

The Works of Bob Gallo (1958 to 1973)
Includes a US 1960s Discography of the Pete Best Combo

**“WE” THE YOU-KNOW-WHO! GROUP
WOULD LIKE TO DEDICATE
THIS ALBUM TO THE MAN WHO
MADE IT ALL POSSIBLE
“BOB GALLO”**

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Latest Update: June 10, 2023

Pace 101

The (Original) Starfires "Fender Bender"/ "Camel Walk"

Someone named Robert Gallo (in New York) co-wrote the A-side with Jim Ford. The single came out on Pace Records in January 1959 and was picked up by the larger Apt label in late February.

STARFIRES
★★ Fender Bender
PACE 101—The Starfires sell this pounding rocker with vigor over noisy support by the guys in the ork. A wild side. (David & Check, BMI)
★★ Camel Walk
 On this side growling tenors and good rhythm support are featured in an instrumental in walking tempo. (David, BMI)



Sultan 1003

The Social Outcasts "Mad"/ [B-side by other artist]

Someone named Robert Gallo (in New York) co-wrote the A-side with Jim Ford. The single came out in August 1959.

THE SOCIAL OUTCASTS
★★ Mad—A novelty disk in minor flavor and the guitar melody is punctuated by hysterical screams, shouts, etc. Has a slightly startling effect on one's composure. (Check-Fairlane, BMI)



Coral 9-62176

The Chestnuts "Endless Love"/ "Wobble Shank"

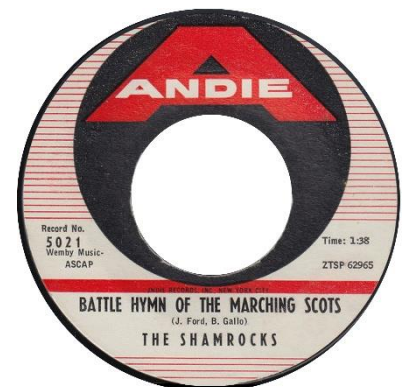
Both songs were recorded in 1959, but the record was not released until February 1960. Again, Robert Gallo (in New York) co-wrote both songs with Jim Ford.



Andie 5121

The Shamrocks "Scrappy"/ "Battle Hymn of the Marching Scots"

Someone named Robert Gallo (in New York) co-wrote the B-side with Jim Ford. The song was copyrighted in January 1960. Andie was a short-lived subsidiary of Laurie Records, lasting from October 1959 to spring 1960.



Caprice 102

Allie Oops Group "Bloop Bloop"/ "Dinosaur"

Someone named Robert Gallo (in New York) co-wrote the A-side with Jim Ford.

The record came out in March 1960.

ALLIE OOPS GROUP
(Caprice 102)

B "DINOSAUR" (1:59) [True Blue & Surrey ASCAP—Stanton, Fotine] Instrumentalists get off an intriguing beat in their rock description of a "dinosaur" tread. Saxs have good things to say, too. Can score.

B "BLOOP BLOOP" (1:09) [Check & Fairlane BMI—Gallo, Cari, Ford] A brighter novelty sound and many a teener should find the arrangement a beat treat. Label is handled by Canadian-American.



ABC-Paramount 10133

King Curtis "King Neptune's Guitar"/ "Beatnick Hoedown"

Someone named Robert Gallo (in New York) co-wrote both songs with Jim Ford.

The record came out in August 1960.

"KING NEPTUNE'S GUITAR" (1:58) [Aldon BMI—Ford, Gallo]
"BEATNICK HOEDOWN" (1:47) [Aldon BMI—Ford, Gallo]
KING CURTIS (ABC-Paramount 10133)

Sax man King Curtis and his crew can step way out with this haunting instrumental debut for ABC-Paramount. It's an earpleasing beauty tabbed "King Neptune's Guitar" and it's replete with inviting sound effects a la "Enchanted Sea." It's loaded with chart potential. "Beatnick Hoedown," on the flip, is a tantalizing musical-novelty rocker tailored for the teeners. Outing is a Nevins-Kirshner prod.



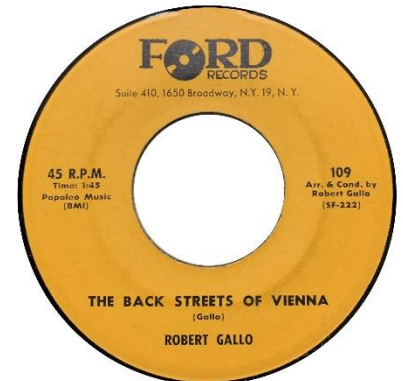
Ford 109

Robert Gallo "The Back Streets of Vienna"/ "Robin's Theme"

Bob Gallo wrote both songs, arranged the music, and conducted the orchestra.

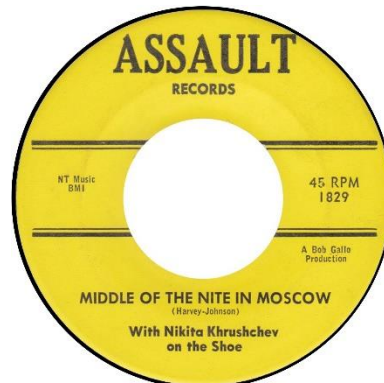
The record came out in March 1962.

"THE BACK STREETS OF VIENNA"
by ROBERT GALLO
FORD
RECORDS
1650 B'way, Suite 410, NYC 19



Assault Records (1962-64)

When Bob Gallo opened Assault Records in early 1962, it shared the famous Ed Sullivan Theatre Building (1697 Broadway in New York) with a host of other small labels, including Alto, Atlas, Enrica, Old Town, Rae Cox, and Suite 16. Yes, the Beatles later performed in that building, making this one of several indirect connections between Bob Gallo and the Beatles.



The first single on Assault came out in May 1962.

Assault 1829/1830

Johnny Johnson "Middle of the Nite in Moscow"/ "Great Cooga-Mooga"

The A-side artist is shown as "with Nikita Khrushchev on the shoe." This refers to an urban legend that the Soviet leader banged his shoe on a lectern while making a fiery speech. He had a shoe with him, but there is no evidence that he ever "banged" it – apart from intentionally doctored footage. Still, in 1962, most people believed that he had taken that action.

First appearance in trade magazines: May 12, 1962.

Assault 1833/1834

Clyde King "Even a Man Can Cry"/ "Heartglow"

First appearance in trade magazines: June 2, 1962.

Assault 1835/1836

Frankie Collett "The Polonaise"/ "Funiculi-Funicula"

First appearance in trade magazines: June 2, 1962.

Assault 1837/1838

Erni Adano "Midnight Star"/ "Foolin' Around"

First appearance in trade magazines: July 7, 1962.

A brief gap in the release schedule for Assault came in the summer and early fall, as Gallo was preparing to open a recording studio down the block. That studio, Talentmasters, served as an anchor for the Gallo operation.

As Gallo's organization expanded, Talentmasters moved to its more permanent location at 126 W. 42nd Street.

Bob Gallo Opens Disk Studio In N.Y.

NEW YORK—Bob Gallo, a guitarist on over 300 disk dates, has opened Talentmasters Recording Studios at 1741 Broadway, this city. Gallo is also president and owner of the Assault and New Talent labels.

Assault 1839/1840

Johnny Dow "Johnny Playboy"/ "Land of Enchanted Dreams"
First appearance in trade magazines: November 3, 1962.

Assault 1841/1842

Erni Adano "What Kind of Fool Am I"/ "If I Had a Hammer"
First appearance in trade magazines: November 24, 1962.

Assault 1843/1844

Bob Gallo "Lonely Little Clown"/ "Desafinado"
First appearance in trade magazines: November 10, 1962.
Ironically, Gallo's own single for Assault is among the scarcest on the label.

Assault 1845/1846

Clyde King "Wang Dang Do"/ "There has to be a Love"
First appearance in trade magazines: February 9, 1963.

Assault 1847/1848

Larry Steele "My Own True Love"/ "I Can't Help It"
First appearance in trade magazines: December 22, 1962.

Assault 1849/1850

Erni Adano "The Truce of the Bear"/ "Renegade"
Released early 1963.
Note that Assault pressed the A-side at 33 1/3 RPM in order to allow for the length of 6:45.

Assault 1853/1854

Gar Finn "Take Me to Heaven"/ "Lonesome"
First appearance in trade magazines: January 26, 1963.

Assault 1855/1856

Vickie Lee "Say it Again"/ "You Were Only Fooling"
First appearance in trade magazines: March 23, 1963.

Assault 1859/1960

The Spydels "Peace of Mind"/ "Change Your Mind"
Released April 1963.

Assault 1863/1864

Coralie Greenly "Try My Love"/ "Don't Make Me Cry"
Released spring 1963.

BOB GALLO (Assault 1844)
(B+) "LONELY LITTLE CLOWN" (1:55) [NT BMI—Gallo] An intriguing slow-beat instrumental date in which Gallo, primarily a guitarist, plays all the instruments, including guitar, mandolin, banjo, keyboard and others. A striking rock-oriented offering. Label is a New York outfit.
(B) "DESAFINADO" (2:23) [Bendig BMI—Jobim] The successful Bossa Nova tune in a decidedly teen-market light.



GAR FINN (Assault 1853)
(B) "TAKE ME TO HEAVEN" (2:25) [NT BMI—Gallo] Off-beat stint whereby Finn offers a sentimental narrative against an attractive string and softly chanting male chorus setting. Diskery is a New York outfit.
(B) "LONESOME" (2:30) [NT BMI—Johnson, Gallo] Dramatic singing expression from Finn, who is backed by a feelingful teen sound from the musicians and chorus.



Assault 1865/1866

Johnny Dow "Talk to Me ... Talk"/ "You Were an Angel to Me"

First appearance in trade magazines: June 15, 1963.

The Spydels appear with Dow on the B-side.

Assault 1867/1868

Johnny Dow "Please Mr. Custer"/ "Eighth Wonder (of the World)"

Released summer 1963.

The Elgins appear with Jackson on the A-side.

Assault 1869/1870

The Castaways "I Found You"/ "Hey There"

First appearance in trade magazines: summer 1963.

This single was reissued as Hudson 8107 in January 1964, with the artist shown as The Iridescents. This reissue came after the Iridescents released another single (Hudson 8102) for the label in late September 1963. Yes, the spelling is correct both times.

It was reissued again as Astra A-1002 in 1966, with the original artist's name restored.



Assault 1873/1874

David George "Have You Ever Seen (My Baby)"/ "So Happy"

Released summer 1963.



Assault 1875/1876

Bill McCleave "When Your Heart is Broken"/ "Having a Party"

Released summer 1963.

Assault 1877/1878

Johnny Dow "Come Back to Me"/ "Down in the Valley"

Released fall 1963.



Assault 1879/1880

Linda and the Pretenders "Believe Me"/ "It's Not My Will"

Released fall 1963.

Produced by Eddie Singleton.

Assault 1883/1884

Johnny James "Sorrento"/ "I Miss You"

Released fall 1963.

Assault 1887/1888

Tony Warren "Begin the Beguine"/ "Never, Never, Never"

Released fall 1963.



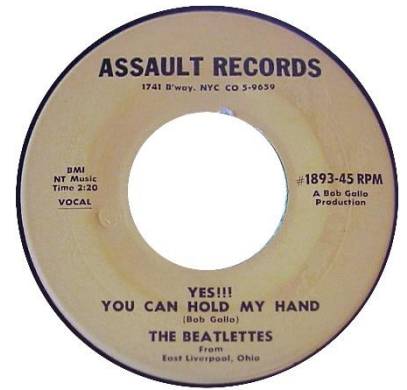
Assault 1893/1894

The Beatlettes

“Yes!!! You Can Hold My Hand”/

“Yes!!! You Can Hold My Hand (Instrumental)”

First mentioned in trade magazines: February 15, 1964.



There were at least three groups called the Beatlettes in 1964. One was a larger Canadian group featuring Denise Payette and Helène Duguay. Another Beatlette’s (with an apostrophe!) were actually the Persianettes – singing for Jamie Records (“Dance Beatle Dance”, Jamie 1270). The third group with that name used a hyphen, writing it as Beattle-ettes (notice the double T). They recorded “Only Seventeen” (Jubilee 5472).

The first of the three recorded generally as *Les Beatlettes* and were known for French songs. Their recording contract actually came later.

The Beatlette’s (Persianettes) were a creation of Bob Finiz at Jamie/Guyden.

The Beattle-ettes two songs were written by the same team and published by Benelle Music – who typically published for Jubilee/Josie.

None of these were the group that recorded for Bob Gallo at Assault. The label says that they were from East Liverpool, Ohio. This was a joke. They were likely New Yorkers, but the Beatles were from Liverpool (England).

THE BEATLETTES (Assault 1893)
 (B+) “YES! YOU CAN HOLD MY HAND” (2:20) [NT—BMI—Gallo] The Beatlettes reply to the Beatles that hand-holding is permitted. Although the melody is very similar, the gals give it plenty of exuberance. If the spinners like it they might cash in on Beatlemania.
 (B) “YES! YOU CAN HOLD MY HAND (INSTRUMENTAL)” (2:20) [NT—BMI—Gallo] Same tune minus the words.

Assault ASLP-1001

The Beetlettes

Outside Carnegie Hall

First mentioned in trade magazines: February 29, 1964.

Gallo’s efforts to cash in on Beatlemania included having his girl group record an album – Assault’s only LP. They had their photograph taken outside of Carnegie Hall (as the album’s title suggests).



The write up in *Billboard* confused the Assault Beatlettes with Jubilee’s Beattle-ettes. This was an easy error to commit. None of the novelty songs was actually popular at the time, although there were several that did sell well.

Femme Beatles

NEW YORK—It was inevitable, it had to happen. The Beatlettes, a trio of guitar-playing young gals, have come up with an answer record to the Beatles' number one chart-topper with “Yes! You Can Hold My Hand” on the Jubilee label. The girls, pictured above outside of Carnegie Hall, also have an album out appropriately tabbed “The Beatlettes Outside Of Carnegie Hall.”

Assault 1904/1905

Guy Williams

“Autographs and Pictures”/ “Little Girl (Are You Blue)”

Released in spring 1964.

Assault 1908/1909

Tony Warren

Released in July 1964.

“Hurt”/ “This Must be Love”

Assault 1202/1203

Phil Raskind

Released in 1964. Did this single take the place of 1902/1903?

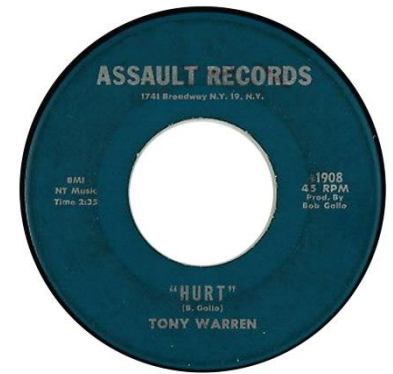
“You’re Here”/ “At a Cha-Cha Lesson”

Assault 2000/2001(?)

Raina Deane

Released in 1964. Did this single take the place of 1900/1901?

“Halfway to Paradise”/ “You Don’t Know Me”



While Assault was running, Bob Gallo produced and wrote for other records, including...

ABC-Paramount 10495

The Tuxedos “The Bride, The Bride”/ “Monkey Beat”

Gallo co-wrote and co-produced the A-side.

This record was released in October 1963.

With the failure of the last several singles for Assault, Bob Gallo closed the label and opened a new one in its place. Casual Records operated out of the same address (1741 Broadway) that had housed Assault and which was still home to Talentmasters Recording Studios.

Casual Records (1964-65)

Casual 84621/84621A

The Lords "Roses are Red My Love"/ "Playboy"
Released summer 1964.



Another group called The Lords began to rise in popularity in Europe. A German band called the Lords won a contest in July labeling them as the Berliner Beatles. In early September, they were dubbed Germany's #1 band. This led to a contract with Columbia-EMI in Germany. It's possible that it was their success that led Bob Gallo to rename *his* band called The Lords. They became The You Know Who Group.

Casual 84621/84621A (second pressing)

The You Know Who Group "Roses are Red My Love"/ "Playboy"
Released summer 1964.



The You Know Who Group (the Lords) consisted of John Piemonte (bass guitar), Vinny Polimeni (lead guitar), Robert Esposito (drums, lead singer), Frank d'Avino (rhythm guitar). They were from Brooklyn – not Great Britain.

The You Know Who Group attracted enough attention that the single was picked up nationally by 4 Corners of the World, which was a subsidiary of Kapp Records.

Four Corners FC 4-113 (third pressing)

The You Know Who Group "Roses are Red My Love"/ "Playboy"
First appearance in trade magazines: October 3, 1964.



PLAYBOY (Tiffany, BMI)
ROSES ARE RED MY LOVE (Tiffany, BMI)
THE "YOU KNOW WHO" GROUP—
4 Corners 113.

This group has a contemporary sound and a cute song to sing. They should woo teeners to their side. Lots of play, boy.

By October, Bob Gallo and Talentmasters had shifted their base of operations to 126 West 42nd Street. This address famously associated with Gallo's enterprises for years, starting in 1964.

YOU CAN COUNT ON US . . . FOR RELIABLE SERVICE
YOU CAN COUNT ON US . . . FOR SATISFACTION
YOU CAN COUNT ON US . . . FOR GOOD QUALITY
YOU CAN COUNT ON US . . . FOR LOW PRICES

WOULD YOU LIKE A HOT DUB (DISC)? . . . EXACTLY AS YOUR TAPE SOUNDS, AND RIGHT AWAY !!

TAPE TO DISC WHOLESALER RATES			
	PER SIDE	PER SIDE	PER SIDE
45 EP (8-10 SIDES)	17.50	32.00	75.00
45 EP (12 SIDES)	30.00	55.00	135.00
45 EP (14 SIDES)	42.50	80.00	185.00
33 LP (12 SIDES)	90.00	160.00	350.00

The price for a 45rpm disc (2 sides) . . . IS ONLY \$3.50
 The price for an EP (extended) play-4 sides) . . . IS ONLY \$5.00
 The price for an LP (long playing) 12 sides) . . . IS ONLY \$12.00

THE FINEST RECORDING STUDIOS—THE LOWEST RATES

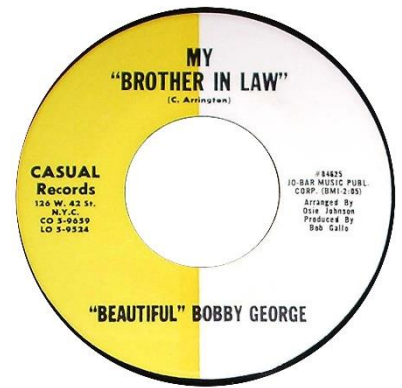
MONO	2 or 3 TRACKS	3 TRACK STEREO	4 TRACK STEREO
\$20	\$25	\$35	\$50
PER HOUR	PER HOUR	PER HOUR	PER HOUR

We have the finest recording studios in America. We also have the best engineer . . . BOB GALLO! No other studio can match the above stereo rates. Our prices DO NOT CHANGE at different times of the day. They remain the same AT ALL TIMES. Try us . . . and save up to \$25 an hour.

TALENTMASTERS RECORDING STUDIOS
 2 STUDIOS—"THE HALL OF FAME" FROM 41st TO 42nd ST.
 126 West 42nd Street, New York City
 NY 10018 CO 54024

Casual 84625/84626

Beautiful Bobby George "My Brother in Law"/ "Waffles and Honey"
Released fall 1964.



Roulette (S)R-25275

The Spacemen *Rockin' in the 25th Century*
First mentioned in trade magazines: October 17, 1964.

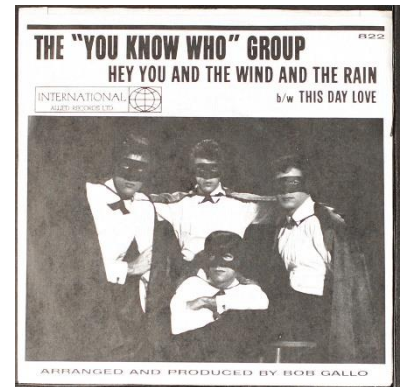
The concept for an album of space-related music attracted Bob Gallo and Morris Levy, who wrote all of the songs for this album. It attracted little attention then, but see what happened in early 1966.



International Allied 822/823

The You Know Who Group "Hey You and the Wind and the Rain"/
"This Day Love"

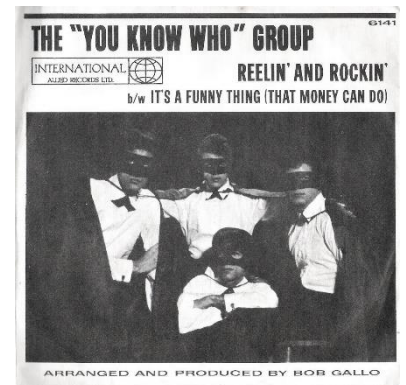
Released February 1965.



International Allied 6140/6141

The You Know Who Group "It's a Funny Thing"/
"Reelin' and Rockin'"

Released February 1965.



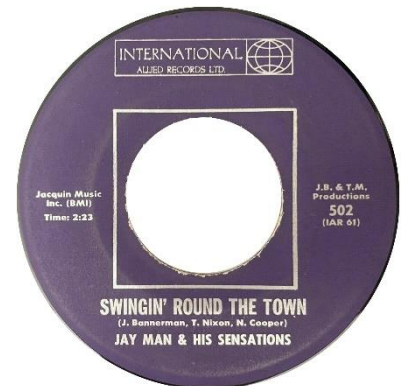
International Allied IA-420
 The You Know Who Group *The "You Know Who" Group*
 First appearance in trade magazines: February 13, 1965.



International Allied 501
 Freeman Brothers *"You Got Me on a String"/ "Swingin' Round the Town"*
 Released February 1965.

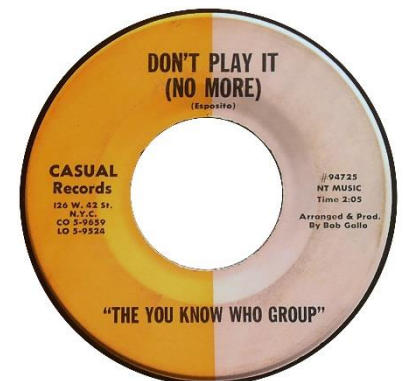
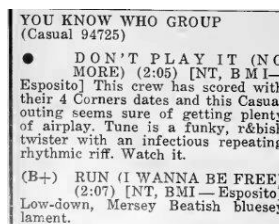


International Allied 502
 Jay Man & His Sensations *"Swingin' Round the Town"/ "The Sloppy Joe"*
 Released March 1965.



Based on the common matrix number of "Swingin' Round the Town," these two records are by the same group. Jay Man was likely Julius Bannerman, a co-author of all of the songs. Another co-author was Norton Cooper. The third author given for "You Got Me on a String" was Richard L. Dixon. The other two others for the other two songs were given as T. Nixon (probably a pseudonym for Fred Sharaf) and Jimmy Rivers.

Casual 94725/94726
 The You Know Who Group *"Don't Play It"/ "Run"*
 First appearance in trade magazines: March 20, 1965.



Casual 94750/94751
Artie Smith
Released May 1965.

"I'm So Alone"/ "Your Day is Gonna Come"



In early 1965, Bob Gallo at Casual reported that he was actively seeking British acts to release on his labels.

Here's a real switch for you. Casual Records of New York City is advertising in the British music papers for "ten unknown gear groups" to tour America. I'd be most interested in knowing how Casual plans to geth these "ten unknown gear groups" into the United States when known groups can't even get in! And I'm not the only one who'd be interested in the answer — all those known groups would like to know too.

British Lion Records Ltd (1965)

Gallo's British Lion organization overlapped his work with the Casual and International Allied labels — commencing in approximately February 1965.

British Lion BR-414/415
The Englishmen
Released February 1965.

"(Last Night) I Saw You Cry"/ "Long Ago (My Luv)"



British Lion BR-422/423

Karen Chandler

"More than a Heart Can Stand"/

"It Was Only Yesterday"

Released c. February 10, 1965.



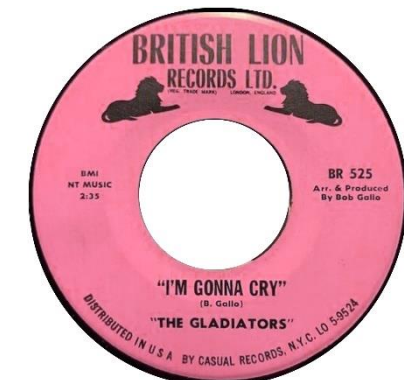
The B-side was also recorded by the You Know Who Group. It appears on their album...an album that came out simultaneously with this single.

British Lion BR-525/526

The Gladiators

"I'm Gonna Cry"/ "Somebody Tell Her"

Released spring 1965.



As to the content of *The Savage Young Beatles*, its source was undoubtedly the 1964 German release of *Beatles First*. Gallo and Rolnick removed the songs that had been “hits” for MGM and Atco in the United States: “Ain’t She Sweet”/ “Nobody’s Child” and “My Bonnie”/ “The Saints.” That left eight tracks by Tony Sheridan and his backing band – including four on which the Beatles played: “Cry for a Shadow,” “Take Out Some Insurance on Me, Baby” (mistitled as “If You Love Me Baby” – like the original German album had done), “Sweet Georgia Brown,” and “Why.” These had also been released by MGM and Atco, but they had sold quite poorly in comparison.

Dave Rolnick has released the first LP on the old Beatles with Peter Best, not Ringo, as drummer. These sides (he has 12 more ready to go) were cut in Hamburg, Germany in 1961. LP title is “This is The Savage Young Beatles (on Savage label) and should be a big collector’s item. Lennon & Harrison wrote “Cry For a Shadow,” but all the others were not written by Beatles. Best is suing the Beatle business, claiming contracts, etc., etc. Rolnick who owns Mr. Maestro label in N.Y. has beep phone interviews available for you, and they caused quite a stir with Hy Lit on his Philadelphia TV show.



Savage BM-71/72

BEST of the Beatles *Best of the Beatles*

First mentioned in trade magazines: October 16, 1965 [advance]

Released in mid-to-late October.

NOTE: original copies of the album, as released by Savage Records, have a “deep groove” pressing (clearly visible on the label). Also, the whole photograph of the Beatles on the front cover is in black-and-white. Also, the Savage logo in the upper right is surrounded by a white oval.

A second original pressing has the deep groove and Savage logo as on the first pressing, but there is a light blue tint across the cover photo. The circle around Pete’s head remains white.



Counterfeit copies, made later have a wide pressing ring but do not have the deep groove. The covers usually have the whole photograph tinted blue, and there is a yellow oval around the word Savage. All such copies are fakes.

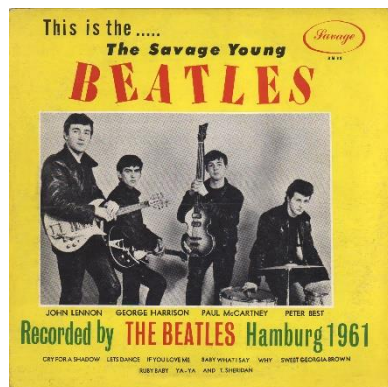


Savage BM-69/70

The Beatles *The Savage Young Beatles*

Released November 1965.

After Capitol indicated their intent to sue, Gallo removed references to his own businesses from the back cover. The liner notes were changed to remove some incorrect information and to promote Pete Best more. All original copies have a “deep groove” pressing; other copies are later counterfeits.



Mr. Maestro 712
BEST of the Beatles "Casting My Spell"/
"I'm Blue"

First mentioned in trade magazines: November 20, 1965.
Released in blue vinyl and in black vinyl.
Both songs appear on the album.

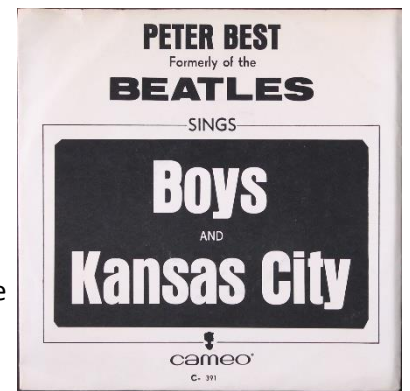
PETER BEST—Casting My Spell (Circle 7, BMI), MR. MAESTRO 712



The Pete Best Combo continued to record with Gallo through November. After Capitol Records released "Boys"/ "Kansas City" as a new/old single on their Star Line label, and after that single began to chart nationally, the Pete Best Combo decided to record both songs. Rather than release it himself, Bob Gallo convinced Cameo Records to release the new single. By that time, Capitol had withdrawn all of their Star Line reissues – not wishing to upset the Beatles or their manager, Brian Epstein.

Cameo C-391
Peter Best "Boys"/ "Kansas City"
First mentioned in trade magazines: November 20, 1965.

Although Cameo promoted the single through December, it did not eclipse the performances by Best's former band.



The remaining recordings that the Pete Best Combo cut with Bob Gallo were released in 1966 on two different labels.



Happening 1117/1118
BEST of the Beatles "If You Can't Get Her"/ "The Way I Feel About You"
Released early 1966.

Both songs were written by Tony Waddington, a member of the band, and they were new – not having appeared on *Best of the Beatles*. Still, the single suffered from lack of promotion and went nowhere.



Happening 405
Peter Best
Released c. April 1966.

“Don’t Play With Me”/ “If You Can’t Get Her”

This time, Pete got top billing over his former band. Meanwhile, Gallo had shifted the distribution to Happening Music Enterprises, Ltd. Still, Gallo and Best were unable to find a hit.



Black Watch BW-5545/BW-5546

The Undertakers
“I Fell in Love”/ “Throw Your Love Away Girl”
Released April 1966.

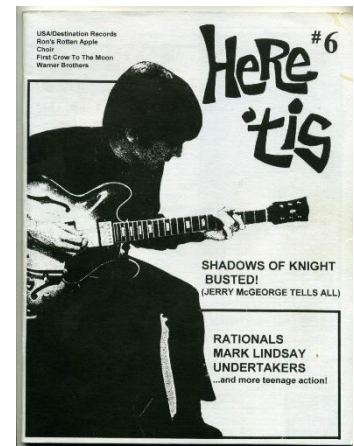
Also distributed by Happening Music Enterprises, the Undertakers’ second American single failed commercially. The B-side, however, was Jackie Lomax’s first published singles side. Lomax would go on to record for Apple Records and for Warner Brothers. Lomax told *Here ‘Tis* magazine:



HERE 'TIS: What were the circumstances behind The Undertakers single cut in New York City? Were they pretty dodgy?

JACKIE LOMAX: It was all dodgy. We come to America with this recording contract. You know, 42nd Street, New York! We thought that was a great place ... but when we got there, it's like 42nd Street Hookerville. It was weird. The promoter tried to get things going but was real small time. And he was a complete flake.

We used to go to Canada to try to get our visas renewed so we could come back into the country. We'd play up in Canada, in Ontario and obscure places and then come back over the border and get another stamp for whatever you could get; six weeks or whatever.



When we recorded this single we're talking about (the Black Watch single), we combined with The Pete Best Group. They had two horns and we had one. So, they'd play for us and we'd play for them. On the record you're talking about, I think Pete Best actually plays percussion on it, with Bugs playin' drums.

We did some stuff with them, they did some stuff with us, and we had like a nine-piece band goin' there. We were sleeping in the studio at the time.

Original Beatles Drummer BEST-800
 Peter Best “(I’ll Try) Anyway”/ “I Wanna Be There”
 Released August 1966.



Chris Huston (of the Undertakers) was developing as a producer himself. He worked with the Pete Best Combo on this, their last single for Bob Gallo, as he prepared to move on to better things.

Gallo’s First Half of 1966

Tuesday D1/D2
 Dee Dee Warwick “I, Who Have Nothing”/ “I Can’t Go Back”
 Released December 1965 or January 1966.

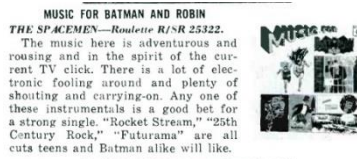


Opening up a label that he never used again, Bob Gallo released a single by Dee Dee Warwick. It is possible that Warwick recorded the single in 1964, while she was between her Jubilee and Blue Rock/Mercury contracts. After she had hit the Top 100 with “We’re Doing Fine,” Gallo chose to issue this single.

Roulette (S)R-25322
 The Spacemen *Music for Batman and Robin*
 First mentioned in trade magazines: February 26, 1966.



Was this a second album of space music from Bob Gallo and Morris Levy? Not exactly. With the Spacemen album (from 1964) being dormant, Levy found an interesting way to re-market it. Associated with the immediate popularity of the Batman television show that had debuted on January 12, Levy realized that an album of this nature would sell.



Rim 2025
 The Boss-Four “Walkin’ By”/ “Space Mood”
 Released in March 1966.



Bob Gallo engineered this single for Bob McGhee, who operated Rim and Edge out of Brooklyn. The B-side is actually an instrumental remix of the A-side, credited to The Earthmen.

Edge 506

The Contenders "Do What You Gotta Do"/ "Moon Jerk"

Released in March 1966.

Bob Gallo engineered this single for Bob McGhee, who operated Rim and Edge out of Brooklyn. The B-side is actually an instrumental remix of the A-side, credited to The A'Go-Gos.

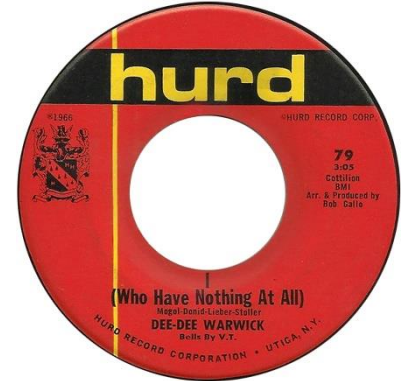


Hurd 79

Dee-Dee Warwick "I, Who Have Nothing"/ "I Can't Go Back"

First mentioned in trade magazines May 21, 1966.

Bob Gallo wanted wider distribution for his Warwick single. He cooperated with Ken Hurd from Utica (of Hurd Record Corp. and Chadwick's Recording Studio fame) to release the single by Delia "Dee Dee" Warwick. It sold well at least regionally. The artist would have her greatest success a few months later in August.



Musicor 1199

The Pigeons "In the Midnight Hour"/ "Stick in My Corner, Baby"

First mentioned in trade magazines: August 20, 1966.

Bob Gallo wrote the B-side for the Pigeons, who were about to morph into Vanilla Fudge.



Musicor Will Handle Cheetah

NEW YORK—Musicor Records has acquired national distribution rights for Cheetah Records, owned by Luther Dixon. Product will be released under the Musicor label with a special Cheetah logo. First release under the arrangement is by Inez and Charlie Fox, and a new group, the Pigeons, have also cut a single.

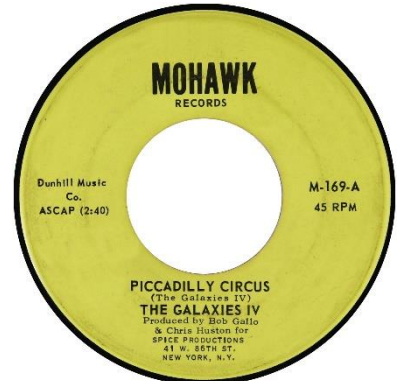
Dixon, who has produced for Scepter, is planning a recording session for Eartha Kitt, who recently signed with Musicor.

Mohawk M-169

The Galaxies IV "Piccadilly Circus"/ "I'm Goin' for Myself"

First mentioned in trade magazines: August 13, 1966.

Another single co-produced by Huston and Gallo.



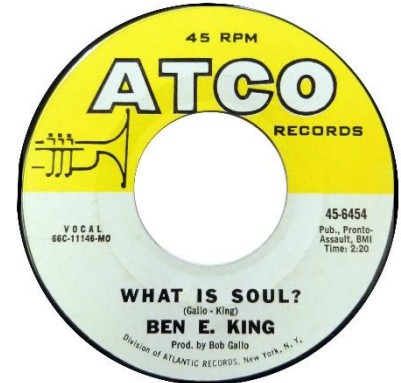
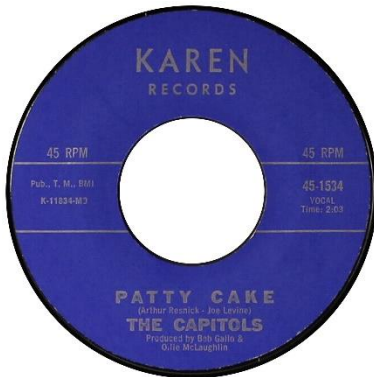
Gallo also engineered some songs for the Mysterians' first LP, even as also he and Chris Huston were writing a book together about the professional recording process. That book came out in August.

We've just received a copy of a new booklet published by Talentmasters Recording titled "How To Record Professionally" by Bob Gallo and Chris Huston. The diagramed booklet is a fine guide of the studio and the record making process to the uninitiated and should be especially useful to new artists who would like to know how they are reproduced for consumption. The publication is entirely in layman's language and is quick and easy reading. At \$1.00 per copy, it's worthwhile reading.

Gallo productions for Atlantic/Atco

Gallo went to work for Atlantic in July 1966, and by June 1967, he had moved on – apparently spending about a year at the industry giant. While he was there, he worked on at least sixteen records for the label.

- Like 302 November 1966
- Atlantic 2366 November 1966
- Atlantic 2369 December 1966
- Atco 6454 December 1966
- Atco 6456 December 1966
- Atlantic 2373 January 1967
- Atlantic 2375 January 1967
- Atlantic 2378 February 1967 (produced the A-side)
- Atlantic 2388 February 1967
- Atco 6469 March 1967
- Atlantic 2390 March 1967 (wrote and produced the B-side)
- Atco 6472 March 1967
- Atlantic 2400 April 1967
- Karen 1534 April 1967
- Atlantic 2407 May 1967 (produced the A-side)
- Atlantic 2413 June 1967



Rojac RO-122
 Big Maybelle *Got a Brand New Bag*
 First mentioned in trade magazines: January 7, 1967.

Chris Huston and Bob Gallo may have begun work on this album (and its associated singles) before Gallo moved to Atlantic Records. It resulted in her last hit, a cover of "96 Tears." Co-produced by Clarence Reid.



Talent Masters Studios of New York announced this week that as of June 30 the Association between Robert Gallo and Talent Masters was ended.

Productions After Leaving Atlantic

As Bob Gallo's work with Atlantic/Atco came to a close, so also new doors opened. In 1967, Gallo worked with Louis Lofredo, who managed a group called Aesop's Fables – a group that was signed with Atco Records. As the Fables were leaving Atco, Lofredo set up his own company, and Gallo went to work with him (as Lofredo's vice president).

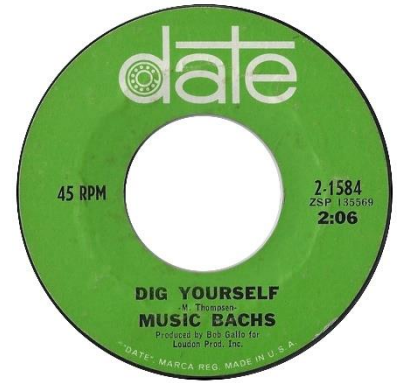
Date 2-1584

Music Bachs

"Dream Machine"/ "Dig Yourself"

First mentioned in trade magazines: December 30, 1967.

MUSIC BACHS (Date 1584)
Dream Machine (2:50) [Dwylo, BMI-Bedrick] Soft, imaginative rock romancer here. Girl is promised paradise via a "dream machine." Side has a contagious sound and could catch attention. Flip: "Dig Yourself" (2:06) [Dwylo, BMI-Thompsons]



Date 2-1595

Music Bachs

"The Clown"/ "Life and Death"

First mentioned in trade magazines: March 23, 1968.

LIFE AND DEATH (Dwylo, BMI)
THE CLOWN (Dwylo, BMI)
THE MUSIC BACHS—Date 2-1595.
 A bleak rumination about life, death and war. Captures an undercurrent of thought. Could go.



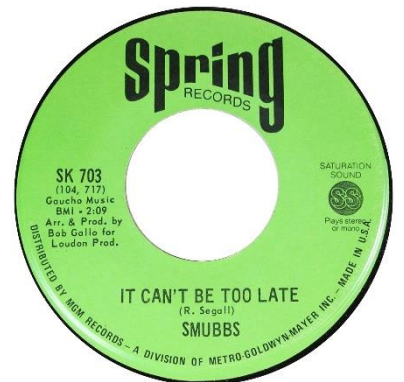
Spring SK-703-SS

Smubbs

"It Can't Be Too Late"/ "Her Love"

First mentioned in trade magazines: May 18, 1968.

SMUBBS
 WHEELS, N.Y.—On Wednesday evening, May 8, a new rock group called the Smubbs performed at the east side dinershop, Wheels. The Smubbs laid down some pretty groovy sounds and kept the dance floor jumping with action the whole time they were on.
 The group (all-male) includes three guitarists, a drummer and a lead vocalist. The Smubbs' rock sound is energetic and sometimes even funky, and the material, much of it penned by members of the group, is solid. There are so many rock acts around now, that even good ones have trouble hitting, but the Smubbs have a stand-out sound and could go far with the proper promotion.
 The Smubbs' new single, "It Can't Be Too Late," on the Spring label (distributed by MGM), is currently showing action on the Cash Box, Looking Ahead and Radio Active charts.



Monument Mn 45-1141

Smubbs

"Wait Another Heartache"/ "White Paper Sail"

First mentioned in trade magazines: May 3, 1969.

The A-side was not featured on the coming Monument album.

SMUBBS (Monument 1141)
Wait Another Heartache (3:37) (Carlou, BMI - Segall) Latest deck from the Smubbs, who stirred up some regional action last time out, is an emotion-filled straight rock offering which the group turns out in high style. Flip: No info available.



Jubilee JGS-8013

Sounds of Modification *Sounds of Modification*

First mentioned in trade magazines: June 22, 1968.

Gallo's first major work with Lou Lofredo was this album by Sounds of Modification. Gallo himself wrote most of the album's songs.

Next Trend?

The Long Island Sound

By DAVE FINKLE

NEW YORK — With the musical trend toward regional sounds splintering into smaller and smaller geographical designations, it should come as no surprise that the "Long Island Sound" is about to be brought to the buying public in quantity (and hopefully quality).

The purveyors of the sound, who have been rehearsing and cultivating it in studios for a number of months, are Louis Lofredo and Bob Gallo, co-partners in Louis Lofredo Associates, which is very much a Long Island-based company.

Gallo, who has been an engineer, music teacher and record producer for quite a track-record time, explained his theories to Record World last week. "Schools are different and areas are different. And so when kids are exposed to music," he said, "they are exposed to it in different ways. For instance, Long Island is near New York City, but the kids on Long Island are more relaxed. Also the music education in the schools is more ad-



Bob Gallo, Lou Lofredo

vanced; so kids get a broader classical education. Life is simpler for kids on Long Island. It's not the nervous New York feeling."

Right now Gallo and Lofredo are working with four groups—the Sounds of Modification, the Smubbs, the Rainy Days and Aesop's Fables — whom they have found over the past few years and groomed in several ways.

"We keep them working as much as possible," Lofredo noted, "because a working group is more likely to stay together."

(Continued on page 22)



Jubilee Sets Big Drive for Gotham Group

NEW YORK — Jubilee Records has set a heavy promotion and publicity campaign for the Sounds of Modification, a five-man New York group whose debut Jubilee album was shipped last week.

The push, being directed by Mickey Eichner, Jubilee's vice-president and director of ad and promotion, and Elliot Blaine, the company's director of album merchandising, will include trade and consumer advertising, radio spots, distributor incentives, point of purchase displays, and in-store promotions.

A comprehensive press kit and copies of the album have been mailed to the press, booking offices and radio stations. A publicity campaign also is being geared to teen-age fan magazines and newspapers. Bob Gallo, who wrote nine of the album's 10 songs, produced the LP for Louis Lofredo Associates, Inc.

Cadet/Concept LPS-323

Aesop's Fables

In Due Time

First mentioned in trade magazines: June 21, 1969.

Gallo and Lofredo brought forth the first major work from the Fables.



IN DUE TIME . . .
AESOP'S FABLES—
Cadet Concept LPS 323.

Big, bold, brassy sound from these grooves. The eight-man group really gets inside their music from first band to last. "Lift Up Your Hearts," "What is Soul," "Spoons Full of Sand," "And When It's Over" connect.



Monument SLP-18112

Smubbs

This is the End of the Night!

First mentioned in trade magazines: December 6, 1969.

Gallo's first major work with Lou Lofredo was this album by Sounds of Modification. Gallo himself wrote most of the album's songs.



October 1969 also saw the grand opening of Lofredo's Soundview Studios — to be operated by Bob Gallo.

Soundview Studios Opened by Lofredo

KINGS PARK, N. Y. — Soundview Studios, an 8-track recording studio, has been opened here by Louis Lofredo. Bob Gallo will engineer all record sessions at Cadet-Concept's Aesop's Fables and Monument's Smubbs will record at Soundview as will Mud in Your Eye, Music Bochs, Debbie Green, and Skip Pinter. The unaffiliated

acts are managed by Lofredo. Soundview is located at 132 Riviera Drive.

Monument Mn 45-1191
 The Smubbs "Un-Pollution (complete)"/ "Un-Pollution (short)"
 First mentioned in trade magazines: March 13, 1970.
 Released with a picture sleeve.

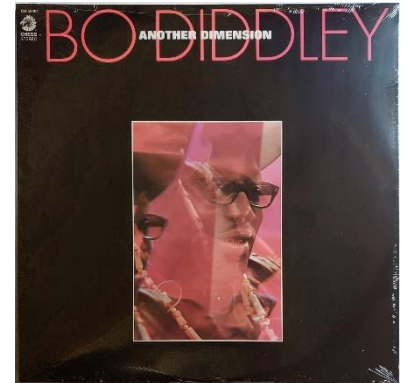


 THE SMUBBS—Monument Mn45-1191.
 UN-POLLUTION (Carlou, BMI)
 The singing ecologists strike a blow for a better environment. Flip features a certain Mr. Nixon telling us all about the problem. ****

Chess CH-50001
 Bo Diddley *Another Dimension*
 Released in February 1971.



BO DIDDLEY, center, shares some togetherness with Edmond Edwards, left, a&R vice-president for Chess, and executive producer Lou Lofredo, who are both set to get behind Bo's new album, "Another Dimension," on the Checker label. The LP was an outside production by Bob Gallo for Lou Lofredo Productions.



Janus J-151
 Ersel Hickey "Bluebirds Over the Mountain"/ "Self-Made Man"
 First mentioned in trade magazines: April 3, 1971.

ERSEL HICKEY—Janus J-151
 BLUEBIRDS OVER THE MOUNTAIN (Brother, BMI)
 SELF MADE MAN (Carlou, BMI)
 Ersel wrote this one back in the '50s and sang it to immortality. Update could repeat in first outing on label. Autobiographical flip has that old rockabilly feel.



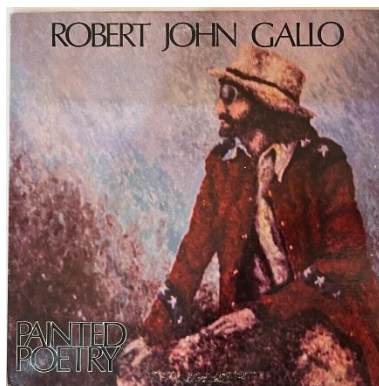
In August 1971, Gallo and Lofredo announced that they had made arrangements with several artists. These wound up being delayed until 1972, after the two set up a new label – Mandala Records. In 1972-73, Mandala released nine singles in the United States plus three more in Canada. They put out five LPs in the USA, three more in Canada, and three more in Australia. One of the unique Canadian albums, Sonny ("Aesop's Fables") Bottari's *Pickin' Up the Pieces*, wound up with an eventual US release in 1977. As Mandala struggled to find distribution, Gallo and Lofredo picked up the pieces, resulting in an arrangement that took Bob Gallo to Columbia Records (Canada) – where released a great many hit records.

Gallo/Lafredo Deals

NEW YORK — Bob Gallo and Lou Lofredo have recently returned from a four week stay in the U.K. where they have signed several of their acts for the world, excluding the U.S. and Canada.

The first artist to be signed is Ben E. King with CBS Records. The deal includes an immediate single and album release, which is now completed at Soundview Recording Studios, with a second album and single to be released for the same year, for a three year period.

King will do the "Top of the Pops" on Aug. 4 with trade ads, and he will receive concentrated promotion while on tour. The deals which are in the final stages are the Vibrations, Aesop's Fables, and the Rainy Days for RCA Records, and Les Reed's companies.



Cap Canada, Mandala Tie

NEW YORK—Lou Lofredo and Bob Gallo of Soundview Studios, based in Kings Park, L.I., have signed a three-year agreement with Capitol Records of Canada, for distribution of the new label, Mandala Records Ltd. The first Mandala artists are Aesop's Fables and Ersel Hickey. The company's initial product includes an album written by Gallo, and performed by a studio group called New Place to Love.

Also, Lofredo and Gallo have signed an exclusive production deal with Frank Davies in Toronto for Daffodil Records to produce all of King Biscuit Boy's future product. A new King Biscuit LP is in progress. The artist's latest album, "Goodtuns," has been awarded a gold record in Canada.