF YOU'RE<br/>COMING</b><br>(Kent & Lyman & Feldman — BMI)<br>Tennison Stephens (Aries 2076) | <b>47 SIX WHITE HORSES</b><br>(Peer Int'l — BMI)<br>Tommy Cash (Epic 10540)                    |
| <b>11 OH ME OH MY (I'M A FOOL<br/>FOR YOU BABY</b><br>(Nootrac — ASCAP)<br>Lulu (Atco 6722)                    | <b>23 LOVE AND LET LOVE</b><br>(Fox Fanfare — BMI)<br>Hardy Boys (RCA 0228)                                  | <b>36 SHE LETS HER HAIR DOWN</b><br>(Moon Bear — ASCAP)<br>Gene Pitney (Musicor 1384)                           | <b>48 SOMETHING IS WRON</b><br>(Jinky — BMI)<br>Gary Lewis & The Playboys (Libert              |
| <b>12 CURLY</b><br>(Dunbar Music Inc. — BMI)<br>Jimmie Clanton (Laurie 3508)                                   | <b>24 HEY HEY WOMAN</b><br>(Press — BMI)<br>Joe Jeffrey (Wand 11213)   | <b>37 WHAT A BEAUTIFUL FEELING</b><br>(Flowering Stone — ASCAP)<br>California Earthquake (World Pacific 77931)  | <b>49 SUNDAY'S GONNA CO<br/>ON TUESDAY</b><br>New Establishment (RCA 69 5006)                  |

*The Peer-Southern Organization  
Congratulates  
Mr. Kasenetz and Mr. Katz*

*We did it before with, "Little Bit Of Soul"  
and here we go again with "Cowboy Convention"\*  
by Ohio Express, on Buddah, Of Course!*

**P. S. #69, and headed for Top Ten!**

\*BDA 147

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I-Feel-Like-I'm-Fixin'-to-Die Rag  
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Streets of Your Town  
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Not So Sweet Martha Lorraine  
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Bass Strings  
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