

The Death Of Dr. Martin Luther King: The Trade's Response To Tragedy... Spain Wins Euro Fest w/

'La La'... New Label Formed By Jerry Ross

Cash Box

April 20, 1968

Thru MGM... Atlantic & Mercury: Top 1st Quarters In History... Bill Drake: FM, Radio Of Today... Neil Diamond To Uni



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Int'l. Section Begins Pg. 73



Sep 20, 2016



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Films & Records: Golden Age of Exposure

Music from the silver-screen supposedly had its hey-day when the giants of pop music were lured by the new medium called "talkies" in the early 30's and, not to mention, large sums of sun-drenched Hollywood finances. Film musicals bursting to the seams with hit songs and non-musicals enriched with melodic scoring were a study in the compatibility of quality with quantity.

OK, so this is not the Golden Age of Hollywood music in the sense that everything that is done is hummable on the way out of the theatre. But, for the record business—and for film producers who cast an eye in the direction of promotion—there presently exists a new era, the Golden Age of Exposure.

The contemporary pop music sound has taken hold in motion-pictures that mirror contemporary society, particularly that segment that falls into the under-30 category. Quite naturally, film makers have turned to music makers who are best equipped to communicate musically with youth-themed-and-directed performer/writers. One of the best examples of this approach was the employment of the music and artistry of Simon & Garfunkel for "The Graduate." Their heard-but-not-seen appearance in the film not only makes thematic sense for the film, but has stimulated a remarkable demand for S&G's Columbia LP and singles product, including the soundtrack LP. Familiar S&G songs are spotlighted, but a seg-

ment called "Mrs. Robinson" is a new S&G sound for their fans, who, judging from the revitalized LP-singles sales, have greatly expanded as a result of the film.

The S&G experience is a reminder that audiences who sit in movie houses are exposed to film music in a manner that is anything but casual. As a "captive audience," their exposure to "plays" on the screen of a certain song or theme can be more influential than perhaps weeks of programming of the same on radio. Additionally, there is little or no distraction, no tendency to switch dials and "see" what's doing on other stations. There is unique, concentrated attention to the screen and, quite possibly, a subliminal absorption of what is being **heard**. It is quite likely that many movie-goers got wind of the artistry of S&G for the first time thru "The Graduate." Evidently, these people liked what they heard.

The movie industry seems to be moving in the direction of the use of not only major disk acts, but newcomers as well. Many labels with film company affiliations have made it clear that they figure on such exploitation of their roster. Don Kirshner, in fact, plans to introduce a new group thru a film he is producing with Harry Saltzman.

All this opens up the fascinating prospect of the emergence of the "talkies" into a prime exposure force in the creation of hit record acts.

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Cash Box TOP 100

1	HONEY Bobby Goldsboro-United Artists 50283	4/13	4/6	3	9
2	YOUNG GIRL Union Gap-Columbia 44450	1	3		
3	LADY MADONNA Beatles-Capitol 2138	2	2		
4	CRY LIKE A BABY Box Tops-Mala 593	5	7		
5	VALLERI Monkees-Colgems 1019	4	1		
6	MIGHTY QUINN Manfred Mann-Mercury 72770	6	4		
7	THE BALLAD OF BONNIE & CLYDE Georgie Fame-Epic 10283	7	6		
8	DANCE TO THE MUSIC Sly & The Family Stone-Epic 10256	13	15		
9	I GOT THE FEELIN' James Brown-King 6155	12	19		
10	UNICORN The Irish Roovers-Decca 32254	20	37		
11	THE DOCK OF THE BAY Otis Redding-Volt 157	9	8		
12	SUMMERTIME BLUES Blue Cheer-Philips 40516	17	29		
13	FOREVER CAME TODAY Diana Ross & The Supremes-Motown 1122	14	16		
14	PLAYBOY Gene & Debbe-TRX 5006	15	17		
15	A BEAUTIFUL MORNING The Rascals-Atlantic 2493	42	77		
16	TIGHTEN UP Archie Bell-Atlantic 2478	33	51		
17	TAKE TIME TO KNOW HER Percy Sledge-Atlantic 2490	25	35		
18	JENNIFER JUNIPER Donovan-Epic 10300	21	23		
19	LA-LA MEANS I LOVE YOU Delfonics Philly-Groove 150	10	11		
20	LOVE IS ALL AROUND Treggs-Smash 1607	22	25		
21	FUNKY STREET Arthur Conley-Atco 6563	24	38		
22	IF YOU CAN WANT Smokey Robinson & The Miracles-Tamla 54162	11	13		
23	LOVE IS BLUE Paul Mauriat-Philips 40005	11	11		
24	KISS ME GOODBYE Petula Clark-Warner Bros. 170	14	12		
25	SINCE YOU'VE BEEN GONE Aretha Franklin-Atlantic 2486	8	5		
26	SCARBOROUGH FAIR Simon & Garfunkel-Columbia 44465	19	22		
27	SIMON SAYS 1910 Fruit Gum Company-Buddah 24	23	14		
28	SOUL SERENADE Willie Mitchell-Hi 2140	30	32		
29	COWBOYS TO GIRLS Intruders-Gamble 214	38	53		
30	CAB DRIVER Mills Bros.-Dot 17041	28	21		
31	U.S. MALE Elvis Presley-RCA 9465	35	45		
32	LOOK TO YOUR SOUL Johnny Rivers-Imperial 66286	43	55		
33	SWEET INSPIRATION Sweet Inspirations-Atlantic 2476	44	49		
34	TAKE GOOD CARE OF MY BABY Bobby Vinton-Epic 10305	39	51		
35	SHERRY DON'T GO Lettermen-Capitol 2132	37	41		
36	THE GOOD, THE BAD, AND THE UGLY Hugo Montenegro-RCA 9423	41	56		
37	SECURITY Etta James-Cadet 5594	40	44		
38	UNKNOWN SOLDIER Doors-Elektra 45628	47	58		
39	I WILL ALWAYS THINK ABOUT YOU New Colony Six-Mercury 72775	48	62		
40	SHOO-BE-DOO-BE-DOO-DA-DAY Steve Wonder-Tamla 54165	49	64		
41	SOUL COAXIN Raymond Lefevre-Four Corners 147	36	39		
42	DO YOU KNOW THE WAY TO SAN JOSE Dionne Warwick-Scepter 12216	53	—		
43	CALL ME LIGHTNING The Who-Decca 32288	56	61		
44	YOU'VE STILL GOT A PLACE IN MY HEART Dean Martin-Reprise 0672	46	50		
45	SHE'S LOOKING GOOD Wilson Pickett-Atlantic 2504	55	—		
46	AIN'T NOTHING LIKE THE REAL THING Marvin Gaye & Tammi Terrell-Tamla 54163	58	—		
47	JUST DROPPED IN First Edition-Reprise 0655	26	13		
48	DELILAH Tom Jones-Parrot 40025	57	60		
49	ME, THE PEACEFUL HEART Lulu-Epic 10302	54	67		
50	VALLEY OF THE DOLLS Dionne Warwick-Scepter 12203	27	20		
51	MONY MONY Tommy James & The Shondells-Roulette 7008	70	80		
52	100 YEARS Nancy Sinatra-Reprise 0670	51	54		
53	THE IMPOSSIBLE DREAM Hesitations-Kapp 899	52	57		
54	JUMBO See Gees-Atco 6570	60	69		
55	I THANK YOU Sam & Dave-Stax 242	29	24		
56	SON OF HICKORY HOLLER'S TRAMP O. C. Smith-Columbia 44425	68	75		
57	JENNIFER ECCLES Hollies-Epic 10298	61	63		
58	GOODBYE BABY Tommy Boyce & Bobby Hart-A&M 919	69	84		
59	I WANNA LIVE Glen Campbell-Capitol 2146	62	71		
60	GOIN' AWAY Fireballs-Atco 6569	66	72		
61	ANYTHING Eric Burdon & The Animals-MGM 13917	65	74		
62	L. DAVID SLOANE Michele Lee-Columbia 44413	67	70		
63	IN NEED OF A FRIEND Cowsills-MGM 13809	50	52		
64	DOES YOUR MAMA KNOW ABOUT ME Bobby Taylor & The Vancouvers-Gordy 7069	79	89		
65	RICE IS NICE Lemon Pipers-Buddah 31	63	42		
66	MY GIRL HEY GIRL Bobby Vee-Liberty 56033	77	—		
67	IF I WERE A CARPENTER 4 Tops-Motown 1124	—	—		
68	LOVING YOU HAS MADE ME BANANAS Guy Marks-ABC 11055	74	79		
69	CINDERELLA-ROCKEFELLA Esther & Abi Ofarim-Philips 40526	75	81		
70	UP ON THE ROOF Cryan Shames-Columbia 44457	71	78		
71	PAYING THE COST TO BE THE BOSS B. B. King-Bluesway 61015	76	87		
72	I PROMISE TO WAIT MY LOVE Martha Reeves & The Vandellas-Gordy 7070	—	—		
73	WEAR IT ON OUR FACE Dells-Cadet 5599	84	—		
74	I CAN'T BELIEVE I'M LOSING YOU Frank Sinatra-Reprise 0677	83	88		
75	WE'RE ROLLING ON The Impressions-ABC 11071	85	—		
76	MASTER JACK Four Jacks & A Jill-RCA 9473	88	93		
77	BABY MAKE YOUR OWN SWEET MUSIC Jay & The Techniques-Smash 2154	86	—		
78	GREASY HEART Jefferson Airplane-RCA 9496	78	82		
79	RED RED WINE Neil Diamond-Bang 556	82	86		
80	AS LONG AS I GOT YOU Laura Lee-Chess 2041	80	85		
81	(YOU KEEP ME) HANGIN' ON Joe Simon-Sound Stage 7/2608	87	94		
82	IF YOU DON'T WANT MY LOVE Robert John-Columbia 44435	91	96		
83	TIN SOLDIER Small Faces-Immediate 5003	73	73		
84	AIN'T NO WAY Aretha Franklin-Atlantic-2486	92	97		
85	FUNKY WALK Dyke & The Blazers-Original Sound 79	89	91		
86	SOUL TRAIN Classics IV-Imperial 66293	—	—		
87	CHAIN GANG Jackie Wilson & Count Basie-Brunswick 55373	—	—		
88	I AM THE MAN FOR YOU BABY Edwin Starr-Gordy 7071	—	—		
89	LOVE IN THEM THERE HILLS The Vibrations-Okeh 7311	95	—		
90	DR. JON Jon & Robin-Abnak 127	94	—		
91	HOW'D WE EVER GET THIS WAY Andy Kim-Steed 707	98	—		
92	UNWIND Ray Stevens-Monument 1048	97	95		
93	MAY I TAKE A GIANT STEP 1910 Fruit Gum-Buddah 39	—	—		
94	LIKE TO GET TO KNOW YOU Spanky & Our Gang-Mercury 72795	—	—		
95	HOLY MAN Scott McKenzie-Ode 7107	99	—		
96	HERE'S TO YOU Hamilton Camp-Warner Bros. 7165	100	—		
97	TAKE ME IN YOUR ARMS Isley Bros.-Tamla 54164	—	—		
98	THE SHADOW OF YOUR LOVE Five Steps-Buddah 35	—	—		
99	I LOVE YOU People-Capitol 2078	—	—		
100	CAN I CARRY YOUR BALLOON Swamp Seeds-Epic 10281	—	—		

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Beautiful Morning (Slacсар, BMI).....	15	Good, The Bad, & The Ugly (Unart, BMI).....	36	L. David Sloane (Meager, BMI).....	62	Shoo-Be-Doo-Be-Doo-Da-Day (Jobete, BMI).....	40
Ain't No Way (14th Hour, Cotillion, BMI).....	84	Greasy Heart (Ice Bag, BMI).....	78	Like To Get To Know You (Tanya, ASCAP).....	94	Simon Says (Kas-Kat, BMI).....	27
Ain't Nothing Like The Real Thing (Jobete, BMI).....	46	Here's To You (Royham, ASCAP).....	96	Look To Your Soul (Johnny Rivers, BMI).....	32	Since You've Been Gone (14th Hour, Cotillion, BMI).....	25
Anything (Sea Lark, BMI).....	61	Holy Man (Wingate, Honest John, ASCAP).....	95	Love In Them There Hills (Downstairs, Double Diamond, BMI).....	89	Son of Hickory Holler's Tramp (Blue Crest, BMI).....	56
As Long As I Got You (Chevis, BMI).....	80	Honey (Russell Cason, ASCAP).....	1	Love Is All Around (Dick James, BMI).....	20	Soul Coaxing (Southern, ASCAP).....	41
Baby Make Your Own Sweet Music (Screen Gems, Columbia, BMI).....	77	How'd We Ever Get This Way (Unart, BMI).....	91	Love Is Blue (Croma, ASCAP).....	23	Soul Serenade (Kilynn, BMI).....	28
Ballad of Bonnie & Clyde (Peer Int'l., BMI).....	7	I Am The Man For You Baby (Jobete, BMI).....	88	Loving You Has Made Me Bananas (Curtis, ASCAP).....	68	Soul Train (Low-Sal, BMI).....	86
Cab Driver (Black Hawk, BMI).....	30	I Can't Believe I'm Losing You (Vogue, Hollywood, BMI).....	74	Master Jack (Milene, ASCAP).....	76	Summer Time Blues (American, BMI).....	12
Call Me Lightning (Fabulous, ASCAP).....	43	If I Were A Carpenter (Robbins, ASCAP).....	67	May I Take A Giant Step (Kaskat, BMI).....	93	Sweet Inspiration (Press, BMI).....	33
Can I Carry Your Balloon (Screen Gems/Columbia, BMI).....	100	If You Can Want (Jobete, BMI).....	22	Me, The Peaceful Heart (Dick James, BMI).....	49	Take Good Care of My Baby (Screen Gems/Columbia, BMI).....	34
Chain Gang (Kags, BMI).....	87	If You Don't Want My Love (Bornwin, BMI).....	82	Mighty Quinn (Dwarf, ASCAP).....	6	Take Me In Your Arms (Jobete, BMI).....	91
Cinderella-Rockefella (Irving, BMI).....	69	I Got the Feelin' (Toccoa Lois, BMI).....	9	Monny Monny (Patricia, BMI).....	51	Take Time To Know Her (Al Gallico, BMI).....	17
Cowboys To Girls (Razor Sharp, BMI).....	29	I Love You (Mainstay, BMI).....	99	My Girl/Hey Girl (Jobete, Screen Gems, Columbia, BMI).....	66	Tighten Up (Cotillion, BMI).....	16
Cry Like A Baby (Press, BMI).....	4	Impossible Dream (Sam Fox, ASCAP).....	53	100 Years (L. Hazelwood, ASCAP).....	52	Tin Soldier (Nice Sons, BMI).....	83
Dance To The Music (Dale City, BMI).....	8	In Need of a Friend (Akbestal, BMI).....	63	Paying The Cost to the Boss (Pamco, LZMC, BMI).....	71	Uncorn (Hollis, BMI).....	10
Delilah (Donna, BMI).....	48	I Promised To Wait My Love (Jobete, BMI).....	72	Playboy (Acuff, Rose, BMI).....	14	Unknown Soldier (Nipper, ASCAP).....	38
Dock Of The Bay, (East Time, Redwal, BMI).....	11	I Thank You (East, Pronto, BMI).....	55	Question of Temperature (Hugo & Luigi, BMI).....	90	Unwind (Ahab, BMI).....	92
Do You Know The Way To San Jose (Jac, Blue Seas, ASCAP).....	42	I Wanna Live (Wind Ward Side, BMI).....	59	Red, Red Wine (Tallyrand, BMI).....	79	Up On The Roof (Screen Gems/Columbia, BMI).....	70
Dr. Jon (Earl Barton, BMI).....	90	I Will Always Think About You (New Colony, T.M. BMI).....	39	Rice Is Nice (Kama Sutra, BMI).....	65	U.S. Male (Vector, BMI).....	31
Forever Came Today (Jobete, BMI).....	13	Jennifer Eccles (Maribus, BMI).....	57	Scarborough Fair (Charing Cross, BMI).....	26	Valleri (Screen Gems/Columbia, BMI).....	5
Funky Street (Redwal, Time, BMI).....	21	Jennifer Juniper (Peer Int'l., BMI).....	18	Security (East, BMI).....	37	Valley of The Dolls (Leo Feist, ASCAP).....	50
Funky Walk (Drive in, Westward, BMI).....	85	Jumbo (Nemporer, BMI).....	54	Shadow of Your Love (Chardon, BMI).....	98	We're Rolling On (Camad, BMI).....	75
Goin' Away (Dundee, BMI).....	60	Just Dropped In (Acuff-Rose, BMI).....	47	She's Looking Good (Veytig, BMI).....	45	Wear It On Our Face (Chevis, BMI).....	73
Goodbye Baby (Screen Gems/Columbia, BMI).....	58	Kiss Me Goodbye (Donna, ASCAP).....	24	Sherry Don't Go (Grey, BMI).....	35	Young Girl (Viva, BMI).....	2
		Lady Madonna (Maclen, BMI).....	3			You've Still Got A Place in My Heart (Acuff-Rose, BMI).....	44
		La-La Means I Love You (Nickel Shoe, BMI).....	19				

Margaret sings the song for now...

FAITHFULLY

Margaret Whiting



Faithfully,
Gray as the day may be.
Somehow we always see hope in tomorrow.
Faithfully,
Dark as the night may seem
We close our eyes and dream of a new day.
Why do we have such a strong belief,
hold such a long belief in tomorrow?
Because we know, as long as its faith we show,
our prayers will be answered so Faithfully.

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LONDON[®]

Produced and Arranged by
Arnold Goland

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John Hartford

The beginning of an era

It really got started with two NARAS Grammy awards this year: BEST C&W SONG—
“GENTLE ON MY MIND”, BEST FOLK PERFORMANCE—“GENTLE ON MY MIND,”

Now it takes off with the new Victor single

“SHINY RAILS OF STEEL”

c/w Natural to Be Gone #9507



To be continued all summer long
when John is a regular on the
Smothers Brothers Summer Show (CBS-TV)

RCA

Music Shops Hit By Ghetto Violence

NEW YORK—The violent aftermath of the murder of the man who dedicated and gave his life to non-violence, Dr. Martin Luther King, is having an impact on the music business.

The scene has changed in some instances, but the burning and looting that destroyed music wholesaling and retailing establishments in Newark and Detroit last summer followed a familiar pattern in the hardest hit of all cities last week, Washington, D.C. There, retail operations bore the brunt of arson and larceny. Two Quality stores operated by Waxie Maxie (Silverman) are in total ruin in the 7th St. area, the heart of the Negro ghetto. A third store owned by the famed R&B-oriented retailer is located in nearby Maryland, and escaped damage.

More Losses

Also reported as total losses in the ghetto area of the nation's capital are Super Music, Irving's and Sabins. According to information received from the Baltimore area, damage to record establishments was minimal. At least one trade figure in the city, however, has been called-up by his National Guard unit in light of disturbances. He is Maury Bass of the record department of Joseph M. Zamolski, the distributor.

In Chicago, a branch of Singer One-Stop was believed to have been threatened with destruction. This prompted a withdrawal of all merchandise from the outlet. The operation's main set-up in the city is out of the ghetto area.

In New York, the rumor-mill seemed to be of greater consequence than actual acts of looting and burn-

(Continued on page 12)

The Death Of Dr. Martin Luther King: Trade's Response To Tragedy Is One Of Aid & Comfort

NEW YORK—In direct contrast to the wave of violence that swept through much of the United States after assassination of the Rev. Dr. Martin Luther King, Jr., many music industry firms and individuals have given of themselves in an effort to keep peace and to aide in carrying out the still unfinished work of the slain humanitarian and leader. The type of effort made ranged from appeals, donations, benefits, and tributes to personal dedications that King's message not go unheeded and that his death not be in vain.

Dr. King's address, "In The Struggle For Freedom And Human Dignity," delivered in New York (Dec. 17, 1964) on the occasion of his return from Oslo, Norway, where he had just been awarded the Nobel Prize for Peace in recognition of his efforts in the struggle for civil rights, is out now in LP form on UA's budget line, Unart Records. The album also includes introductory remarks by the Rev. Ruben L. Speaks of the 1st A.M.E. Zion Church. The set has a suggested list price of \$1.89. A United Artists spokesman stated that royalties earned by the album will be donated to the Southern Christian Leadership Conference, of which Dr. King was the founder and guiding force.

Thad Jones, Mel Lewis & the Jazz Orchestra donated their share of a concert held last week in Greenwich Conn., to the Mississippi Freedom Relief Fund in a tribute to the memory of the late Rev. Dr. Martin Luther

King, Jr.

Tributes

Ritchie Havens joined a memorial tribute to King by singing a few songs from the bandstand on the Mall in Central Park. . . Diana Ross and the Supremes dedicated "Somewhere" to King while they were playing the Copa. . . Leopold Stokowski conducted a special requiem for King in Central Park.

At Generation, B. B. King dedicated his entire performance to the memory of King and the work he'd been doing. Janice Joplin of Big Brother and the Holding Company dedicated her version of "Summertime" as well. After they had finished, Buddy Guy started out a King tribute jam session that

included not only Guy and his vibrant Chicago style blues but Joni Mitchell and Jimi Hendrix as well. B. B. King came back onto the stage to jam with the Paul Butterfield Blues Band for more than two hours.

Producers Charlie Greene and Brian Stone had a special song written by Geoffrey Stevens as a tribute to King and have (through BMI) arranged for all royalties to go directly to the King children. They've also offered to produce records on the tune with their fee going directly to the King children. Harold Battiste has agreed to arrange the tune with his fees going directly to the King children.

The Who and Troggs each offered

(Continued on page 12)

Spain's Massiel Wins Euro Fest w/'La La'

LONDON—The 13th and most keenly fought Eurovision Song Contest resulted in a sprint-finish victory for Spain which, in the last second, beat Britain by one point to take its first ever Grand Prix. Winning was "La La La" by Ramon Arcusa and Mamolo de la Calva, a beaty, uptempered gay mover with a simple chorus. It was spectacularly delivered by a dynamic young singer, Massiel, who sold the song so effectively that she must have earned vital points on her explosive delivery.

200 Million Viewers

International action on the song, published by Ediciones Musicales

Zafiro of Madrid, is bound to be strong for with its simple melody line and a chorus chant, which might well have emanated from the Tamla-Motown stable, it is a strong, commercial proposition. In winning the Eurovision Song Contest (ESC) against first class competition of an unprecedented character, it has, of course, secured invaluable exposure to an audience in excess of 200,000-000 viewers in countries throughout Europe and elsewhere.

Philips Rush Release

In Britain, where Dick James Music has the publishing rights to "La La La," Philips Records rushed out a single of the song by Massiel in both English and Spanish. Philips previously released Juan Manuel Serrat's version of the number in anticipation of his singing it in the contest. Serrat, however, was withdrawn from the ESC by the Spanish authorities because he had insisted upon singing the song in the Catalan tongue while the Spanish decreed that the song should be performed in everyday Spanish. His insistence on delivering the song in his native gypsy may have cost him dearly for, in celebration, Massiel has been given the rank of Dame of the Civil Order of Isabel the Catholic by General Franco. There is little doubt that

(Continued on page 52)

Jerry Ross Forms Heritage Label, MGM's Metro Group Is Distributor

NEW YORK—Jerry Ross, the producer, has formed Heritage Records for distribution through the Metro Group of MGM Records.

An announcement by Mort Nasatir, president of MGM, said that the relationship will be underscored by strong ad, publicity and promotional campaign to introduce the label to the trade. Product from Heritage is underway and is expected to be unveiled later this month.

Among the leading producers on the seen today Ross works through the method of simultaneously developing artists on record and in-person appearances plus utilizing modern merchandising and sales promo in album design and conception.

As a producer for Mercury Records,

his most recent affiliation, Ross came up with such strong hits as Bobby Hebb's "Sunny," Spanky & Our Gang's "Sunday Will Never Be the Same," Keith's "98.6," Jerry Butler's "Mr. Dream Merchant" and Jay & the Techniques' "Apples, Peaches, Pumpkin Pie." Over a period of 78 months, he has scored with 15 chart disks.

Ross started his career in the music business as a deejay in his native Philadelphia. He later went into promotion, formed his own label and wrote and produced such hits as "When We Get Married," "The 81" and "Who Do You Love." He was brought to the label by Mercury's then A&R head, Shelby Singleton.

MGM's Metro Group is under the direction of Irv Stimler.

A&M's TJB Promo Is Biggest Ever

HOLLYWOOD—Well in excess of \$100,000 will be supporting the more than one million advance order pressings of Herb Alpert's "Beat of the Brass" LP shipping this week to coincide with the airing of Alpert's second television special, produced by the Singer Company.

Promotion items, going out to A&M's distributors, promotion men, CBS affiliate stations and newspaper columnists and editors, include counter racks to display the new album, mobile and floor displays to promote both the album and the TV special, Tijuana Brass posters, single shot posters of Herb Alpert, special "Beat of the Brass" buttons and sweatshirts (to be worn by retail clerks), Herb Alpert posters from the Ampex Corp., assorted photos of Alpert and the Tijuana Brass, easel back album covers, special H. A. and TJB order forms and slick books. The TV special will incorporate many of the tunes performed in the LP including "A Banda" filmed at the L.A. International Airport, "The Work Song" taped at the Ivy Hill printing plant, "Talk to the Animals" shot at Africa U.S.A. and the Griffith Park Zoo and a new Bacharach-David song titled "This Guy's in Love With You" which Alpert will sing to his wife, Sharon.

Musical Pulse of Nation

The show is planned to demonstrate visually

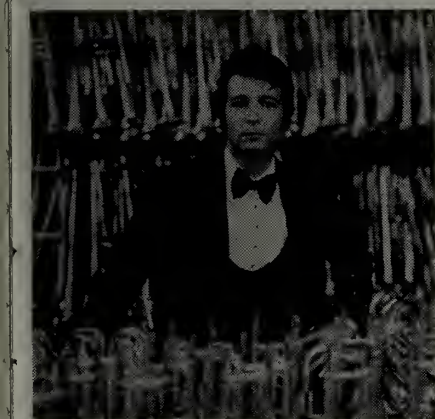
Special A&M-TJB Section Starts Pg. 33

as well as musically the universal application and appeal of the Brass in this country. "The Beat of the Brass" will be demonstrated as indigenous to the life, rhythms pulse and pastimes of the Nation. From deserted Ellis Island, historic entrance point for millions of refugees, to the Madi Gras in New Orleans, (complete with a musical trip on a riverboat), the Brass playing counter-point with the Spring training practice of the Chicago Cubs, an uo-beat version of an American rodeo, a flat-bed truck ride down N.Y.'s Broadway, Chicago's State Street and Las Vegas' Fremont St. (as well as several other surprises), the night of April 22nd will find most segments of our nation swinging to the beat of the brass.

A&M Forms Pic, TV Unit

NEW YORK — A&M Productions, a film and TV production unit of A&M Records, has been formed, *Cash Box* learned at presstime. Full details will be available next week.

FRONT COVER:



April is "Herb Alpert Month" at A&M Records, a program to be supported by more than \$100,000 in merchandising & promotion. Center of the drive is the 10th album by Alpert & the Tijuana Brass, "The Beat of the Brass." Also, the TJB is receiving vast video exposure this week (22) on a special over CBS-TV. See details on this page and special section on Alpert & the TJB in this issue.

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Writers of winning Eurovision song, Ramon Arcusa and Manolo De La Calva.

'Animals' Wins Oscar, 2nd In Row By British Writer

HOLLYWOOD—Winning Oscar song for 1967 is "Talk to the Animals," one of the oft-recorded songs from "Dr. Dolittle." Leslie Bricusse, who wrote the words-and-music, is England's second Oscar song winner in a row, with John Barry and Don Black having won the award last year for "Born Free."

In other music awards, presented by the film academy last week, Elmer Bernstein won an Oscar for the best original scoring of a film, "Thoroughly Modern Millie." Alfred Newman & Ken Darby earned an Oscar for their adaptation of Lerner & Loewe's score for the film version of "Camelot."

"In the Heat of the Night" was judged the best film of 1967; its star, Rod Steiger, was an Oscar winner as best actor. Katharine Hepburn was named best actress for her role in "Guess Who's Coming to Dinner."

Bill Drake: FM Can Be Radio Of Today

NEW YORK—"FM is not the radio of tomorrow . . . it's the radio of today if station management wants it to be so." So says Bill Drake, program consultant who handles programming for stations in some ten markets at present.

He backs up his comment with evidence. WOR-FM, the New York outlet which the Drake operation took over some months back received a ten rating on the latest Pulse survey, second only to WABC-AM which Pulse reported with a fifteen rating. The WOR-FM ten rating surpassed all other AM stations in the New York City area. The previous Pulse showed WOR-FM at five, and the report before that showed them at two. So the rise has been impressive and rapid.

Drake attributes the tremendous rise to the fact that WOR decided to invest heavily in making its FM outlet a major entity on the New York scene. He says station management gave it the financial backing only given an AM outlet. They didn't look at it as a weak sister and bury it before it could get started.

It is interesting that WOR-FM could attain such a high rating when AM radios far outnumber FM sets.

18-34 Age Group

Drake, of course, is thrilled with

the success of his formula for WOR-FM. He knew he would be taking the wrong course if he were to offer the same sounds and selections as WABC and WMCA, the leading AM outlets in New York. So he aimed his programming at the 18 to 34 age group, listeners who he describes as "Alan Freed's former audience some ten or so years ago."

To reach them he offers his audience 50% oldies, 35% current hot titles and 15% album cuts. His oldies range from six months ago to as much as ten or twelve years ago.

And his current merchandise includes "no teeny-bopper or psychedelic records." He is completely forsaking the pre-teen and young teen group which he feels the AM outlets have in their grasp.

In referring to AM outlets who play a tight list of the same titles over and over, Drake feels these stations are not hitting the mass market they purport to reach. He feels the repetition has chased away the more discerning listeners who can't take the sameness. "And the so called Mass Market stations," he says, "are really not reaching a mass market but a very specialized market."

Central Park Fest Acts To Appear On New Capitol-Handled Music Images Line

NEW YORK—Capitol Records will distribute "live" LP's of this summer's Central Park Music Festival. The label has signed Eddie Newmark and Manheim Fox, president & vp, respectively, of Music Images, Inc., who are exclusive producers of the in-person remote diskings.

Already set for early May release is an album featuring tracks by Lou Rawls, Maxine Brown and the Ramsey Lewis Trio, all cut during last year's series of concerts. A new label, Music Images, has been established for the CPMF concerts, employing the distribution facilities of Capitol.

The Newmark-Fox concept, in which artists from various labels will appear under a single entity, is similar to arrangements for artists who appear on original-cast LP's, but are not paced to the cast label.

The CPMF usually presents about 70 artists in the pop, rock and jazz categories. More than 40 different programs are held before an open-air audience, which pay a \$1 or less (sometimes free). Event draws more than 1 million each summer.

Music Images: Multi Faceted

Music Images, recently formed by Newmark and Fox, is presently active in record production, packaging, premiums and TV and film production. Last Nov., the pair produced the Angel cast LP of "By George," starring Max Adrian as George Bernard Shaw. Firm has also produced a 5-LP set of Al Hirt performances for the Longines Symphonette & Society, part of a multi-deal arrangement with the mail-order company.

Fox brought the world famous boys' choir Los Ninos Cantores de Murialdo

to the U.S. for a tour in Dec. 67 which included an appearance on the Ed Sullivan Show. An album has been produced of the choir and the cover will be an original water color of the choir, which Fox had commissioned from Salvadore Dali.

Music Images has signed composer arranger Charles Fox to an exclusive recording contract and an album will be produced immediately. Fox, who has scored and conducted the music for "The Incident," 20th Fox, composed music for "Johnny Belinda" starring Mia Farrow for ABC-TV and many Television shows including ABC's "Wide World of Sports" and "Snap Judgment," will be featured on piano and harpsichord with a new sound.

An association has been formed with Coty TV of France, the largest TV production Co. in Europe, whereby Music Images will act as exclusive Western Hemisphere and Far East Representative for all of Coty's existing catalogs which is in excess of 26 different series, of cartoons, documentaries, variety and comedy shows including 26 half hour segments starring Fernandel. The association also includes future productions and music publishing of over 110 hours of recorded music and sound tracks.

Newmark and Fox are heading up the operation in New York with offices at 300 East 57th St. West coast offices are now being set up and will be represented by Bill Ficks who will handle West Coast operations for Music Images' television and Motion Picture interests. Flicks, has been active in the entertainment business for over 25 years as personal manager for The Ames Bros., Roberta Sherwood, Zsa Zsa Gabor, Ed Ames and many others.

Atlantic's 1st Qtr Sales Up 200% In Biggest 3-Mo. Volume Ever

NEW YORK—A continuing stretch of album and singles hits has sparked a 200% increase in sales volume over a similar period last year at Atlantic Records for the first three months of 1968. Pace is the strongest three month period in the history of the label, and marks the fourth successive year in which Atlantic sales have climbed.

Jan. Confab A Big Start

Atlantic billing for albums released at its Jan. sales convention in Nassau and during February, plus orders off catalog product, totaled over \$5 million for the period from January 15 to March 15. More than half of the 45 albums released by Atlantic-Atco at its sales convention in Nassau and during Feb. and March have become best-sellers and have climbed high on the album charts. They include albums by Aretha Franklin, The Rascals, Vanilla Fudge, Bee Gees, Wilson Pickett, Cream, Joe Tex, Iron Butterfly, Rose Garden, Flip Wilson, King Curtis, Eddie Harris, The Fireballs, Sergio Mendes, the four volume "History of Rhythm & Blues," "This Is Soul" and new albums by Otis Redding (Volt), Sam & Dave (Stax), and Booker T. & The MG's (Stax).

Singles sales on Atlantic-Atco during the first three months of 1968 were led by million selling disks by Aretha

Franklin ("Since You've Been Gone") and Otis Redding on Volt ("Dock Of The Bay"). Other artists who had hot singles in this period included Wilson Pickett, Percy Sledge, The Sweet Inspirations, The Rascals, The Bee Gees,

Atlantic-Atco Regional Meets Set For June 14

NEW YORK—Atlantic-Atco will hold its summer sales convention on a regional basis on Friday, June 14. Confab will be divided into three regional meets which will be conducted in three different cities on the same day, reports Ahmet Ertegun, president.

The cities are New York, St. Louis, and San Francisco. The label's execs will split into three teams to cover the meetings. Top names on the label's roster will be represented with new albums. Distributors will also hear of an ad-promo campaign for the summer.

The Fireballs, Arthur Conley, King Curtis, Jimmy James, Archie Bell, Sam & Dave (Stax) William Bell (Stax), and Ollie & The Nightingales (Stax).

Cap Inks ? & Mysterians

HOLLYWOOD — Capitol Records has signed Question Mark & the Mysterians, whose Cameo single of "96 Tears" was certified as a million seller by the Record Industry Association of America (RIAA) in 1966.

West Coast independent producer Mark Taylor negotiated the deal for Pa-Go-Go Record Productions, a Michigan-based firm that has produced all of Question Mark's records up to now. Taylor will produce most of the group's future product.

The first Question Mark single on Capitol, scheduled for release today (15), is titled "Make You Mine."

Rock In 3400 B.C.?

HOLLYWOOD — The earliest known orchestra was probably no bigger than one of today's rock ensembles. Pierre Delougaz, an archeological professor at the University of California, reports that an expedition to Iran in 1966 unearthed fragments of impressions of seals on clay showing a harpist, drummer, hornplayer and singer in performance. They were found in excavations at Choga Mish and are dated about 3,400 B.C. Delougaz reports that they are the oldest records known of the grouping of instruments into an orchestra.

Biggest Merc 1st Qtr Laid To Diversification

CHICAGO—Biggest sales volume for a single month in March led the Mercury Records family of labels to the firm's largest sales quarter in its history. Showing an increase of 60% over the previous year's first quarter, Mercury, Philips, Smash, Fontana, Lime-light and Wing racked up a three-month spree which was highlighted, according to executive vp Irwin Steinberg, by a week in which eight singles were riding the top 50 with three more climbing in the top 100.

Steinberg and corporation president Irving Green both cited diversification as a major factor in the sales success, with considerable contribution coming from European licensees and added variety in the U.S. act makeup.

The worldwide flavor of Mercury's hits is exemplified by French import "Love Is Blue," now over the two-million mark by Paul Mauriat; Manfred Mann's English contribution "The Mighty Quinn" and "Love Is All Around" from the Troggs; and "Cin-

derella Rockefeller," a product of the Israeli duo Esther and Abi Ofarim. Newark-born, English dweller Madeline Bell's "I'm Gonna Make You Love Me" is another hit that traveled through Mercury's London office headed by Lou Reizner.

Stateside diversity is pointed up by hits from San Francisco's Blue Cheer with "Summertime Blues," Chicago's New Colony Six and "I Will Always Think About You," Philadelphia's Jay & the Techniques, now riding with "Baby Make Your Own Sweet Music" Jersey's Four Seasons whose latest single hit is "Will You Love Me Tomorrow," southerners Roger Miller ("Little Green Apples") and Jerry Lee Lewis ("Another Place, Another Time"), and Spanky and Our Gang which was formed by members from several cities and is now clicking with "Like to Get to Know You."

Labelwise Breakdown
Leading the surge in sales has been
(Continued on page 50)

Welk Buys 2 Pubs, 19th In Five Years

NEW YORK—Lawrence Welk's music companies have added two more catalogs to a roster that brings to 19 the number of companies acquired in the past five years.

Latest additions are Reliance (ASCAP) and Maytime (BMI), both of which will be integrated into Welk's Bibo and Vogue catalogs, respectively. Reliance is spotlighted with "Gonna Get Along Without You," while Maytime, featuring copyrights by arranger-conductor Billy Maye and Stan Freberg, includes a recent Al Hirt disking, "Holiday for Trumpets." Deal for Reliance was made with Norman Foley, presently general professional manager of Sam Fox Music. Maye sold his firm.

Among Welk's more recent purchases, South Mountain Music, now in the Vogue set-up, has been getting big play in recent months via "Goin' Out My Head," how heard in more than 100 diskings, and "I Will Wait for You," the tune from "Umbrellas of Cherbourg" that is represented in more than 200 recordings.

Neil Diamond Inks Wax Pact With Uni

NEW YORK—Neil Diamond, formerly on the Bang label, has been inked to Uni Records. The label affiliate of MCA rushed his first single out last week, an "autobiographical" item called "Brooklyn Roads."

Diamond, who last year tied with Frank Sinatra for top male vocalist honors in Cash Box' annual poll, has accounted for a series of best sellers including: "Cherry Cherry," "Girl, You'll Be a Woman Soon" and "Thank the Lord for the Night Time." In addition to his performance credits, he has written a number of hits for other artists, among these being Lulu, the Monkees, Cliff Richard, Jay and the Americans and Ronnie Dove. "I'm a Believer" written for the Monkees is one of his best known tunes, and has brought sales of Diamond songs to near the 12,000,000 mark.

Since his start with Bang in 1955, Diamond has become a consistent worldwide sales force. Commenting on the new signing, Universal City Records' vp Nat Tanen called Diamond

"one of the leaders of the contemporary music field, whose enormous talent potential has yet to be truly tapped."



Neil Diamond (left) with MCA executive vp Berle Adams.

THE NUMBER ONE
MALE VOCALIST IN
THE 1967 CASH BOX
POLL IS NOW WITH LANA

INI IS PROUD TO ANNOUNCE THAT NEIL DIAMOND

RECORDED A MODERN DAY CLASSIC
"BROOKLYN ROADS"



1945 CITY RECORDS - A DIVISION OF MCA INC.

NATRA's Shields To Industry: Live Up To Legacy Of Dr. King

NEW YORK—"How much money and how many words were offered in the name of Martin Luther King that could have been offered earlier in the interest of making his dream come true?" asked Del Shields in an open message for the record industry. Shields, executive secretary of the National Association of Television and Radio Announcers (NATRA), offered his comment as a pointed "search thyself" message which notes several means by which the record industry can work as an effective force for racial equality.

In the aftermath of King's assassination, Shields said, the "slow, snail like pace of government to move and adjust the laws to create hope for millions of blacks" was pointed up. But, "this is a country of people. It is the people who man the institutions . . . that form the society." He continued, "it was this structure that Martin fought for 13 years to correct. He knew the system could not be changed without the willingness of the people to desire a change. And we stand today hoping that desires of blacks and white have finally married and we can begin living together as one."

Searching Proposals

Speaking directly to presidents of record companies he asked "search thyself."

"I ask you not to give your life, but to offer life to blacks. Check your company and see if you are really cooperating with the President's Equal Employment Opportunities Act."

Look to the company's roster, he suggests and see if the Negro is being fairly considered for every level of responsibility, and that black employees are being offered fair training and promotion opportunities.

He urged that attitudes of subordinates, and affiliated enterprises be investigated by executives. "Many of you are active on Presidential Committees," Shield said, "seeking to find methods that will step up and open employment. You return to your places of business and your pleas fall on deaf ears when your back is turned, there is no follow up."

Aside from money contributions, Shields suggested, "lend time and effort in the direction of organizations to see that their programs are carried out with efficiency and productivity."

"If we are really moved" by Martin Luther King's dedication, he said, "let us dedicate ourselves to creating monuments that will live and breathe in his name. We can only do this by actively helping the black youth of this nation."

"We cannot merely tell them to stop rioting . . . You must understand that the black youth of this nation know the game. They know that within a few days, business will go on as usual and the memory of Dr. King will become dim with each passing day."

"The bullet that killed Dr. King chipped a large piece from the soul of Black America and its heart will never be the same. The only operation that can heal this wounded heart must be a major surgery to replace the desperation and despondency with

hope and the belief that it can share in the rich abundance of America."

Capabilities & Pride

"We have the capabilities of producing overnight best selling records. We have grown from one track to eight track machines. We can move records across the nation in 24 hours. We have taken pride that in this industry, a man can move from poverty to wealth on the strength of one record. Therefore, we need to apply this same ingenuity, pride and hope to activate programs to help every black youth become a best selling human and a top producer for humanity."

In conclusion, Shields noted: "we also pride ourselves that in our industry, we have less discrimination. If so, then there should be no problem in our coming together as an industry to lead and not to follow. We have the ears of American youth. We know what communication is. We have mastered the science of selling. Can we not put all of these assets together and begin building?"

Shields requested initiation of an industrywide committee of "active doers" to offer time and services. Thus far Stan Gortikov of Capitol, Jerry Moss of A&M Records, Atlantic's Jerry Wexler and Epic's Dave Kapralik have joined the newly organized team. Anyone interested can contact Shields directly through NATRA.

PROMO FILMS FOR GHETTOS

The record industry has in its possession a wonderful tool to help ease tensions in ghetto areas. Most of its brightest stars have been produced on 16mm color film for distribution to TV stations. Our sincere thanks to Lanny Lee, promo rep for Dot Records in New York, who suggests to the trade that these films, many of which, Lee points out, are "just lying around," he used for star-studded presentation in ghetto areas. Even a backlog going back several years can be spliced together to form a great "oldies-but-goodies" show. There are many avenues through which these films can be shown—in schools, churches, theaters, anti-poverty units, etc.

What is required, however, is some sort of central-clearing house to collect these films and technical assistance in making "packages" out of the hundreds of productions available. Cash Box welcomes any suggestions on how to expedite the use of such films for a vital cause.

Disk Acts At UJA Fete

NEW YORK—The entertainment committee of the Coin Machine Division of the Greater New York United Jewish Appeal reports that recording artists Bobby Vinton, Chubby Checker and comedian Pat Cooper have accepted invitations to appear at the May 11, Victory Dinner, which will be held at the New York Hilton Hotel.

Vinton is presently represented on the Cash Box Top 100 Chart with his Epic recording, "Take Good Care Of My Baby" in the #34 spot.

Tickets for the affair are now on sale (\$20 per person) at UJA HQ's on West 58th Street.

Trade's Response To King's Death

(Continued from page 7)

their own tributes last weekend at Bill Graham's Fillmore East, where a major portion of the staff wore mourning bands.

Epic's Dave Kapralik produced a deck in cooperation with Ted Cooper by the East Harlem Children's Chorus from which all royalties will go to the Southern Christian Leadership Council. The tune is a Rodgers and Hammerstein effort entitled, "You've Got To Be Carefully Taught" . . . from "South Pacific." In commenting on the deck, Kapralik said: "I have produced many records in my time. This is the one of which I am most proud."

Moment Of Silence

A minute of silence in memory of Dr. King was injected into last week's installation dinner of the Music & Performing Arts Lodge of B'nai B'rith in New York. In addition, a rep of the Anti-Defamation League of B'nai B'rith, Louis Waldman, told of his experiences as a co-marcher with Dr. King in the famous Selma-to-Montgomery march.

Dooto Records has, in circulation at the moment, a "Martin Luther King At Zion Hill" LP and the "The American Dream" LP and single.

20th Century Fox Records has an "I Have A Dream" LP out on the market, which was made during King's march on Washington in Aug. of 1963.

Donations

Nancy Wilson donated her entire salary from her 1-week starring gig at the Apollo, which began Apr. 12th, to Harlem's Northside Center For Child Development. Theatre officials cooperated by fixing a limited sum based on a complete sellout for every performance. The Northside Center is Harlem's first fulltime center dedicated to the rehabilitation of emotionally disturbed ghetto children.

Atlantic Records wrote out two checks for \$5,000 each. One of them went to King's family and the other to his Southern Christian Leadership Council. The checks were written in advance on a 5% royalty which the label had set aside for this purpose on two singles . . . Solomon Burke's "I Wish I Knew How It Would Feel To Be Free" and "I Have A Dream" by the Hudson Chorale.

Endorse Peace

The Take A Look Foundation has voted to issue a special seal of en-

American Breed Busy In Commercial Field

CHICAGO — The American Breed, Dunwich Productions' popular rock group, is continuing its busy activities in the commercial field with "The Lone Phone" jingle for Bell Telephone, broadcast nationally over the major radio networks.

This makes the third major commercial assignment for the American Breed. Only last month the first beaming of the group's "Fly The American Way" television spot for American Airlines was broadcast in 20 major cities at the same time as their Coca-Cola jingle was airing on national radio.

Bill Traut, president of Dunwich Productions, said that "the American Breed are becoming almost as popular with Madison Avenue as they are on the charts. The commercial field is a logical extension of pop music today and Dunwich is taking full advantage of it with the American Breed. We have several additional commercial assignments in negotiation for them now."

The American Breed's latest Acta single is "Ready, Willing And Able." They have scored in the charts five times with "Bend Me, Shape Me," "Green Light," "Step Out Of Your Mind," "Don't Forget About Me," and "I Don't Think You Know Me." A new album is scheduled for release within the next two weeks.

dorsement for records that are selected by the foundation to be programmed on radio outlets as public service features. "What The World Needs Now Is Love" by Jackie DeShannon on Liberty has been reissued at the request of the Foundation. The foundation also asked promotion directors of diskeries that have already released decks that were endorsed by the foundation, to make an especially intense effort to have these decks programmed, in view of the recent outbreaks of violence in several cities across the country. Records previously endorsed by the foundation include "American Power" by Johnny Wright on Decca; "This Bitter Earth" by Dinah Washington on Mercury; "Take A Look" by Aretha Franklin on Columbia; and "A Change Is Gonna Come" by Sam Cooke on RCA Victor.

Betty Allen's song recital at Philharmonic Hall last week, sponsored by the National Association of Negro Musicians, turned into a major memorial to Dr. King. In his opening remarks, William Schuman, president of Lincoln Center, noted that the recital was a sellout. The Most Rev. Terence J. Cooke, Roman Catholic Archbishop of New York, made an unannounced appearance and preached a short service in tribute to the slain humanitarian. After this, Betty Allen led the audience in Bach's "A Mighty Fortress Is Our God" choral, which is based on a hymn by Martin Luther. Marion Anderson was presented with the association's first humanitarian award. The recital was concluded by the singing of "O Death How Bitter."

All receipts from last Thursday's Broadway performance of "The Education Of Hyman Kaplan" will be donated to the Southern Christian Leadership Council as a memorial to the late Dr. King, who founded that organization in 1957 and headed it until his death. No deductions will be made for expenses. The performers will be paid by the producers Andre Goulston and Jack Farren. The payroll for the house will be met by Konrad Matthaei, who operates the theatre.

Plea For Peace In Streets

James Brown made a nationally televised appeal for peace and order in the wave of violence that followed the assassination of a peace loving man.

The Academy Awards TV'er was rescheduled because many of the performers (like Sammy Davis, Jr., Sidney Poitier, and Diahann Carroll) wouldn't go on.

Bobby Short, on Ch. 13 (educational TV in New York) sang "I'm A Blackbird Looking For A Bluebird," as his tribute to the late Dr. King.

Mrs. Martin Luther King took over the Rev.'s march to Memphis on Apr. 8th. Harry Belafonte marched with her.

Many diskeries were closed April 9th., during funeral services for King in memory of the fallen leader.

Music Stores Hit

(Continued from page 7)

ing. The retail record establishments of the Record Shack, two branches located in the west and east sides of Harlem were said to be victims of rioting early in the week. This proved to be unfounded for both locations; but, Larry Sonim, manager of the east-side branch, said he was having difficulty obtaining product from suppliers.

Newark, a major sector of disturbances last summer, with heavy damage to music establishments, was in a state of "uneasy calm," a distributor reported to Cash Box last week.

Acts of destruction or no, it was evident at week's end that record sales had suffered greatly in key cities. Fears of nighttime shopping was mentioned as a deterrent to disk sales, a factor that could burden the industry throughout the hot-weather months ahead.

IN MEMORIAM

DR. MARTIN LUTHER KING JR.



*A new album presentation by
THE ASSOCIATION*

*To make the Spring of '68
more meaningful - more memorable*

THE ASSOCIATION



1733

WTFEDAW



PRODUCED BY BONES HOWE
ARRANGED BY THE ASSOCIATION
WITH BOB ALCIVAR, RAY POHLMAN & BILL HOLMAN
WARNER BROS. - SEVEN ARTS RECORDS, INC.





THE DELLS

WEAR IT ON OUR FACE

CADET 5599

ETTA JAMES

SECURITY

CADET 5594

THE RADIANTS

HOLD ON

CHESS 2037

MAURICE & MAC

YOU LEFT THE WATER RUNNING

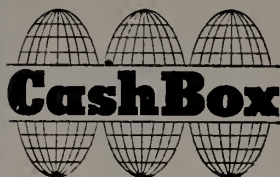
CHECKER 1197

THE STATUS QUO

PICTURES OF MATCH STICK MEN

CADET CONCEPT 7001

CHESS
RECORDS



CashBox Radio Active

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

(TALLY COMPLETED APRIL 10, 1968—COVERS PRECEDING WEEK)

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
46%	Ain't Nothing Like The Real Thing—	Marvin Gaye & Tammi Terrell—	Tamla	80%
44%	She's Looking Good—	Wilson Pickett—	Atlantic	82%
42%	If I Were A Carpenter—	Four Tops—	Motown	42%
41%	Ain't No Way—	Aretha Franklin—	Atlantic	51%
40%	Do You Know The Way To San Jose—	Dionne Warwick—	Scepter	98%
38%	I Am The Man For You Baby—	Edwin Starr—	Gordy	38%
36%	Soul Train—	Classics IV—	Imperial	36%
34%	May I Take A Giant Step—	1910 Fruit Gum Co.—	Buddah	34%
33%	I Promise To Wait My Love—	Martha & Vandellas—	Gordy	33%
31%	Like To Get To Know You—	Spanky & Our Gang—	Mercury	31%
30%	My Girl, Hey Girl—	Bobby Vee—	Liberty	66%
28%	Can I Carry Your Balloon—	Swampseeds—	Epic	28%
26%	Friends—	Beach Boys—	Capitol	26%
25%	Angel Of The Morning—	Merrilee Rush—	Bell	33%
24%	A Stop Along The Way—	Timothy Carr—	Hot Biscuit	24%
22%	San Francisco Girls—	Fever Tree—	UNI	22%
20%	Shoo-Be-Doo-Be-Doo-Da-Day—	Stevie Wonder—	Tamla	94%
18%	A Beautiful Morning—	The Rascals—	Atlantic	94%
16%	How'd We Ever Get This Way—	Andy Kim—	Steed	44%
14%	Alone Again Or—	Love—	Elektra	14%
12%	The Good, The Bad & The Ugly—	Hugo Montenegro—	RCA	82%
10%	I Love You—	People—	Capitol	10%

LESS THAN 10%—BUT MORE THAN 5%

Total % To Date

We're Rolling On— Impressions—ABC	34%	Paying The Cost To Be The Boss—B. B. King—Bluesway	44%	You Keep Me Hangin' On— Joe Simon—Soundstage 7	24%
Billy Sunshine—Evie Sands— Cameo	99%	Goodbye Baby—Tommy Boyce & Bobby Hart—A & M	58%	Holy Man—Scott McKenzie— Ode	49%

IN MEMORIAM
to
DR. MARTIN LUTHER KING JR.
1929-1968

*We hope his life and death has
not been in vain.*

Calla Records

Vital Statistics

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

* New To The Top 100

#1
HONEY (3:58)
 Bobby Goldsboro-United Artists 50283
 729 Seventh Ave., NYC.
 PROD: Bob Montgomery & Bobby Goldsboro
 806 17th Ave. S., Nashville, Tenn.
 PUB: Cason BMI 132 W. Main St., Riverhead, N.Y.
 Russell BMI 1290 Ave. of the Americas, NYC.
 WRITER: B. Russell ARR: Don Tweedy
 FLIP: Danny

#2
YOUNG GIRL (3:12) Union Gap-Columbia 44450
 51 West 52 Street, NYC.
 PROD: Jerry Fuller c/o Columbia
 6121 Sunset Blvd., L.A., Calif.
 PUB: Viva BMI 1800 N. Argyle, H'wood, Calif.
 WRITER: Jerry Fuller ARR: Al Capps
 FLIP: I'm Losing You

#3
LADY MADONNA (2:17) Beatles-Capitol 2138
 1750 N. Vine, Hollywood, Calif.
 PROD: George Martin c/o E.M.I.
 Blythe Rd., Hays Middlesex, London W1, Eng.
 PUB: Maclen BMI 221 W. 57 St., NYC.
 WRITERS: Lennon-McCartney FLIP: Inner Light

#4
CRY LIKE A BABY (2:35) Box Tops-Mala 593
 1776 Broadway, NYC.
 PROD: Dan Penn 2870 Baskin, Memphis, Tenn.
 PUB: Press BMI 905 16th Ave. S., Nashville, Tenn.
 WRITERS: Penn-Oldham
 FLIP: The Door You Closed To Me

#5
VALLERI (2:16) Monkees-Colgems 1019
 155 East 24 Street, NYC.
 PROD: Monkees c/o Colgems
 PUB: Screen Gems/Columbia BMI 711 5th Ave. NYC.
 WRITERS: Boyce-Hart ARR: Don McGinnis
 FLIP: Tapoca Tundra

#6
MIGHTY QUINN (2:51)
 Manfred Mann-Mercury 72770
 35 E. Wacker Dr., Chicago, Ill.
 PUB: Dwarf ASCAP 640 5th Ave., NYC.
 WRITER: B. Dylan
 FLIP: By Request-Edwin Garvey

#7
THE BALLAD OF BONNIE & CLYDE (3:07)
 Georgie Fame-Epic 10283
 51 West 52 Street, NYC.
 PROD: Mike Smith
 6 S. Hampton Pl., London WC 2, Eng.
 PUB: Peer Int'l BMI, 1619 Bway, NYC.
 WRITERS: M. Murray-P. Callander
 FLIP: Beware Of The Dog

#8
DANCE TO THE MUSIC (2:38)
 Sly & The Family Stone-Epic 10256
 51 West 52 Street, NYC.
 PROD: Sly Stone, 700 Urbano, San Francisco, Cal.
 PUB: Daly City BMI, 221 W. 57 St., NYC.
 WRITER: S. Steward
 FLIP: Let Me Hear It From You

#9
I GOT THE FEELIN' (2:40)
 James Brown-King 6155
 1540 Brewster Ave., Cinn., Ohio
 PROD: James Brown 850 7th Ave., NYC.
 PUB: Toccoa BMI 1501 Bway, NYC.
 Lois BMI c/o King
 WRITER: J. Brown FLIP: If I Ruled The World

#10
THE UNICORN (3:18)
 The Irish Rovers-Decca 32254
 445 Park Ave., NYC.
 PROD: Charles Bud Dant c/o Decca
 PUB: Hollis BMI 10 Columbus Circle, NYC.
 WRITER: Shel Silverstein
 FLIP: Black Velvet Band

#11
THE DOCK OF THE BAY (2:38)
 Otis Redding-Volt 157
 1841 Broadway, NYC.
 PROD: Steve Cropper c/o Volt
 PUB: East BMI 926 E. McLemore Ave., Memphis, Tenn.
 Time BMI 449 S. Beverly Dr., Bev. Hills, Calif.
 Redwal BMI 535 Cotton Ave., Macon, Georgia.
 WRITERS: Cropper-Redding FLIP: Sweet Lorene

#12
SUMMER TIME BLUES (3:43)
 Blue Cheer-Philips 40516
 110 West 57 St., NYC.
 PROD: Abe Kesh
 PUB: American BMI
 9109 Sunset Blvd., H'wood, Calif.
 WRITERS: Cochran-Capehart
 ARR: Blue Cheer FLIP: Out Of Focus

#13
FOREVER CAME TODAY (2:59)
 Diana Ross & The Supremes-Motown 1122
 2457 Woodward Ave., Detroit, Mich.
 PROD: Holland-Dozier c/o Motown
 PUB: Jobette BMI (same address)
 WRITERS: Holland-Dozier-Holland
 FLIP: Times Changes Things

#14
PLAYBOY (2:52)
 Gene & Debbie-TRX 5006
 c/o Hickory, 2510 Franklin Rd., Nashville, Tenn.
 PROD: Don Gant (c/o Hickory)
 PUB: Acuff Rose BMI (same address)
 WRITER: G. Thomas FLIP: I'll Come Running

#15
A BEAUTIFUL MORNING (2:32)
 The Rascals-Atlantic 2493
 1841 Broadway, NYC.
 PROD: The Rascals c/o Slacсар
 PUB: Slacсар BMI 444 Madison Ave., NYC.
 WRITERS: F. Cavaliere-E. Brigati
 ARR: Arif Mardin FLIP: Rainy Day

#16
TIGHTEN UP (2:38)
 Archie Bell-Atlantic 2478
 1841 Broadway, NYC.
 PROD: Al. J. F. Prod.
 PUB: Cotillion BMI 1841 Bway, NYC.
 Orellia BMI 4406 Reed Rd., Houston, Texas
 WRITERS: Billy Buttler-Archie Bell
 FLIP: Dog Eat Dog

#17
TAKE TIME TO KNOW HER (2:55)
 Percy Sledge-Atlantic 2490
 1841 Bway, NYC.
 PROD: Quinn Ivy & Marlin Greene
 102 E. 2nd St., Sheffield, Ala.
 PUB: Al Gallico BMI 101 W 55 St., NYC.
 WRITER: Steve Davis
 FLIP: It's All Wrong But It's Alright

#18
JENNIFER JUNIPER (2:40) Donovan-Epic 10300
 51 West 52 Street, NYC.
 PROD: Mickie Most 155 Oxford St. London, Eng.
 PUB: Peer Int'l ASCAP 1619 Bway, NYC.
 WRITER: D. Leitch FLIP: Poor Cow

#19
LA LA MEANS I LOVE YOU (3:06)
 Del Fonics-Philly Groove 150
 c/o Bell Records, 1776 Bway, NYC.
 PROD: Stan (The Man) Watson-Thom Bell
 c/o Nickel Shoe
 PUB: Nickel Shoe BMI, 261 S. 52, Phila., Pa.
 WRITERS: W. Hart-T. Bell ARR: Thom Bell
 FLIP: Can't Get Over Losing You

#20
LOVE IS ALL AROUND (2:57) Troggs-Smash 1607
 35 East Wacker Drive, Chicago, Ill.
 PROD: Page One, London, England.
 PUB: Dick James BMI 1780 Bway, NYC.
 WRITER: R. Presley FLIP: When Will The Rain Come

#21
FUNKY STREET (2:25) Arthur Conley-Atco 6563
 1841 Broadway, NYC.
 PROD: Tom Dowd c/o Atco
 PUB: Redwal BMI 535 Cotton Ave., Macon, Ga.
 Time BMI 449 S. Beverly Dr., Bev. Hills, Cal.
 WRITERS: Arthur Conley-Earl Simms
 FLIP: Put Our Love Together

#22
IF YOU CAN WANT (2:26)
 Smokey Robinson & The Miracles-Tamla 54162
 2457 Woodward Ave., Detroit, Michigan
 PROD: Robinson-Cleveland c/o Tamla
 PUB: Jobete BMI (same address)
 WRITER: William Robinson
 FLIP: When The Words From Your Heart
 Get Caught Up In Your Throat

#23
LOVE IS BLUE (L'AMOUR EST BLEU) (2:31)
 Paul Mauriat-Philips 40495
 35 E. Wacker Drive, Chicago, Ill.
 PUB: Cromas ASCAP 37 W. 57 St., NYC.
 WRITERS: A. Popp-P. Cour-Blackburn
 ARR: P. Mauriat
 FLIP: Alone In The World (Seuls Au Monde)

#24
KISS ME GOODBYE (3:53)
 Petula Clark-Warner Bros. 7170
 4000 Warner Blvd., Burbank, Calif.
 PROD: Tony Hatch c/o Pye Records
 ATV House, Cumberland Pl., London W. 1., Eng.
 PUB: Donna ASCAP 1350 Ave. of the Americas, NYC.
 WRITERS: Reed-Mason ARR: Les Reed
 FLIP: I've Got Love Going For Me

#25
(SWEET SWEET BABY)
SINCE YOU'VE BEEN GONE (2:18)
 Aretha Franklin-Atlantic 2486
 1841 Broadway, NYC.
 PROD: Jerry Wexler c/o Atlantic
 PUB: 14th Hour BMI 1721 Field, Det., Mich.
 Cotillion BMI 1841 Broadway, NYC.
 WRITERS: Aretha Franklin-Ted White
 FLIP: Ain't No Way

#26
SCARBOROUGH FAIR (3:08)
 Simon & Garfunkel-Columbia 44465
 51 West 52 Street, NYC.
 PROD: Bob Johnston c/o Columbia
 PUB: Charing Cross BMI 40 E. 54 St., NYC.
 WRITERS: Paul Simon-Art Garfunkel
 FLIP: April Come She Will

#27
SIMON SAYS (2:19)
 1910 Fruit Company-Buddah 24
 1650 Broadway, NYC.
 PROD: Super K 200 W. 57 St., NYC
 PUB: Kas Kat BMI
 200 W. 57 St. NYC.
 WRITER: E. Chiprut
 FLIP: Reflections From The Looking Glass

#28
SOUL SERENADE (2:15)
 Willie Mitchell-Hi 2140
 539 West 25 Street, NYC.
 PROD: Willie Mitchell
 306 Poplar, Memphis, Tenn.
 PUB: Kilynn BMI, 392 Central Park W., NYC.
 WRITERS: Ousley-Dixon
 FLIP: Mercy, Mercy, Mercy

#29
COWBOYS TO GIRLS (2:37) Intruders-Gamble 214
 1650 Broadway, NYC.
 PROD: Gamble-Huff c/o Razor Sharp
 PUB: Razor Sharp BMI 250 S. Broad St., Phila, Pa.
 WRITERS: K. Gamble-L. Huff
 ARR: Bobby Martin FLIP: Turn The Hands Of Time

#30
GAB DRIVER (2:45) Mills Bros.-Dot 17041
 1507 N. Vine, Hollywood, Calif.
 PROD: Chas. R. Green Tom Mack
 120 E. Hartsdale Ave., Hartsdale, N.Y.
 PUB: Black Hawk BMI
 1800 N. Argyle Ave, H'wood, Calif.
 WRITER: C Carson Parks
 ARR: Sy Oliver FLIP: Fortuosity

#31
U.S. MALE (2:40)
 Elvis Presley with Jordanaires-RCA 9465
 155 East 24 Street, NYC.
 PUB: Vector BMI 823 Cammack Ct., Nashville, Tenn.
 WRITER: Hubbard FLIP: Stay Away

#32
LOOK TO YOUR SOUL (3:00)
 Johnny Rivers-Imperial 66286
 6920 Sunset Blvd., H'wood, Calif.
 PROD: Work (same address)
 PUB: Johnny Rivers BMI (same address)
 WRITER: James Hendricks
 ARR: Marty Paich FLIP: Something Strange

#33
SWEET INSPIRATION (2:50)
 Sweet Inspirations-Atlantic 2476
 1841 Bway, NYC.
 PROD: Tom Dowd & Tommy Cogbill c/o Atlantic
 PUB: Press BMI 905 16 Ave., S., Nashville, Tenn.
 WRITERS: Wallace Pennington-Lindon Oldham
 FLIP: I'm Blue

#34
TAKE GOOD CARE OF MY BABY (2:45)
 Bobby Vinton-Epic 10305
 51 West 52 Street, NYC.
 PROD: Billy Sherrill c/o Epic
 812 16th Ave. S., Nashville, Tenn.
 PUB: Screen Gems/Columbia BMI
 711 5th Ave., NYC.
 WRITERS: G. Goffin-C. King
 FLIP: Strange Sensations

#35
SHERRY DON'T GO (2:03) Lettermen-Capitol 2132
 1750 N. Vine, Hollywood, Calif.
 PROD: Kelly Gordon c/o Capitol
 PUB: Grey BMI 250 N. Cannon Dr., Bev. Hills, Cal.
 WRITERS: Danny Janssen-Myrna Janssen-
 Wally Keske ARR: Perry Botkin, Jr.
 FLIP: Never My Love

#36
THE GOOD, THE BAD, THE UGLY (2:43)
 Hugo Montenegro-RCA 9423
 155 East 24 Street, NYC
 PROD: Neely Plumb c/o RCA
 PUB: Unart BMI c/o United Artists
 729 7th Ave., NYC.
 WRITER: Morricone ARR: H. Montenegro
 FLIP: March With Hope

#37
SECURITY (2:27)
 Etta James-Cadet 5594
 320 East 21 Street, Chicago, Ill.
 PROD: Rick Hall & Staff c/o Cadet
 603 E. Avalon, Muscle Shoals, Ala.
 PUB: East BMI
 926 E. McLemore Ave., Memphis, Tenn.
 WRITER: Otis Redding ARR: Rick Hall
 FLIP: I'm Gonna Take What He's Got

#38
UNKNOWN SOLDIER (2:51) Doors-Elektra 628
 1855 Broadway, NYC.
 PROD: Paul Rothchild c/o Elektra
 PUB: Nipper ASCAP (same address)
 WRITERS: The Doors
 FLIP: We Could Be So Good Together

#39
I WILL ALWAYS THINK ABOUT YOU (2:22)
 New Colony Six-Mercury 72775
 35 East Wacker Drive, Chicago, Ill.
 PROD: Sentar Records
 1448 S. Michigan Ave., Chicago, Ill.
 PUB: New Colony BMI c/o Sentar
 WRITERS: R. Rice-L. Kummel
 FLIP: Hold Me With Your Eyes

#40
SHOO-BE-000-BE-000-OA-OAY (2:44)
 Stevie Wonder-Tamla 54165
 2457 Woodward Ave., Detroit, Mich.
 PROD: H. Cosby c/o Tamla
 PUB: Jobete BMI (same address)
 WRITERS: Cosby-Moy-Wonder
 FLIP: Why Don't You Lead Me To Love

#41
SOUL COAXING (2:35)
 Raymond Lefevre-Four Corners 147
 136 E. 57 Street, NYC.
 PUB: Southern ASCAP, 1619 B'way, NYC.
 WRITER: Michel Polnareff
 FLIP: If I Were A Carpenter

#42
OO YOU KNOW THE WAY TO SAN JOSE (2:50)
 Dionne Warwick-Scepter 12216
 254 West 54 Street, NYC.
 PROD: Bacharach-David
 c/o Fred Ahlert Jr., 15 E. 48 St., NYC.
 PUB: Jac ASCAP, 1619 B'way, NYC.
 WRITER: Michel Polnareff
 FLIP: If I Were A Carpenter
 WRITERS: Bacharach-David
 ARR: Burt Bacharach FLIP: Let Me Be Lonely

#43
CALL ME LIGHTNING (2:21) The Who-Decca 32288
 445 Park Ave., NYC.
 PROD: Kit Lambert 6 Chesterfield Garden,
 London, W1, England
 PUB: Fabulous ASCAP 1417 N. Bronson, H'wood, Cal.
 WRITER: Peter Townshend ARR: P. Townshend
 FLIP: Dr. Jekyll & Mr. Hyde

#44
YOU'VE STILL GOT A PLACE IN MY HEART (2:50)
 Dean Martin-Reprise 0672
 4000 Warner Blvd., Burbank, Calif.
 PROD: Jimmy Bowen c/o Reprise
 PUB: Acuff-Rose BMI
 2510 Franklin Road, Nashville, Tenn.
 WRITER: Leon Payne ARR: Glen D. Hardin
 FLIP: Old Yellow Time

#45
SHE'S LOOKING GOOD (2:15)
 Wilson Pickett-Atlantic 2504
 1841 Broadway, NYC.
 PROD: Tom Dowd & Tommy Cogbill c/o Atlantic
 PUB: Veytig BMI 855 Treat Av. San Francisco, Cal.
 WRITER: Roger Collins FLIP: We've Got To Have Love

#46
AIN'T NOTHING LIKE THE REAL THING (2:14)
 Marvin Gaye & Tammi Terrell-Tamla 54163
 2457 Woodward Ave., Detroit, Michigan.
 PROD: Ashford-Simpson c/o Tamla
 PUB: Jobete BMI (same address)
 WRITERS: Ashford-Simpson
 FLIP: Little Ole Boy, Little Ole Girl

#47
JUST DROPPED IN (3:20)
 First Edition-Reprise 0655
 4000 Warner Blvd. Burbank, Calif.
 PROD: Mike Post c/o Reprise
 PUB: Acuff Rose BMI
 2510 Franklin Rd, Nashville, Tenn.
 WRITER: Micky Neubury ARR: Mike Post
 FLIP: Shadow In The Corner Of Your Mind

#48
DELILAH (3:20) Tom Jones-Parrot 40025
 539 West 25 Street, NYC.
 PROD: Peter Sullivan c/o Decca House, London, Eng.
 PUB: Donna BMI 101 West 55 Street, NYC.
 WRITERS: Les Reed-Barry Mason
 ARR: Les Reed FLIP: Smile

#49
ME, THE PEACEFUL HEART (2:29) Lulu-Epic 10302
 51 West 52 Street, NYC.
 PROD: Mickie Most 155 Oxford St., London W1, Eng.
 PUB: Dick James BMI 1780 Bway, NYC.
 WRITER: T. Hazard FLIP: Look Out

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Vital Statistics

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

* New To The Top 100

#50
VALLEY OF THE DOLLS (3:35)
 Dionne Warwick-Scepter 12203
 254 West 54 Street, NYC.
 PROD: Bacharach-David
 15 East 48 Street, NYC.
 PUB: Leo Felst ASCAP
 1350 Ave. of the Americas, NYC.
 WRITERS: Andre Previn-Dory Previn
 ARR: Pat Williams
 FLIP: Say A Little Prayer

#51
MONY MONY (2:45)
 Tommy James & The Shondells-Roulette 7008
 1631 Broadway, NYC.
 PROD: Bo Gentry & Ritchie Cordell c/o Roulette
 PUB: Patricia BMI 1631 Bway, NYC.
 WRITERS: B. Bloom-R. Cordell-B. Gentry-T. James
 FLIP: One Two Three And I Fell

#52
100 YEARS (2:29) Nancy Sinatra-Reprise 0670
 4000 Warner Blvd., Burbank, Calif.
 PROD: Lee Hazlewood
 6516 Sunset Blvd., H'wood, Calif.
 PUB: L. Hazlewood ASCAP c/o Marty Machet
 1501 Broadway, NYC.
 WRITER: L. Hazlewood ARR: Billy Strange
 FLIP: See The Little Children

#53
THE IMPOSSIBLE DREAM (2:57)
 Hesitations-Kapp 899
 136 East 57 Street, NYC.
 PROD: Wiltshire, Banks, & Victor for GWP
 150 East 52 Street, NYC.
 PUB: Sam Fox ASCAP 1841 Bway, NYC.
 WRITERS: Darion-Leigh ARR: P. Wiltshire
 FLIP: Nobody Knows When Your Down & Out

#54
JUMBO (2:07) Bee Gees-Atco 6570
 1841 Broadway, NYC
 PROD: Robert Stigwood & The Bee Gees
 London, England
 PUB: Nemporer BMI 221 W. 57 St., NYC.
 WRITERS: B. Gibb-R. Gibb-M. Gibb
 FLIP: The Singer Sang His Song

#55
I THANK YOU (2:40) Sam & Dave-Stax 242
 1841 Broadway, NYC.
 PROD: Isaac Hayes & David Porter c/o Stax
 PUB: East BMI 926 E. McLemore Av., Memphis, Tenn.
 Pronto BMI 1841 Broadway, NYC.
 WRITERS: Isaac Hayes-David Porter
 FLIP: Wrap It Up

#56
SON OF HICKORY HOLLER'S TRAMP (3:50)
 O. C. Smith- Columbia 44425
 51 West 52 Street, NYC.
 PROD: Jerry Fuller c/o Columbia
 6121 Sunset Blvd., L.A. Calif.
 PUB: Blue Crest BMI
 P.O. Box 162, Madison, Tenn.
 WRITER: D. Frazier ARR: H. B. Barnum
 FLIP: The Best Man

#57
JENNIFER ECCLES (2:52) Hollies-Epic 10298
 51 West 52 Street, NYC.
 PROD: Ron Richards 101 Baker St., London, Eng.
 PUB: Maribus BMI 1780 Bway, NYC.
 WRITERS: T. Hicks-A. Clarke-G. Nash
 FLIP: Try It

#58
GOODBYE BABY (2:57)
 Tommy Boyce & Bobby Hart-A&M 919
 1416 La Brea, Hollywood, Calif.
 PROD: Boyce & Hart c/o A&M
 PUB: Screen Gems/Columbia, BMI
 7033 Sunset Blvd., Hollywood, Calif.
 WRITERS: Boyce & Hart
 ARR: Don McGinnis-Artie Butler
 FLIP: Where Angels Go, Trouble Follows

#59
I WANNA LIVE (2:42)
 Glen Campbell-Capitol 2146
 1750 N. Vine, Hollywood, Calif.
 PROD: Al De Lory c/o Capitol
 PUB: Wind Ward Side BMI
 Old Hickory Blvd., Brentwood, Calif.
 WRITER: John D. Laudermilk
 ARR: Al De Lory
 FLIP: That's All That Matters

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#60
GOIN' AWAY (2:28) Fireballs-Atco 6569
 1841 Broadway, NYC.
 PROD: Norman Petty c/o Dundee
 PUB: Dundee BMI P.O. Box 926, Clovis, New Mex.
 WRITERS: George & Barbara Tomsco
 FLIP: Groovy Motions

#61
ANYTHING (3:20)
 Eric Burdon & The Animals-MGM 13917
 1350 Ave. of the Americas, NYC.
 PROD: Tom Wilson 361 Waverly Pl., Bklyn, NY.
 PUB: Sea Lark BMI 25 West 56 St., NYC.
 Slamina BMI 241 West 72 Street, NYC.
 WRITERS: Burdon-Briggs-Weider-Jenkins-McCulloch
 ARR: Vic Briggs FLIP: It's All Meat

#62
L. DAVID SLOANE (2:09)
 Michele Lee-Columbia 44413
 51 West 52 Street, NYC.
 PROD: Jack Gold c/o Columbia
 PUB: Meager BMI 315 W. 57 St., NYC.
 WRITERS: W. Meshel-A. Martin
 ARR: Bill Justis
 FLIP: Everybody Loves My Baby

#63
IN NEED OF A FRIEND (2:58)
 Cowsills-MGM 13909
 1350 Ave. of the Americas, NYC.
 PROD: Bill & Bob Cowsill c/o Stogel
 888 8th Ave., NYC.
 PUB: Akbestal BMI 888 8th Ave., NYC.
 Writers: Cowsill-Cowsill
 ARR: Herb Bernstein FLIP: Mr. Flynn

#64
DOES YOUR MAMA KNOW ABOUT ME (2:51)
 Bobby Taylor & The Vancouvers-Gordy 7069
 2457 Woodward Ave., Detroit, Mich.
 PROD: B. Gordy Jr. c/o Gordy
 PUB: Stein-Van Stock ASCAP (same address)
 WRITERS: Baird-Chong FLIP: Fading Away

#65
RICE IS NICE (2:16) Lemon Pipers-Buddah 31
 1650 Broadway, NYC.
 PROD: Paul Leka c/o Kama Sutra
 PUB: Kama Sutra BMI 1650 Bway, NYC.
 WRITERS: P. Leka-S. Pinz
 ARR: P. Leka FLIP: Blueberry Blue

#66
MY GIRL HEY GIRL (2:33)
 Bobby Vee-Liberty 56033
 6290 Sunset Blvd., H'wood, Calif.
 PROD: Dallas Smith c/o Liberty
 PUB: (My Girl) Jobete BMI
 2457 Woodward Ave., Det. Mich.
 (Hey Girl) Screen Gems/Columbia BMI
 711 5th Ave., NYC.
 WRITERS: (My Girl) Wm. Robinson-Ronald White
 (Hey Girl) Jerry Goffin-Carole King
 ARR: Lincoln Mayorga
 FLIP: Just Keep It Up And See What Happens

#67 *
IF I WERE A CARPENTER (2:45)
 4 Tops-Motown 1124
 2457 Woodward Ave., Detroit, Mich.
 PROD: Holland & Dozier c/o Motown
 PUB: Robbins ASCAP 1350 6th Ave., NYC.
 WRITER: Hardin FLIP: Wonderful Baby

#68
LOVING YOU HAS MADE ME BANANAS (2:40)
 Guy Marks-ABC 11055
 1330 Ave. of the Americas, NYC
 PROD: Peter De Angelis
 Black Horse Pike, Williamstown, N.J.
 PUB: Curtis ASCAP 25 Central Pk. W., NYC
 WRITER: G. Marks FLIP: Forgive Me My Love

#69
CINDERELLA-ROCKEFELLA (2:29)
 Esther & Abi Ofarim-Philips 40526
 35 E. Wacker Drive, Chicago, Ill.
 PUB: Irving BMI
 1416 N. La Brea, Hollywood, Calif.
 WRITER: Williams
 FLIP: Your Heart Is Free Just Like The Wind

#70
UP ON THE ROOF (3:23)
 Cryan Shames-Columbia 44457
 51 West 52 Street, NYC.
 PROD: Jim Golden & Bob Monaco c/o MG
 2131 S. Michigan Ave., Chicago, Ill.
 PUB: Screen Gems/Columbia BMI 711 5th Ave., NYC.
 WRITERS: G. Goffin-C. King
 FLIP: The Sailing Ship

#71
PAYING THE COST TO BE THE BOSS (2:35)
 B. B. King-Bluesway 61015
 1330 Ave. of the Americas, NYC.
 PROD: Lou Zito-Johnny Pate, c/o LZMC
 PUB: Pamco BMI 1330 6th Ave., NYC.
 LZMC BMI 888 8th Ave., NYC
 WRITER: B. B. King
 ARR: Johnny Pate FLIP: Having My Say

#72 *
I PROMISE TO WAIT MY LOVE (2:05)
 Martha Reeves & The Vandellas-Gordy 7070
 2457 Woodward Ave., Detroit, Mich.
 PROD: Cosby & Brown c/o Gordy
 PUB: Jobete BMI (same address)
 WRITERS: Johnson-Gordy-Story-Brown
 FLIP: Forget Me Not

#73
WEAR IT ON OUR FACE (2:40) Dells-Cadet 5599
 320 East 21st Street, Chicago, Ill.
 PROD: Bobby Miller c/o Cadet
 PUB: Chevis BMI (same address)
 WRITER: Chas. Stepney
 FLIP: Please Don't Change Me Now

#74
I CAN'T BELIEVE I'M LOSING YOU (2:43)
 Frank Sinatra-Reprise 0677
 4000 Warner Blvd., Burbank, Calif.
 PROD: Sonny Burke c/o Reprise
 PUB: Vogue BMI
 2444 Wilshire Blvd., Santa Monica, Calif.
 Hollywood BMI 6223 Selma Ave., Hollywood, Cal.
 WRITERS: Costa-Zeller
 ARR: Don Costa FLIP: How Old Am I

#75
WE'RE ROLLING ON (2:15)
 The Impressions-ABC 11671
 1330 Ave. of the Americas, NYC.
 PROD: Curtis Mayfield & Johnny Pate c/o Camad
 PUB: Camad BMI 79 W. Monroe St., Chicago, Ill.
 WRITER: C. Mayfield ARR: Johnny Pate
 FLIP: We're Rolling On—Part 2

#76
MASTER JACK (2:50)
 Four Jacks & A Jill-RCA 9473
 155 East 24 Street, NYC.
 PUB: Milene ASCAP
 2510 Franklin Road, Nashville, Tenn.
 WRITER: Marks FLIP: I Looked Back

#77
BABY MAKE YOUR OWN SWEET MUSIC (2:40)
 Jay & The Techniques-Smash 2154
 35 East Wacker Drive, Chicago, Ill.
 PROD: Jerry Ross c/o Smash
 PUB: Screen Gems/Columbia BMI
 711 5th Ave., NYC.
 WRITERS: L. Linzer-D. Randall
 ARR: Jimmy Wisner
 FLIP: Help Yourself To All My Lovin'

#78
GREASY HEART (3:19)
 Jefferson Airplane-RCA 9496
 155 East 24 Street, NYC
 PROD: Al Schmitt c/o RCA
 1016 N. Sycamore St., Hollywood, Calif.
 PUB: Ice Bag BMI 15 W. 44 St., NYC
 WRITER: Slick
 FLIP: Share A Little Joke (With The World)

#79
RED RED WINE (2:42) Neil Diamond-Bang 556
 1650 Broadway, NYC.
 PROD: Jeff Barry & Ellie Greenwich c/o Tallyrand
 PUB: Tallyrand BMI 200 West 57 Street, NYC.
 WRITER: Neil Diamond FLIP: Red Rubber Ball

#80
AS LONG AS I GOT YOU (2:10)
 Laura Lee-Chess 2041
 320 E. 21 St., Chicago, Ill.
 PROD: Rick Hall & Staff c/o Chess
 PUB: Chevis BMI (same address)
 WRITERS: G. Barge-L. Lee
 ARR: Rick Hall & Staff
 FLIP: A Man With Some Backbone

#81
(YOU KEEP ME) HANGIN' ON (2:45)
 Joe Simon-Sound Stage 7—2608
 530 W. Main, Hendersonville, Tenn.
 PROD: J. R. Enterprises
 2127 Chickering Rd., Nashville, Tenn.
 PUB: Garpax BMI P.O. Box 669, H'wood, Calif.
 Alanbo BMI P.O. Bx 6024 Nashville, Tenn.
 WRITERS: B. Mize-I. Allen
 ARR: Chips Moman FLIP: Long Hot Summer

#82
IF YOU DON'T WANT MY LOVE (2:25)
 Robert John-Columbia 44435
 51 West 52 Street, NYC.
 PROD: David Rubinson c/o Columbia
 PUB: Bornwin BMI 300 W. 55 St., NYC
 WRITERS: M. Gately-R. Pedrick-L. David
 ARR: Charlie Calello FLIP: Don't

#83
TIN SOLDIER (3:16) Small Faces-Immediate 5003
 51 West 52 Street, NYC.
 PROD: Steve Marriott & Ronne Lane c/o
 Immediate Records, 63 New Oxford St., London, Eng.
 PUB: Nice Songs BMI c/o Sterling & Gilmore
 15300 Ventura Blvd., Sherman Oaks, Calif.
 WRITERS: S. Marriott-Ronnie Lane
 FLIP: I Feel Much Better

#84
AIN'T NO WAY (2:40)
 Aretha Franklin-Atlantic 2486
 1841 Broadway, NYC.
 PROD: Jerry Wexler c/o Atlantic
 PUB: 14th Hour BMI 1721 Field, Detroit, Mich.
 Cotillion BMI 1841 Bway, NYC.
 WRITER: Carolyn Franklin
 FLIP: Since You've Been Gone

#85
FUNKY WALK (2:58)
 Dyke & The Blazers-Original Sound 79
 7120 Sunset Blvd., H'wood, Calif.
 PROD: Art Barrett c/o Desert Sound,
 Phoenix, Arizona.
 PUB: Drive In BMI & Westward BMI
 7120 Sunset Blvd., H'wood, Calif.
 WRITER: Arlester Christian
 FLIP: Funky Walk Part 2.

#86 *
SOUL TRAIN (2:40)
 Classics IV-Imperial 66293
 6920 Sunset Blvd., Hollywood, Calif.
 PROD: Buddy Buie c/o Lowery
 Box 9687 Atlanta, Ga.
 PUB: Low-Sal BMI
 Box 9687 Atlanta, Ga.
 WRITERS: B. Buie-J. Cobb
 ARR: B. Buie FLIP: Strange Changes

#87 *
CHAIN GANG (2:47)
 Jackie Wilson & Count Basie-Brunswick 55373
 445 Park Avenue, NYC.
 PROD: Nat Tarnopol & Teddy Reig c/o Brunswick
 PUB: Kags BMI 6425 H'wood Blvd., H'wood, Cal.
 WRITER: Sam Cooke ARR: Benny Carter
 FLIP: Funky Broadway

#88 *
I AM THE MAN FOR YOU BABY (2:33)
 Edwin Starr-Gordy 7071
 2457 Woodward Ave., Detroit, Mich.
 PROD: Dean & Weatherspoon c/o Gordy
 PUB: Jobete BMI (same address)
 WRITERS: Dean-Weatherspoon-Bowden
 FLIP: My Weakness Is You

#89
LOVE IN THEM THERE HILLS (2:17)
 The Vibrations-Okeh 7311
 51 West 52nd Street, NYC.
 PROD: Gamble-Huff 250 S. Broad St., Phila., Pa.
 PUB: Downstairs BMI 5412 Osage Ave., Phila., Pa.
 Double Diamond BMI 250 S. Broad St., Phila., Pa.
 WRITERS: K. Gamble-L. Huff-R. Chambers
 FLIP: Remember The Rain

#90
DR. JON (2:10)
 Jon & Robin-Abnak 127
 825 Olive, Dallas, Texas
 PROD: Abnak (same address)
 PUB: Earl Barton BMI
 1121 So. Glenstone, Springfield, Mo.
 WRITER: W. Thompson
 ARR: Jon Abnor-Robin Hood Brian
 FLIP: Love Me Baby

#91
HOW'D WE EVER GET THIS WAY (2:29)
 Andy Kim-Steed 707
 c/o Jeff Barry 300 E. 74 St., NYC.
 PROD: Jeff Barry (same address)
 PUB: Unart BMI 799 7th Ave., NYC.
 WRITERS: J. Barry-A. Kim
 ARR: Dean Christophe
 FLIP: Are You Ever Coming Home

#92
UNWIND (3:10) Ray Stevens-Monument 1048
 530 W. Main St., Hendersonville, Tenn.
 PROD: Ray Stevens & Fred Foster c/o Monument
 PUB: Ahab BMI 114 Lincoln Ct., Nashville, Tenn.
 WRITERS: R. Stevens ARR: R. Stevens
 FLIP: For He's A Jolly Good Fellow

#93 *
MAY I TAKE A GIANT STEP (2:24)
 1910 Fruit Gum-Buddah 39
 1650 Broadway, NYC.
 PROD: Super K 200 W. 57 St., NYC.
 PUB: Kaskat BMI 200 W. 57 St., NYC.
 WRITER: E. Chiprut FLIP: Poor Old Mr. Jensen

#94 *
LIKE TO GET TO KNOW YOU (3:06)
 Spanky & Our Gang-Mercury 72795
 34 E. Wacker Drive, Chicago, Ill.
 PROD: Bob Dorrough 28-12 41 Ave., L.I.C., N.Y.
 Stuart Scharf c/o Bob Dorough
 PUB: Takya ASCAP 190 Waverly Place, NYC.
 WRITER: S. Scharf
 FLIP: Three Ways From Tomorrow

#95
HOLY MAN (2:45) Scott McKenzie-Ode 7107
 51 West 52nd Street, NYC.
 PROD: John Phillips
 449 S. Beverly Dr., Beverly Hills, Cal.
 Lou Adler 800 Stone Canyon, L.A. Cal.
 PUB: Wingate ASCAP c/o Dunhill 60 E. 42 St. NYC
 Honest John c/o Sterling Gilmore ASCAP
 15300 Ventura Blvd., Sherman Oaks, Calif.
 WRITER: J. Phillips
 FLIP: What's The Difference (Chapter 3)

#96
HERE'S TO YOU (2:16)
 Hamilton Camp-Warner Bros. 7165
 4000 Warner Blvd., Burbank, Calif.
 PROD: Felix Pappalardi 106 MacDougal St., NYC.
 Roy Silver c/o Royham
 PUB: Royham ASCAP 359 N. Canyon Dr., Bev. Hills, Cal.
 WRITER: Hamilton Camp ARR: F. Pappalardi
 FLIP: Leavin' Anyhow

#97 *
TAKE ME IN YOUR ARMS (2:39)
 Isley Bros.-Tamla 54164
 2457 Woodward Ave., Detroit, Mich.
 PROD: Holland & Dozier c/o Tamla
 PUB: Jobete BMI (same address)
 WRITERS: Holland-Dozier-Holland
 FLIP: Why When Love Is Gone

#98 *
THE SHADOW OF YOUR LOVE (2:16)
 Five Steps-Buddah 35
 1650 Broadway, NYC.
 PROD: Clarence Burke, Jr. c/o Buddah
 PUB: Chardon BMI (same address)
 WRITER: T. Daryl ARR: Johnny Pate
 FLIP: Bad News

#99 *
I LOVE YOU (4:37) People-Capitol 2078
 1750 N. Vine, H'wood, Calif.
 PROD: Mikel Hunter, c/o Capitol
 PUB: Mainstay BMI 101 W. 55 St., NYC.
 WRITER: Chris White
 FLIP: Somebody Tell Me My Name

#100 *
CAN I CARRY YOUR BALLOON (2:58)
 Swamp Seeds-Epic 10281
 51 West 52nd Street, NYC.
 PROD: Denny Randall & Sandy Linzer c/o Epic
 PUB: Screen Gems/Columbia BMI 711 5th Ave., NYC.
 WRITERS: Linzer-Randall
 ARR: Charlie Calello FLIP: Coney Island Parade

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Brian Hyland / 44028

WATCH THE FLOWERS GROW • BEGGIN'
The 4 Seasons / 44031

CAN'T TAKE MY EYES OFF YOU • I MAKE A FOOL OF MYSELF
Frankie Valli / 44029

C'MON MARIANNE • TELL IT TO THE RAIN
The 4 Seasons / 44032

THE LOOK OF LOVE • I'LL TRY ANYTHING
Dusty Springfield / 44030

SUNNY • A SATISFIED MIND
Bobby Hebb / 44033

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WOODY HERMAN/44001

RAG DOLL • RONNIE
THE 4 SEASONS/44010

WALK LIKE A MAN • GIRL COME RUNNING
THE 4 SEASONS/44019

DAYS OF WINE AND ROSES • A TASTE OF HONEY
WOODY HERMAN/44002

DAWN • SAVE IT FOR ME
THE 4 SEASONS/44011

LET'S HANG ON • WORKING MY WAY BACK TO YOU
THE 4 SEASONS/44020

SILVER THREADS & GOLDEN NEEDLES • DEAR HEARTS AND GENTLE PEOPLE
THE SPRINGFIELDS/44003

CROOKED LITTLE MAN (DON'T LET THE RAIN COME DOWN) • BEANS IN MY EARS
SERENDIPITY SINGERS/44012

I'VE GOT YOU UNDER MY SKIN • BYE, BYE, BABY
THE 4 SEASONS/44021

ISLAND OF DREAMS • SAY I WON'T BE THERE
THE SPRINGFIELDS/44004

JUST A DREAM • MY OWN TRUE LOVE
JIMMY CLANTON/44013

CANDY GIRL • PEANUTS
THE 4 SEASONS/44022

HEY PAULA • SOMETHING OLD, SOMETHING NEW
PAUL & PAULA/44005

I LOVES YOU PORGY • SEE-LINE WOMAN
NINA SIMONE/44014

CONNIE-O • ALONE
THE 4 SEASONS/44023

YOUNG LOVERS • FIRST QUARREL
PAUL & PAULA/44006

MUSIC, MUSIC • RICOCHET
TERESA BREWER/44015

STAY • MARLENA
THE 4 SEASONS/44024

WISHIN' AND HOPIN' • STAY AWHILE
DUSTY SPRINGFIELD/44007

TILL I WALTZ AGAIN • YOU SEND ME
TERESA BREWER/44016

I PUT A SPELL ON YOU • DON'T LET ME BE MIS-UNDERSTOOD
NINA SIMONE/44025

I ONLY WANT TO BE WITH YOU • ALL CRIED OUT
DUSTY SPRINGFIELD/44008

SHERRY • BIG MAN IN TOWN
THE 4 SEASONS/44017

YOU DON'T HAVE TO SAY YOU LOVE ME • ALL I SEE IS YOU
DUSTY SPRINGFIELD/44026

DOMINIQUE • TOUS LES CHEMINS (ALL THE ROADS)
THE SINGING NUN/44009

BIG GIRLS DON'T CRY • OPUS 17
THE 4 SEASONS/44018

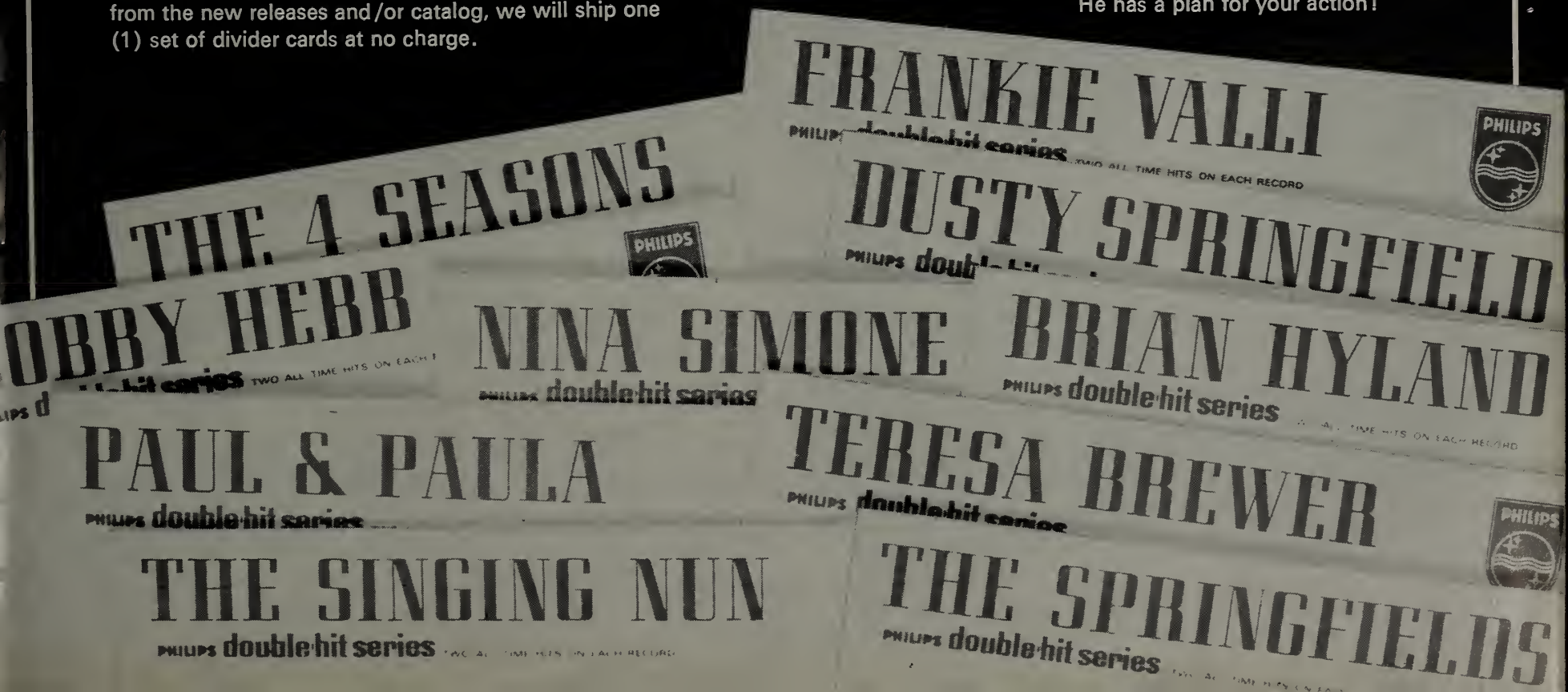
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Picks of the Week

SIMON & GARFUNKEL (Columbia 44511)
Mrs. Robinson (3:39) [Charing Cross, BMI-Simon]

Appearing at the climax of "The Graduate," an abbreviated "Mrs. Robinson" was one of the movie's spotlight moments. Its extended version in the new Simon & Garfunkel LP adds several verses, which are featured on the team's new single, a booming-beat satire with the glittering vocals and unique lyric material that hallmark the duo's material. Should be one of the biggest singles in the S&G catalog. Flip: "Old Friends/Bookends" (3:55) Charing Cross, BMI-Simon.

OTIS REDDING (Volt 163)
The Happy Song (Dum-Dum) (2:40) [East, Time, Redwal, BMI—Redding, Cropper]

Breaking out of the "Dock of the Bay" melancholy, Otis Redding's newest release is a powerful mixture of blues-impact vocals and a high-stepping beat for dancing. The track comes closer to the older, more familiar Redding sound, and is bound to click with long-time fans while stirring up an extremely strong reaction from pop and blues stations. Blockbusting sales in store. Flip: "Open the Door" (2:21) [Same pubs, BMI—Redding]

MARTHA REEVES & VANDELLAS (Gordy 7070)
I Promise to Wait My Love (2:05) [Jobete, BMI—Johnson, Gordy, Story, Brown]

Gliding blues backdrop gives a fine and novel styling to this new effort from Martha Reeves & the Vandellas. Solid vocal showing and a very fine song should have the team coasting up the best seller charts as a strong follow-up to the recent "Honey Chile" hit. Expect immediate r&b response and a big pop breakout. Flip: "Forget Me Not" (2:58) [Jobete, BMI—Morris, Moy]

1910 FRUITGUM COMPANY (Buddah 39)
May I Take A Giant Step (Into Your Heart) (2:24) [Kaskat, BMI—Chiprut]

Coming off a million-selling debut, the 1910 Fruitgum Company return with another venture in youngster rock. Sticking with the game idea that scored via "Simple Simon," the team's "May I Take A Giant Step" has already moved into the breakout category and promises to repeat the overwhelming showing of their first session. Up-tempo side with a monster potential. Flip: "(Poor Old) Mr. Jensen" (2:15) [Kaskat, BMI—Taxin]

DELPHONICS (Philly Groove 151)
I'm Sorry (2:41) [Nickel Shoe, BMI—Bell, Hart]

Slow grooving with a good beat bottom on this return of the Delphonics. Side has all the haunting appeal of their "La-La Means I Love You" and then some. Deck hits with a more immediate appeal than the first and should find an even stronger fan throng waiting to make this a big side for pop and blues play. Mighty work from the crew creates another monster. [No flip info available.]

NEIL DIAMOND (Uni 55065)
Brooklyn Roads (3:26) [Stonebridge, BMI—Diamond]

Initial outing for Neil Diamond with the Uni label is a nostalgia filled glimpse of the "good old days" of childhood. Set to a fairly slow beat, the side focuses attention on the solid vocal and lyrical impact of the performance, but excellent production work and reasonable dance appeal is also evident and should turn the side into a big sales item. Flip: "Holiday Inn Blues" (3:15) [Same credits.]

HERMAN'S HERMITS (MGM 13934)
Sleepy Joe (3:01) [Southern, ASCAP—Carter]

Weary atmosphere on this lazily drifting ballad and a heavy-rhythmic arrangement give Herman's Hermits an unusual outing for the pop scenes. Group's delightful vocalizing and the overall haunting sound quality should bring renewed interest in the effort. Anticipate a strong showing from the regular fans and many new followers for the artists. Flip: "Just One Girl" (2:40) [Hermits, BMI—Love, Jones]

ESQUIRES (Bunky 7755)
Why Can't I Stop (2:50) [Flomer/Hi-Mi, BMI—Edwards, Moorer]

Shining falsetto lead, easy grooving rhythmic appeal and a fine chunk of funk material should move the Esquires up the charts in an outing that could become the group's biggest to date. Fan following already established with a series of noise-makers will expand in pop and r&b markets via this serving of dance-blues. Flip: "The Feeling's Gone" (2:25) [Same credits.]

GENE PITNEY (Musicor 1306)
She's a Heartbreaker (2:59) [Catalogue, Cee & I, BMI—Foxy, Williams]

Smother the vibrant Gene Pitney vocal sound in soul, add a potent rhythmic backing and work up a hefty production; that's the picture with this new effort showing the songster as he has never appeared before. Solid sock and a big combination of vocal and material fires should make an explosive showing on both pop and blues charts. Crashing comeback entry. Flip: "Conquistador" (2:35) [Catalogue, Primary, BMI—Anisfield]

SOLOMON BURKE (Atlantic 2507)
I Wish I Knew (How It Would Feel to Be Free) (2:46) [Duane, BMI—Taylor, Dallas]

Massive impact of this soft-gospel flavored blues-message side can be expected to spur monster r&b sales and a blockbuster reaction on the pop scene for the new Solomon Burke single. Fine backup work from ork and chorus highlights Burke's excellent vocal delivery of the material in an outing that should surge high on the best seller lists. Royalties are being forwarded to the family of Martin Luther King, Jr. Flip: "It's Just a Matter of Time" (2:56) [Eden, BMI—Hendrix, Otis, Benton] Equally timely new look at the Brook Benton lovesong.

Picks of the Week

GRAPEFRUIT (Equinox 70005)
Elevator (2:05) [Yolk, ASCAP-Alexander]

Coming back from a noise-making premiere with "Dear Delilah," Grapefruit turns on solid teen impact with this return entry, "Elevator." Track features a bright, rollicking beat, sparkling harmonies and some extraordinary orchestral support. Everything about the deck spells immediate response from pop outlets making this side the one that should break the team over here. Flip: "Yes" (2:20) [Yolk, ASCAP-Perry]

BUFFALO SPRINGFIELD (Atco 6572)
Un-Mundo (2:03) [Springalo, Cotillion, BMI—Stills]

Addition of an Afro-Latin percussion to the electro-blues style of the Buffalo Springfield turns the team's latest single release into a potent brew with novel attractiveness. Flip: "Merry-Go-Round" (2:05) [Same pubs, BMI—Fury] Coupler is a softer ballad romp with enticing vocal and production work to open a possible two-sided response from pop fans.

JACK JONES (RCA Victor 9510)
Follow Me (2:28) [Cherrybell, ASCAP—Sparks]

Interesting new application of the Jack Jones touch on a pop side that packs an easy-beat rhythm and teen-type lyrics as well as a big band presence for the familiar easy listening flavor. The whole side is a pretty middle-of-the-fence shot at multi-market acceptance that could set Jones high on the programming and sales lists in adult and teen spots. Flip: "Without Her" (2:05) [Rock, BMI—Nilsson] Many pop and more than a few adult deejays can be expected to react favorably to this strong coupler. Might even become the top side.

DEE DEE SHARPE (Atco 6576)
A Woman Will Do Wrong (2:56) [Dandelion, Twig, BMI—Kelly, Reid]

Coming on with the strength of "When A Man Loves A Woman," this slow blues chant gives Dee Dee Sharpe her strongest bid for best seller sales in some time. Expect her r&b admirers to hop on the side, and a big pop showing could also develop sending the side in an upward spiral on the top charts. Outstanding performance here. Flip: "You're Just A Fool In Love" (2:28) [Saturn, Placid, BMI—Turner]

NINO TEMPO & APRIL STEVENS (White Whale 268)
Let It Be Me (2:53) [MCA, ASCAP-Curtis, Defano, Beaud]

Several times a hit, and a team with quite a few hits to its credit, "Let It Be Me" returns for a solid shot at breakout action in this tender performance from Nino Tempo and April Stevens. Celestial choir backdrop, soft orchestration and the outstanding union of material and artists make this side a big one with the power to crack into the hit ranks. No flip info available.

MARGARET WHITING (London 122)
Faithfully (2:23) [Sunbeam, BMI—Styne, Grossman]

Stunning ballad selection ripples with excellent adult market appeal and the solid youth-attractiveness that has brought Carr and Humperdinck ballad servings into the upper reaches of pop sales charts. Extremely fine performance from Margaret Whiting and a building full-bodied orchestral arrangement should open radio and juke-box floodgates and a sales avalanche for the track. Flip: "Am I Losing You" (2:33) [Southern, ASCAP—Carter]

KING RICHARD'S FLUEGEL KNIGHTS (MTA 151)
Feelin' Good (2:07) [Musical Comedy, BMI—Newlwy, Bricusse]

Softened TJBassy flavor keys this updating of the "Roar of the Greasepaint" classic on a new outing from King Richard's Fluegel Knights. Side has a happy verve that will connect with easy listening spinners, middle-of-the-road stations and more than a modicum of pop outlets. Could be a big single from the heavy album sellers. Flip: "To Life" (2:06) [Sunbeam, BMI—Harnick, Bock] Flashy track from the score of "Fiddler on the Roof."

MONITORS (V.I.P. 25046)
Bring Back the Love (2:57) [Jobete, BMI—Dean, Weatherspoon, Goga, Holland]

Drum roll intro announces a solid entry from the Monitors which should spark recognition of this bright soul team. Hearty Detroit beat backing and a series of grand vocal outbursts give the side enough listening and dance appeal to initiate a skyrocket trip up the best seller lists on both pop and blues scenes. Flip: "The Further You Look, The Less You See" (2:18) [Jobete, BMI—Robinson, Whitfield]

PEGGY LEE (Capitol 2171)
Reason to Believe (2:25) [Faithful Virtue, BMI—Hardin]

Versatility has its limits, but with this new "bag," Peggy Lee extends her influence beyond anything she has tried in pop. Use of a blues-style bass, rock arrangements with just a touch of the easy listening flavor, and material for teen and young adult listeners, the artist shines in a solid set that should have her in the running for a winner's circle berth. Flip: "Didn't Want to Have to Do It" (2:40) [Faithful Virtue, BMI—Sebastian]

TURLEY RICHARDS (Kapp 906)
This Is My Woman (2:28) [Famous, ASCAP-Bernstein, Millrose]

Full-bodied belting from Turley Richards should turn the "This is My Woman" race into a neck-in-neck fight for breakout action. The side is a fine ballad with a combined pop and blues appeal that will be in competition to the earlier Robbie Taylor reading. Could wind up taking pop honors with the Taylor side cornering the r&b market. Flip: "Everything's Goin' for Me" (2:08) [Natson, ASCAP-MacRae]

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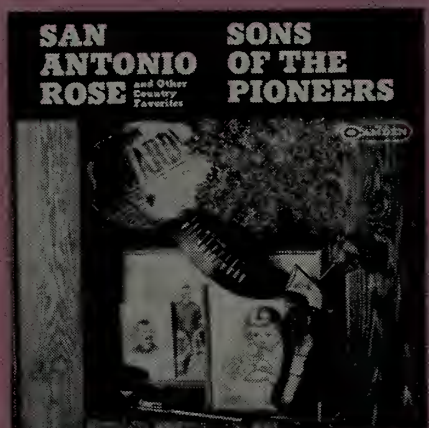
Movie tunes and chart items like *The Glory of Love*, *It Must Be Him*, *Be My Love*. Also, *Love Me Always*, *Yellow Bird*, *Holly*. CAL/CAS-2221



With many Berlin favorites, *Blue Skies*, *How Deep Is the Ocean (How High is the Sky)*, *The Song Is Ended (But the Melody Lingers On)*. CAL/CAS-2220



Am I Losing You, *Blue Side of Lonesome*, *Distant Drums*, *Four Walls*, *He'll Have to Go*, *Is It Really Over*, *Welcome to My World*. CAL/CAS-2216



San Antonio Rose, *When My Blue Moon Turns to Gold Again*, *Listen to the Mocking Bird*, *Cold, Cold Heart*, *Green Fields*. CAL/CAS-2205

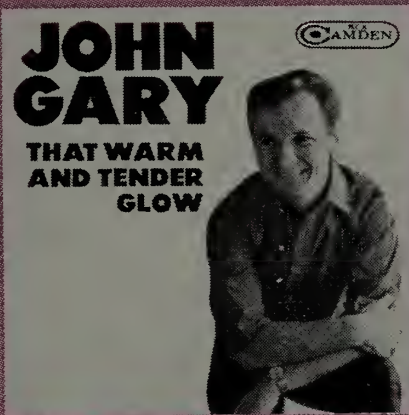


Give the World a Smile, *Singing in My Soul*, *Walk and Talk with Jesus*, *He Bore It All*, *Love Leads the Way*, *Living for Jesus*. CAL/CAS-2193(e)



Excellent educational, but also fun, album. Tells how to know left from right, good manners, phonetics, plus songs and games. CAL/CAS-1096

Other Recent Camden Best Sellers



His second Camden album. John does tender ballads like *I'm Yours*, *That Warm and Tender Glow*, *Mine*, *Linger Awhile*. CAL/CAS-2199



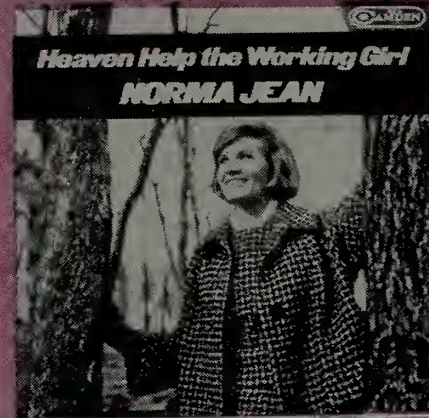
Accompanied by the Ray Charles Singers, Perry does *It's a Good Day*, *Sleepy Time Gal*, *One for My Baby*, *For Me and My Gal*. CAL/CAS-2201(e)



Fine renditions of such hits as *Bonnie and Clyde*, *To Sir, with Love*, *Theme from "Valley of the Dolls"*, *Live for Life*, others. CAL/CAS-2210



His second Camden album. *Till There Was You*, *A Mild Blast*, *Flutters' Ball*, *A Shot in the Dark*, *Bluesy*, *In a Mellow Tone*, *Kelly's Tune*. CAL/CAS-2158



Norma Jean's many fans will delight in this one. *What Locks the Door*, *A Woman in Love*, *Pick Me Up on Your Way Down*, more. CAL/CAS-2218



A brass ball with such fine tunes as *Ay Ay Ay*, *Wade in the Water*, *The Bramble Bush*, *Pata Pata*, *A Banda*, others. CAL/CAS-2197





Picks of the Week

JEAN WELLS (Calla 150)

Try Me and See (2:08) [Eden, BMI—Burton, Kelly, McCoy]

Seething blues orchestral bubbling sets up a tension and impact for this shining vocal workout from Jean Wells. Side is a belting dance track with packed-in blues appeal and sales prospects on the pop front. Immediate impact side with a future that should see it skyrocketing up the r&b listings with pop charts picking up heavy response. Flip: [No info available]

DICK ROMAN (Ford 149)

Broken Heart, Damaged Pride (2:48) [Edward B. Marks, BMI—Rush, Crane]

High styled ballad with a smattering of country piano backing and a powerful vocal showing from Dick Roman should put this side on the playlists at many easy listening and middle-of-the-road stations. Attractive performance could even spark a young adult reaction, bringing pop stations over to the Roman camp and opening the sales door to a best seller showing. Flip: "I Keep Walkin'" (3:19) [Peer Int'l, BMI—Orbach, Colacrai]

Newcomer Picks

IRON BUTTERFLY (Atco 6573)

Unconscious Power (2:29) [Ten East, Cotillion, BMI—Ingle, Weis, Bushby]

Presently making a name for itself with the "Heavy" LP, the Iron Butterfly takes a solid shot at singles acceptance with this off-beat rock side. Track has a belting rhythmic punch and some interesting lyrics to grab listener and dance fan attention, and the overall performance is one that will put the crew high in the running for a breakout. Flip: "Possession" (2:41) [Ten East, Cotillion, BMI—Ingle]

SILVER BYKE (Bang 557)

I've Got Time (2:32) [Benders, Hip-Lit, Web IV, BMI—Cazalet]

Slow driver from the Silver Byke could put the team on the right track for a solid pop breakout showing. Highly styled harmonies and a throbbing beat with polished brass touches give the side an appeal that could ignite a big explosion among teen listeners and dance fans. Anticipate a sizeable chunk of exposure and heavy sales for the lid. Flip: "Who Needs Tomorrow" (3:10) [Same pubs, BMI—Cazalet, Nelson, Ward, Platania]

QUEEN ANNE'S LACE (Mona Lee 218)

You Have Turned Me Every Way But Loose (2:18) [Golden Bough, ASCAP—Lipsitz, Phillips]

Combined stylings of the Mamas & the Papas plus the Fifth Dimension give this newcomer group a distinctive blend which should have them snapping up spotlight showings on many pop stations and scoring with teen listeners across the country. Light-hearted dance number with teen-oriented lyric that should happen in a big way. Flip: "Windows & Doors" (2:25) [Golden Bough, ASCAP—Phillips, Pevear]

UNITED FOUR (Harthon 143)

One More Year (2:20) [Harthon, BMI—Lanfield, McDougal]

Punchy percussion and a vocal line that combines the flavor of while-ago r&b with the beat of today should prove the persuaders in this track that will rack up a big sales showing on the blues and pop fronts. Teen item with breakout potential, the mid-speed driver has enough delivery and lyric appeal to score for the newcomer act. Flip: "Look at Her Now" (2:37) [Same credits]. Harthon Records, c/o Met Music, 328 E. 58th St., Chicago.

THE HOLY MACKEREL (Reprise 0681)

Love for Everyone (2:59) [Irving, BMI—Williams]

Easy drifting melodic line and a solid bass underpinning intermesh for a smooth ballad with teen-slanted beat here. Attractive performance from the team on a tasty piece of material should see rapid pickup by many pop deejays sparking a hit sales reception. Added enticement appears in a breezy flute break that puts a lingering jazz feel to the side. Flip: [No info available]

Best Bets

EVERLY BROTHERS (Warner-7 Arts 7102)

It's My Time (2:52) [Windward Side, BMI—Loudermilk] Folky ballad with snap in the lyrics, intriguing production and a fine performance from the Everly Brothers could turn into the big comeback side for the duo. Plenty of pop appeal with a good middle-of-the-road prospect as well. Flip: "Empty Boxes" (2:40) [Wax Tablet, BMI—Elliott]

VIVIAN REED (Epic 10819)

Yours Until Tomorrow (3:07) [Screen Gems-Columbia, BMI—Goffin, King] Outstanding blues handling of this potent ballad could spur an r&b breakout that will lead to pop spill-over of best seller proportions for Vivian Reed. Could be a battle between this version and the Paula Wayne reading. Flip: "I Wanna Be Free" (2:32) [Same pub, BMI—Boyce, Hart]

RUBY & THE ROMANTICS (ABC 11065)

More Than Yesterday Less Than Tomorrow (3:04) [Kenkirk, BMI—Fann, Mosley] Strong ballad with a subtle rhythmic throb to set it high in the esteem of blues and pop listeners, this track could return Ruby & The Romantics to the best seller lists. Flip: "On A Clear Day You Can See Forever" (2:05) [Chappell, ASCAP—Lerner, Lane] Broadway tune shows yet another sound style from the group.

FURYS (Diamond 242)

That's All Right, You're In Love (2:54) [Tobi-Ann, Becks, BMI—Weidenhof] Mellow blend of voices and a softly throbbing easybeat backdrop make for a coasting session with smooth teen and middle-of-the-road appeal. Flip: "You're My Little Baby" (2:34) [Same pubs, BMI—Colber, Casey, shader, Wilson]

Best Bets

JIMMIE RODGERS (A&M 930)

How Do You Say Goodbye (2:50) [Screen Gems-Columbia, BMI—Gates] Gentle lover's ballad with melancholy backing makes this side an attractive one for easy listening and middle-of-the-road exposure. Tender performance should earn considerable listener attention. Flip: "I Wanna Be Free" (2:18) [Screen Gems-Columbia, BMI—Boyce, Hart]

LINDA LYNDLELL (Volt 161)

Bring Your Love Back to Me (2:06) [Crazy Cajun, BMI—Thomas, McCree, Thomas] Exciting undertone and a booming femme vocal make this side an exciting bit of blues entertainment that has a solid shot at r/b chart riding and pop best seller prospect. Flip: "Here Am I" (2:13) [East, BMI—Crawford]

SAGITTARIUS (Columbia 44503)

You Know I've Found a Way (2:00) [Fifth World, BMI—Boettcher, Malory] Pretty easybeat ballad with a drifting vocal and tinkling arrangement could put Sagittarius on the playlists at many pop and young adult stations. Flip: "The Truth Is Not Real" (3:00) [Blackwood, BMI—Usher]

BOB CARROLL (Murbo 1016)

In the Cause of Freedom (2:25) [Bourne, ASCAP—Jacobson, Kronides] Originally written in tribute to Kennedy, this march-tempo memorial appears as a timely side that could gain attention among middle-of-the-road and easy listening stations as well as pop outlets. Flip: "The Magic of Summer" (2:00) [Bourne, ASCAP—Alfred, Kronides]

HAPPENINGS (B. T. Puppy 540)

Randy (2:23) [Bright Tunes, BMI—Libert, Miranda] Bright interweaving of vocal themes and harmonies makes merry of this airy mid-speed ditty. Attractive work from the group and their instrumental backup could spark a comeback burst. [Flip: info not available.]

? & MYSTERIANS (Capitol 2162)

Make You Mine (2:46) [Beechwood, Mysterians, BMI—Martinez] Accenting the teen sound in their formerly more-bluesy pop work, the well known ? & the Mysterians make a strong debut with Capitol. Up-beat dance side with plenty of possibilities. Flip: "I Love You Baby" (2:38) [Same credits.]

PEGGY SCOTT & JO JO BENSON (SSS Int'l 736)

Lover's Holiday (2:34) [Crazy Cajun, BMI—Thomas, McRee, Thomas] Heavy beat and a solid guy & girl vocal performance give this side all the appeal needed to spark a heavy r/b showing and to attract a pop market reception. Flip: "Here With Me" (2:00) [Crazy Cajun, BMI—Jones, McRee]

SPONTANEOUS COMBUSTION (Rod 103)

Love Comes & Goes (2:40) [Cimy, BMI—La Fragola, Olesky] Smooth surface sailing and a steadily growing beat backdrop work a hearty and flavorful song into a possible breakout session from this newcomer group. Might show strong teen reception power. Flip: "Walk On By" (2:40) [Blue Seas/Jac, ASCAP—Bacharach, David] Rod Records, P.O. Box 104, Colonial, N.J.

TIME ZONE (White Whale 269)

Space Walker (2:45) [Emanay, ASCAP—Garson] Unusual instrumental offering with plenty of pop potential. Side's flavorful mid-speed antic and a good use of effects could spur a sizeable teen response. No flip info available.

TAMS (ABC 11066)

Be Young, Be Foolish, Be Happy (2:06) [Low-Twi, Low-Sal, BMI—Whitley, Cobb] Always a good group for r/b sales, the Tams come up with an exceptional outing here that could break them onto the big pop board. Solid vocal with a big beat bounding rock quality. Flip: "That Same Old Song" (2:22) [Lowery, BMI—South]

SKIP & ERNEST (Bunky 7754)

Pickin' & Chippin' (2:53) [Flomar, Lady Bird, BMI—Lewis] Shining Sam-and-Dave style vocal duo performance on this rhythmic dance track. Solid sound with a big blues impact that could stir up best seller breakout action. Flip: "Sweet Darlin'" (2:30) [Same credits.]

JOHN HARTFORD (RCA Victor 9507)

Shiny Rails of Steel (2:11) [Glasser, BMI—Hartford] Folk fans can be expected to create a demand for replay on this catchy guitar-banjo offering with attractive vocal appeal from John Hartford. Pop acceptance could result from just a little exposure. Flip: "Natural to Be Gone" (1:46) [Same credits.]

JERRYO (Shout 228)

Dance What Cha Wanna (2:35) [Boogaloo & Lovelane, BMI—Murray] Big vocal power and a hearty rhythmic thrust create instant blues impact for this new single from Jerryo. Side could become a big item as well as a hot r/b seller. Flip: "Afro-Twist Time" (3:04) [Same credits.]

BRASS IMPACT ORCHESTRA (Command 4118)

On My Mind (2:35) [Unart, BMI—Gimbel, Deodato] Soft shimmering bossa track with a light chorus chant and glossy flute and brass orchestral performance. Easy listening and middle-of-the-road play could mushroom sales on the side. Flip: "Let's Get Away From It All" (1:55) [Dorsey Brothers, ASCAP—Adair, Dennis]

IN CROWD (Abnak 129)

Hangin' From Your Lovin' Tree (2:22) [Adam Sean, BMI—Ford] Fine song here is taken for a solid teen ride that could bring in a bright sales reception from pop and some blues outlets. Flip: "Let's Take a Walk" (2:20) [Jetstar, BMI—Rambo, Kriss]

LANA CHAPEL (Monument.1063)

Hooye-Hoop-De-Do (2:41) [Vintage, BMI—Chapel] Steady paced drive and a flavoring of Hazelwood-funk give Lana Chapel a good shot at breakout action with this pert and lively chunk of rock. Flip: "The Wild Song" (3:40) [Same Credits.]

WHITE HAVEN PILLOW (MTA 142)

Music Man (2:50) [Kulka, SESAC—Cantrell, Jr.] Bluesy rock handling of the traditional folk ballad "House Carpenter." Influence of English blues shows strongly and could entice a sizeable "underground" audience. Flip: "Wreck It" (2:45) [DeGar, ASCAP—Simms, Jr, Corboy] Country-fied beat track.

HELLO PEOPLE (Philips 40531)

(As I Went Down to) Jerusalem (3:05) [Meager, BMI—Tongue, Jr.] Strongest showing yet from this up-and-coming crew, the Hello People are spotlighted in a driver with excellent dance prospects and a shot at pop action. Flip: "It's a Monday Kind of Tuesday" (3:28) [Meager, BMI—Reiner]

The Stereo 8 Story

(April)



P8S-1318



P8S-1315



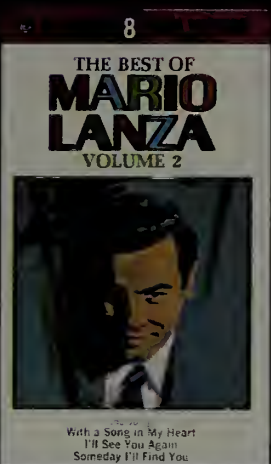
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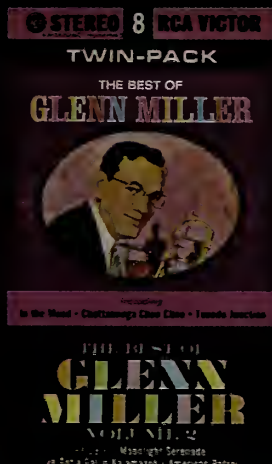
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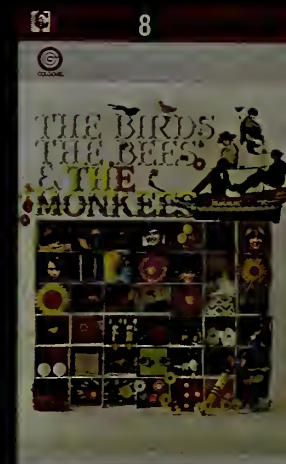
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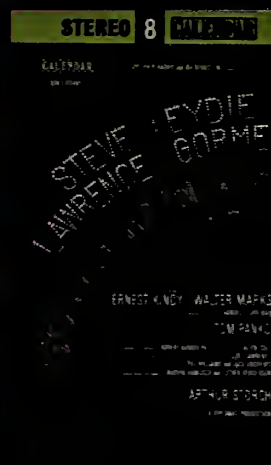
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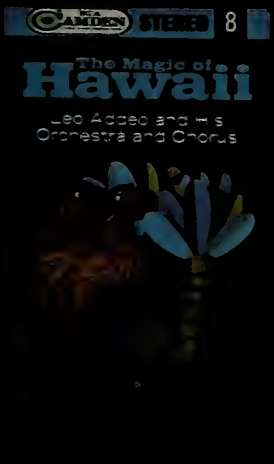
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P8CH-1002*

RCA

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CashBox Record Reviews

Best Bets

EXILES (Date 1598)
Come Out, Come Out Whoever You Are (2:18) [Police, BMI-Kasha, Hirschhorn] Terrific push in the ork backin of this up-tempo outing put fire into the side and could stir up discotheque action for the track. Flip: "I'd Love to Give My Love Away" (2:32) [Saturday, BMI-Crewe, Kasha, Hirschhorn]

TONY MIDDLETON (Mr G 811)
Let Me Down Easy (2:25) [Tune House, ASCAP-Gozzo] Very attractive vocal performance on this enticing ballad could bring Tony Middleton into the easy listening spotlight. Fine bluesy outing with lovely material. Flip: "Let Me Down Easy-Instrumental" (2:25) [Same credits]

RHONDA & REBA (RCA Victor 9511)
Go Live Your Life (2:14) [Dunbar, BMI-Rhonda] Ambling rhythmic track with an exotic touch and good vocal appeal. The deck has a different flavor which could spark teen attention and stir up a good sales acceptance. Flip: "School of Fools" (2:12) [Same credits.]

JASON (Antler 1228)
(Woman) Ease My Mind (2:05) [Argo, BMI-Grossman] Out-of-the-ordinary vocal power and an eerie, haunting ballad combine forces on this strong side from Jason. With a little exposure the deck could follow an explosive breakout pattern into the best seller lists. Flip: "Broadway Concrete" (2:35) [Same credits]. Antler Records, N.Y.C.

DAVE RODDY (Warner-7 Arts 7187)
The Last Goodbye (4:03) [Moss-Rose, BMI-Herston, Miles, Prather] Filled with the flavor of "Honey," this melancholy tear-jerker could attract the same kind of overwhelming response given enough exposure. Pop market reading. Flip: "Hit to Hit" (3:00) [Tamerlane, BMI-Kimbrell]

TOM KENNEDY (Tower 410)
The Last Goodbye (2:45) [Moss-Rose, BMI-Herston, Miles, Prather] More country sound to this rendering of the above mentioned song. Has a good prospect, heightened by the shorter time for play. Flip: "Phantom 309" (2:48) [Saturday, BMI-Faile]

FASHIONS (20th Century Fox 6703)
I.O.U. (a Lifetime of Love) (2:30) [Bay-Wes, Pamco, BMI-Kerr, Roberts] Snappy beat and a catching lyric give the Fashions a shot at pop or blues reception with this good dance outing. Flip: "When Love Slips Away" (2:52) [Helios/Act, BMI-Ross, English, Melrose]

UNDESYDED (Reading 666)
Baby, I Need You (2:17) [Slide, ASCAP-Wanner, Steinmetz, McKinnon] Plenty of dance appeal in this rock track that could become a spotlight outing with teen stations. Zestful offering with hit potential. Flip: "Freedom of Love" (2:48) [Slide, ASCAP-Wanner, Iaccarino, McKinnon] Reading Records, a division of McKinnon Records, 411 Gordon St., Reading, Pa.

DANNY O'NEIL (PD 1001)
Danny Boy-'68 (3:29) (Boosey & Hawkes, ASCAP-Weatherel] Looking at the age-old standard with a modern perspective, Danny O'Neil delivers a straight tenor reading with present day insight. Excellent material for adult listeners and juke-box operator programming. Flip: "Love Letters" (2:25) [Famous, ASCAP-Young, Heyman]

INVADERS (U.S.A. 902)
The Flower Song (2:00) [Walt Disney, ASCAP-Hillard, Fain] Frolic of a put-on-rock shining with the merry air of a put-on. Song from Disney's "Alice in Wonderland" in a teen or middle-of-the road atmosphere. Could come from left-field. Flip: "With A Tear" (2:30) [Go-Mo, ASCAP-Polzack, Butler]

PAPER DOLLS (Warner-7 Arts 7191)
Something Here In My Heart (2:53) [January, Welbeck, BMI-Macleod, Macaulay] English group debuts in the States with a lilting rock ballad that has a dance appeal and teen sound that could start a sales bonfire for the team. Flip: "All The Time in the World" (2:34) [Essex, ASCAP-Macleod, Macaulay]

O. V. WRIGHT (Backbeat 591)
Oh Baby Mine (2:18) [Don, BMI-Wright] Snappy orking and a hearty vocal showing from O. V. Wright should grab a chunk of r&b exposure for this driving side. Flip: "Working Your Game" (2:08) [Don, BMI-Malone, Caple]

STEVE MILLER BAND (Capitol 2156)
Sittin' In Circles (3:02) [Inherit, Toddmark, BMI-Goldberg] Smoky young-ballad with an enticement akin to "San Francisco" marks the Capitol premiere of the West Coast crew. Anticipate a sizeable "underground" showing and possible pop explosion for this lid. Flip: "Roll with It" (2:29) [Ohio River Valley, BMI-Miller] Less enthralling, but more pop minded side. Mid-speed beat track.

DEVIL'S BRIGADE (United Artists 50291)
Dreaming Is (2:34) [Unart, BMI-Michaels, Gormann] Drifting through a hazy-rock opening into a flashy side with heavy booming drums and attractive vocals, the Devil's Brigade could score with this teen enticer. Pop possibilities here. Flip: "Hey Mister Man" (2:20) [Same credits]

KINGS RANSOM (Integra 102)
Shadows of Dawn (2:11) [Integra, BMI-Torbert, Jr.] Down-keyed pop side with a gently rocking beat and fair group showing that could entice a chunk of pop exposure, some sales. Flip: "Street Car" (2:45) [Integra, BMI-Zoski]

TONY RITCHIE (GNP Crescendo 406)
Comin' On Strong (2:16) [Hill & Range, BMI-Ritchie, Spence, Dallon] Good ole rock outing with extra appeal from a fuzz backdrop for blues flavoring. Fine showing from Tony Ritchie that could make a name for him with teen listeners. Flip: "Could You Really Live Without Her" (2:20) [Same credits]

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CashBox Record Ramblings

NEW YORK

Joni Mitchell's debut album is out on Reprise. Some of us have been waiting a long time for it and it's been worth the wait. A delightful LP. The cover art is a Joni Mitchell original as are the songs within . . . Joni sang a few of her songs at the press opening of Generation the other night, as did Buddy Guy, Jimi Hendrix, B. B. King, Big Brother, the Paul Butterfield Blues Band, and others . . . the opening was a bit crowded mainly because too many people invited their friends, relatives, neighbors etc. This resulted in a lot of invited guests not getting in the door. Publicist Mike



These Visitors



Stairsteps



Mitch Ryder



Candy Graham



Old Christy Minstrels



Lyn Roman

Goldstein who threw the bash, had this to say (in part): "At 11pm the place was like Cheetah when it first opened; at 11:15 I went next door to a \$1.19 steak house because it was the only place I could find a seat; at 11:30 the fire marshall said, 'Close the doors'; at 11:45 I went to a bar, because the fire marshall wouldn't even let me back in. What can I say . . . but come to our second opening."

Linda Ronstadt and the Stone Poneys will share the stage at the new Cheetah (310 W. 52nd St.) with the Young Savages from Apr. 11th through Apr. 17th.

"Your Own Thing," which played its 100th performance at the Orpheum Theatre last week, has been sold to National General Pictures for \$500,000, plus a % of the gross. The film version of the rock musical will be produced and directed by Stanley Donen. Filming will take place in both New York and London. The score is by Hal Hester and Danny Apolinar.

The Five Stairsteps and Cubie, pictured here with Cecil Holmes of Buddah Records, are currently working their way up the Top 100 with "The Shadow Of Your Love."

Howlin' Wolf opened at the Scene this past Sun. for a 12-night gig. Charles Lloyd follows Wolf at the club Apr. 25-28. Then Traffic comes in for a short stay (3-nights.) Gary Burton, whose group includes jazz guitarist Larry Coryell, will be playing the club from May 20 to June 2. Burton and Coryell first met at the Scene, when Coryell was with a rock group called the Free Spirits.

Received a note saying that the AWK was here. That's Art Wayne, who's been very busy of late handling publishing for Jerry Jeff Walker and working with the Charlotte Russe.

Howard Parker from Tarantula Productions in London infos that Procol Harum will be in the U.S.A. from Apr. 19 to May 16.

Producer Richie Kaye has just had his first effort released on Capitol by These Visitors and called "Happy Man." The group consists of five, four of which are members of the Curtis family. Their father (and manager) Dale Curtis was formerly with radio station WKAM in Goshin, Ind. They have appeared often in the Ohio/Indiana area.

Bell Records is rushing a brand new follow-up record to "La La Means I Love You" by the Delfonics. Although "La La" is still in the top 20 nationally, deejay and distrib. demand has reportedly been so strong that "I'm Sorry" ships immediately.

The American Breed is just back from Fla. where they shot a 1-hour

pilot for Bing Crosby Productions midst sun 'n' fun. Also plenty bikinis. Perhaps it is significant that their new Acta single is "Ready, Willing, And Able"?

Mitch Ryder is going to a wow of a luau this week (13) when he and his Mitch Ryder Show jet to Honolulu for a soul performance at H.I.C. Hall. They'll most likely sock it to the sheltering palms.

Publicist Dick Gersh will tell it like it is to a meeting of the Publicity Club of New York on May 2nd, when he speaks on "The World Of Personalities and Show Business."

Amy-Mala-Bell's Gordon Bossin says that the label is cracking the under-

ground with "The Story Of Simon Simopath" by Nirvana. The entire LP is a sort of science fiction oratorio about a boy living in a six-dimensional city in 1999.

Metro's Barry Resnick says that the Bill Medley "I Can't Make It Alone" deck is taking off throughout New York City as is "Why Say Goodbye" by Connie Francis . . . Chuck Toré is meeting with plenty of success with the "May I" outing on Buddah by the 1910 Fruitgum Company.

Bunky & Jake just played a concert in Woodstock with Ritchie Havens. The Mercury duo will be going into the Garrick Theatre Apr. 18, 19, & 20.

HOLLYWOOD

According to co-manager Sid Garriss there have been, so far, 92 New Christy Minstrels. In other words 83 old Christy Minstrels.

It doesn't sound like Bill Cosby (quoted by NBC-TV's press dept.) but we're partial to the line anyway . . . "I knew a fellow who used to snore so loud he'd wake himself up. He solved the problem—now sleeps in the other room."

Among the more blistering recent LP releases on the coast (all on Music City's top 15) "Steppenwolf" (Dunhill), "The Mashunganishi Yogi" (A&M), Mason Williams' Phonograph Record (Warners). We're most partial to, among this week's releases, "Joni Mitchell" (Reprise), "Bookends" (Simon and Garfunkel on Columbia) and "Randy Newman" (Reprise). All selections composed by the performers. Reminding us of F. S. Fitzgerald's line—"you don't write because you want to say something. You write because you've got something to say."

Months ago we made a little list of our favorite composers. We ranked Newman #1 and Jim Webb just a step behind. The LP only serves to solidify our earlier estimate. Though we're not yet ready to rank Newman among our favorite five vocal talents, his sound is sincere and certainly identifiable. Album could be one of the "sleepers" of '68.

Music City has, incidentally, added a top ten 4 and 8 track cartridge chart—Atco has four titles on this week's list—"Fresh Cream," "Bee Gee's First," "Disraeli Gears" and "Buffalo Springfield."

Just two years ago (almost to the day) our "West Coast Girl of the Week" was Patti Walsh who had just arrived in town from Illinois. We heard her at the Red Velvet and predicted "she'll be cutting for a label within two or three weeks." We were only 100 weeks off target. Her initial single, released just the other day on

Uni, is "Cry a Little Tear (For Me)" b/w "The Room." Her new moniker—Candy Graham.

Alan Handleman tapped as the new publicity and public relations director at Dunhill.

The Byrds firmed for an eleven day tour of S. Africa—leaving here May 26th and stopping off in Italy for seven eves of concertizing.

Capitol's the Human Beinz appearing this week at the Hullabaloo in Dallas. According to A&R producer, Lex De Azevedo, next LP (untitled) will include a ditty called "The Face" which could be their next single.

Jaye P. Morgan, who started her singing career here about a dozen

naders—all competing for fun and prizes! . . . MGM's promo man Chuck Livingston really has his work cut out for him these days, what with prepping for Connie Francis' upcoming Chi visit in behalf of single "Why Say Goodbye" and Bill Medley's 4/15 stop here to plug newie "I Can't Make It Alone"—not to mention the exposure of the new Herman's Hermits deck "Sleepy Joe" and Sam The Sham's "Old MacDonald"! . . . TV star Greg Morris, of the popular Mission Impossible series, will be feted by Dot Records at a cocktail party in the Chippendale Room of the Ambassador West Hotel 4/19. "Greg Morris For You" (Dot) is the title of his newly

years ago, back at work with Ron Kramer and Jack Smiley penning her new nitery act. She'll unveil it at the Sahara Hotel in Tahoe on April 23rd.

Morris Diamond, repping the Sherman Bros.' "Chitty Chitty Bang Bang" 13 tune score getting strongest A&R response, we hear, to the tune titled "Husy-A-Bye Mountain."

Michele Lee, starting to spend her days before the Disney cameras for her starring role opposite Dean Jones in "The Love Bug," also rehearsing and cutting her follow up Columbia LP to her chart single "L. David Sloane."

Our "West Coast Girl of the Week" is Lynn Roman, Dot's "Girl for All Reasons" (title of her new LP) scheduled to receive a concentrated ad campaign in consumer and music trades. According to label's ad merchandising director Jack Levy, "Lynn is creating a tremendous fan following, wherever she appears. There's heavy acceptance of her new single 'Here I Am.'" Miss Roman, produced by Dot's east coast A&R topper Gerry Granahan, joined the label's artist roster in late '67.

Ed Forsyth and George Church III, heads of ESI Prod., have set Tommy Faia's next recording session, under an A&M pact, this week at United Recorders. Also signed—Jim Economides to produce and Don McGinnis to arrange the date. ESI also tapped to handle post-production chores on the Alan Arkin film "Popi."

T. E. Ford cutting his 36th LP for Capitol—a Xmas LP . . . Quincy Jones, who recently completed the score for Danny Mann's "For the Love of Ivy," starting work on "The Split" at MGM this week.

Caustic Quote of the Week from Burt Prelutsky, flick reviewer for L.A. Magazine, concerning "Half a Sixpence." It's "one more victim of the devalued pound . . . part of the blame rests with Tommy Steele who is neither talented nor charming. When he sings you assume he must be a gifted dancer—until he starts dancing. Either he works cheap or he has a lot of relatives. Director George Sidney, who has yet to make a good movie, keeps his remarkable record intact."

CHICAGO

Brazilian group The Tamba 4, a smash during their recent initial U. S. engagement in Chi's London House, come back by demand April 17 for a 2-weeker in the club. Group, discoveries of Herb Alpert, have an album on A & M tagged "We And The Sea" . . . Ron Britain's having a ball with his Psychedelic Amateur Hour on WCFL. Competition ranges from Psychedelic Flea Bands to Kazoo Sere-

released album . . . Recent Steed outing "How'd We Ever Get This Way" by Andy Kim is enjoying heavy airplay in this area, according to promo rep Erwin Barg . . . The Serendipity Singers are due in town May 7 for a return engagement in the posh Camel-Morty Wax items that Brother Jack lia House of The Drake hotel . . . McDuff will do a week in the Jamaican Lounge, Columbus, Ohio 5/6 . . . Enzo Stuardi is currently headlining in the Empire Room of the Palmer House . . . The Aorta, who've been traveling the U. S. for the past two months, are demonstrating their new sound at Barnaby's on North State. Three of the group are former members of The Exceptions who recorded for Capitol . . . To meet the demand for reservations, Club Laurel owner George Lucas extended the Buddy Rich 2-nighter to one week! . . . Summit's Bud Stebbins has a load of hot singles to rave about, including Herb Alpert's "Cabaret" (A&M), the new Boyce & Hart outing "Goodbye Baby Goodbye" (A&M), "San Francisco Girls" by the Fever Tree (Uni) and "Can I Carry Your Balloon" by The Swamp Seeds (Epic) . . . The George Shearing Quintet are slated for an upcoming engagement in London House . . . Sig Sakowicz made his yearly trek to Los Angeles to cover the Oscars . . . Mel Torme is appearing in Mister Kelly's through April 28.

Caiola On The Road Pushing 'Scalphunters'

NEW YORK—To spur sales of his newly-released single, "Scalphunters' Theme" (from the UA flick), United Artists' crack guitarist, Al Caiola, is currently on a nationwide tour.

Caiola, who enjoyed a single hit several seasons ago with his recording of "Theme from The Magnificent Seven," has already visited Los Angeles, Denver, Dallas, Houston, Fort Worth and St. Louis. In each market he was met by promotion men for United Artists Music, publisher of "Scalphunters' Theme," as well as distributor promotion men for United Artist Records.

On Thursday (18) following additional visits in the midwest and south, Caiola will return to his winter base, Miami Beach, where he'll play his first engagement at the Crossway Inn. Upon the completion of this date, Caiola will board his 41-foot yacht, Rolex, for the long sail north through the Intracoastal Waterway back to his home in New Jersey. The yacht was the hospitality headquarters during United Artists Records recent 10th anniversary celebration at the Doral Beach Hotel, Miami Beach.



"HANGIN' FROM YOUR LOVIN' TREE"

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Abbott To Capitol R&B

NEW YORK—Capitol Records has appointed Mike Abbott as R&B promotion manager in New York. He will report to Ron Granger, newly-appointed field promotion manager in Hollywood. Abbott comes to Capitol from MGM where he handled national R&B promotion. He previously was instrumental in launching the careers of Gloria Lynne and Nipsy Russell, and he founded Jet Set Records.

MOOD INDIGO

Brenda Lee & Pete Fountain (Decca)
Jim Kweskin Jug Band (Reprise)

WHERE THE RAINBOW ENDS

Bing Crosby (P.I.P.)
Tony Hiller (P.I.P.)

STAR DUST

Spanky & Our Gang (Mercury)
Four-Score Pianos (Ranwood)

DOWN-DOWN-DOWN

Count Basie & Mills Bros. (Dot)

WE CAN GET THERE BY

CANDLELIGHT

New Faces (Parrot)

ROCK-A-BYE YOUR BABY

Wayne Newton (MGM)
George Jessel (Audio Fidelity)
Aliza Kashi (Jubilee)

EVER SINCE YOU TOLD ME

THAT YOU LOVE ME (I'm A Nut)

Tiny Tim (Reprise)

I'M GETTING SENTIMENTAL

OVER YOU

Jack Jones (RCA Victor)

ASK ANY WOMAN

Friday Brown (RCA Victor)
Carmen McRae (Atlantic)

HESITATION BLUES

COLLEGIANA

Nitty Gritty Dirt Band (Liberty)

GREEN GRASS

Johnny Mann Singers (Liberty)

SWEET LORRAINE

Johnny Smith (Verve)

MAYBE SOMEDAY

YOUR EYES

High Windows (Epic)

CARAVAN

Bert Kaempfert (Decca)
Les Paul (London)
Wes Montgomery (Verve)

SCARLET RIBBONS

Val Doonican (Decca)

SERENATA

Sergio Franchi (RCA Victor)
Harold Vick (RCA Victor)

DIFFERENCE OF OPINION

Montanas (Independence)

SHEIK OF ARABY

Bert Kaempfert (Decca)
Jim Kweskin Jug Band (Vanguard)

BEYOND THE SHADOW

OF A DOUBT

Billy Fury (Bell)

SOPHISTICATED LADY

Buddy Merrill (Accent)

BLUE TANGO

Four-Score Pianos (Ranwood)

ON THE BEACH

Finder's Keepers (Fontana)

RED ROSES FOR A BLUE LADY

Al Hirt (RCA Victor)
Ernie Freeman (Dunhill)

YOU'VE GOT YOUR TROUBLES

Cab Calloway (P.I.P.)

WHO'S SORRY NOW

Bobby Vinton (Epic)
Guitar Underground (Project 3)

ALL MY LOVE

Billy Vaughn (Dot)

LOVESICK BLUES

Hank Locklin (RCA Victor)
Ben Colder (MGM)



CashBox Platter Spinner Patter

KLAC—Los Angeles has been presented with a special public service award from the Los Angeles County Department of Adoption. The award was presented in recognition of the outstanding efforts by KLAC in aiding the County Department of Adoptions to find homes for the many available children. Sam Benson, KLAC's public service director, was cited for the significant part he has played over the past several years in attracting a great number of inquiries from the public. The award was made on Tuesday, April 9, at the Hall of Administration in Los Angeles. Jack G. Thayer, vice president and general manager of KLAC, accepted the award from Walter A. Heath, director of the Department of Adoptions.



WHACKING THE DRUMS FOR WAMS: Joe Butler, drummer with the Lovin' Spoonful (second from right), presents Bob Hollands, music director of WAMS-Wilmington, Del. (second from left), with the Spoonful's chart LP on Kama Sutra, "Best Of The Lovin' Spoonful Vol. II," on the occasion of the outlet's twentieth anniversary. Butler was among the six recording acts which served as guest deejays for night air personality George Gray, who was honeymooning in the Virgin Islands. Pictured at extreme left is Don Colberg, regional promo man for MGM and Kama Sutra, and at extreme right is Roger Holmes, WAMS operations manager.

On Monday, April 1, the "WWDC Call for Action," launched by WWDC-Washington and Mayor Walter E. Washington went into effect in the nation's capital. The program is geared to the sanitation problems of the inner-city residents, with people in the ghetto sections of Washington phoning 737-1500 between 11 A.M. and 1 P.M. Monday through Friday to get immediate action to problems of refuse removal. "WWDC Call for Action" is concentrating on rat and pest control, removal of bulky items, and cleaning vacant lots and alleys. In his formal statement proclaiming the start of the service, Mayor Washington said, "We believe this program will greatly increase citizen-government communication, so much in need these days. I want to thank the volunteers . . . and WWDC radio for spearheading the campaign, publicizing the service, and enlisting the aid of other groups in their efforts to assure the program's success." Another factor of this service, in addition to increased communication between city-resident and city-government, is the follow-up function of "WWDC Call for Action." Volunteers who answer the phones check back to the proper department within a week to insure prompt action has been taken. Besides this double-edged activity of call and follow-up, the volunteers also keep records to try to find out which sections of the city are most in need of improved services.

The Newspaper Reporters Association of New York has cited Joe Famm, City Hall news bureau chief of WABC-New York, for "excellence in reporting and writing for public service."

This marks the second consecutive year that Famm has been honored by the journalism organization. The first presentation in 1967 was the first of its kind to be awarded to a New York City radio outlet. Famm will be cited for his "consistent fine radio coverage of City Hall and surrounding agencies" at a luncheon scheduled for this month, and will receive his NYCPD (New York City Police Department) working press card mounted in bronze on a plaque. WABC is the only radio station that maintains a news bureau in City Hall. The bureau was inaugurated by news director Ed Hardy on January 1, 1966, in order to provide the outlet with constant on-the-spot coverage of the nerve center of the city.

Beginning Sunday, April 7, during the regular San Francisco State College show, "Records At Random," the departments of drama, music, and radio-TV at the college combined for the first time to present a series of half-hour dramatic shows on KSFO-San Francisco. The final portions of the programs highlight current records. The students participating in the new State College-KSFO series are drama students learning radio techniques by actual participation. Eligibility for membership in the class, known as Radio Players, is by competitive audition and will provide a "stock company" for any radio drama produced this semester. The music department meets the musical requirements of the shows and the students have opportunities to create and perform original thematic and transitional music for the various radio productions. The broadcast communication arts department studio is responsible for all production activities. The first dramatic vehicle chosen for the Radio Players was "Please, No Flowers," a prize-winning stage drama by Joel Ensana and rewritten for radio by the author.



ON THE WELCOME MAT AT WHERE IT'S AT: Two members of Dot Records recording act, the Split Level, chat with Paul Powers (r.), program director of WRKO-Boston, at a party at the Boston restaurant Where It's At. The party, hosted by Don Masters, Boston promo man for Dot, was held to kick off the Split Level's new Dot single, "Right Track."

SPUTTERS: KSFO—San Francisco's Jack Carney emceed three northern California concerts given by Rod McKuen: at Sacramento on April 4, at San Jose on April 5, and at Berkeley High School Community Theatre on April 6. . . . Bob "Detroit" Lee, morning personality on KHOW-Denver, emceed the Rocky Mountain Food Dealers Association Installation Dinner at the Albany Hotel in Denver on March 24. . . . In spite of the deejay strike at KPPC-FM-Pasadena, B. Mitchell Reed emceed the Rascals' appearance at the Long Beach auditorium on April 11.

VITAL STATISTICS: Steve Byrd has been upped to program director of KXLW-St. Louis. . . . Jack Bogut, formerly with KALL-Salt Lake City and WWSW-Pittsburgh, joins KDKA-Pittsburgh this week (15) as morning personality.

Bios for Dee Jays

Irish Rovers



The Irish Rovers consist of Will and George Millar, Wilcil McDowell, and Jimmy Ferguson. The Millar brothers play banjo, mandolin, and guitar, and an occasional tin whistle. McDowell was All-Ireland Champion Accordionist in 1963, and Ferguson handles the vocal chores. The group, with the exception of Ferguson, performed summers at the town hall in Portrush. The singer was in the choir of St. Colom's Church in Belfast during this period, and he evinced an ecumenical spirit by going on the sly to a Methodist Sunday school which had better bus tours and picnics than its Catholic counterpart. The Irish Rovers were brought to Decca Records by the label's west coast A&R executive, Bud Dant. The quartet has made numerous TV appearances on such shows as "The Smothers Brothers," "The Tonight Show," and "The Mike Douglas Show." The Irish Rovers' current Decca single, "Unicorn," is number 10 on the charts this week.

Hamilton Camp



Diminutive (4'10"), London-born Hamilton Camp graduated from Hollywood High School and then served two years in the army. After his discharge, he studied with famed drama coach Sandy Meisner in New York for one year. In 1959 Camp started working as a folk singer and soon became partners with Bob Gibson, with the duo being billed as Gibson & Camp. In 1962 the artist joined the cast of the long-running "Second City," the improvisatory comedy troupe. After almost a year with that company, he acted in San Francisco for 18 months with "The Committee," also an improvisatory comedy group. Back in New York, Camp appeared in the Broadway musical, "On A Clear Day You Can See Forever." In 1963 he shuttled back to California and had guest shots in such TV's as "Andy Griffith," "Hey, Landlord!" and "Rat Patrol." Camp has a co-starring role in Jerry Van Dyke's new TV series, "Everywhere A Chick Chick," premiering in the fall. "Here's To You," the artist's latest Warner Bros. single, is number 96 on the charts this week.

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as the seasons dissolve.
And in multi-colored rooms
a phosphorous flower blooms.
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The girl is alive.
Glowing in her secrets.
Growing with the seasons...

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week on the ABC-TV show, "Preview."

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MGM
RECORDS

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Shimkin Is CBS Kiddie Disks/Books Director

NEW YORK — CBS Records has named Arthur Shimkin director of children's books and records. The announcement of Shimkin's appointment was made by the label's administrative vice president, Walter Dean.

Shimkin, who will report to Dean, will be responsible for planning and directing the development of and advising in connection with the distribution of CBS Records' book-and-record product for the children's market. Shimkin will work closely with publishers, free-lance writers and illustrators, manufacturers and packaging designers, and distributors and dealers.

Discussing plans for the CBS' children's books and records line, Shimkin commented: "CBS Records is entering the juvenile book-and-record field with a fully developed plan for the future. A major campaign utilizing both previously published and imaginative new literary material is being



Arthur Shimkin

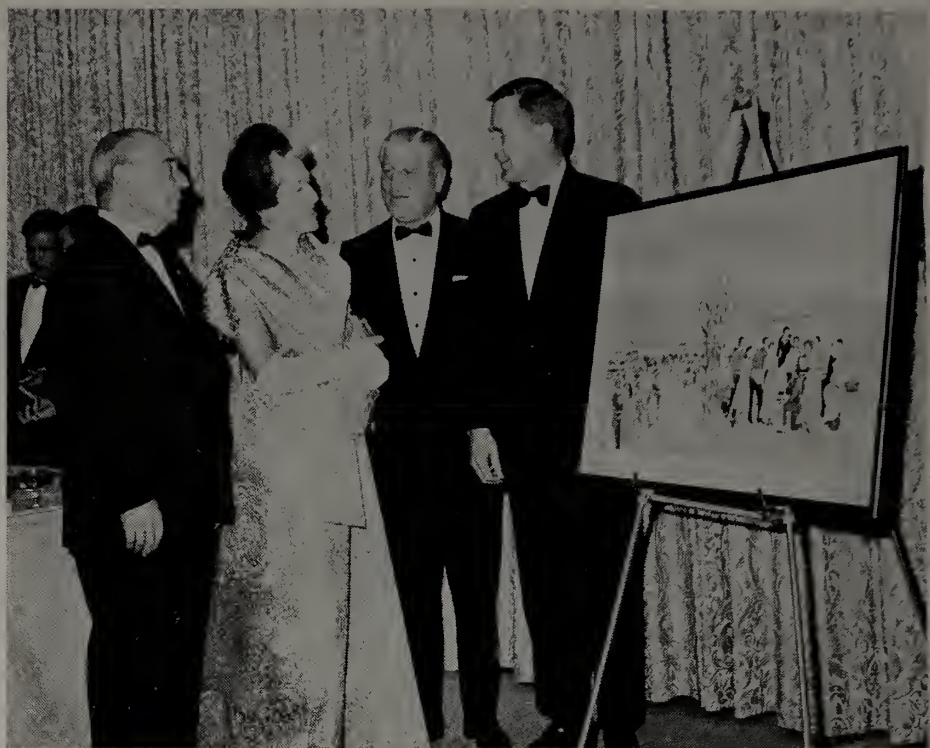
prepared for the fall and winter of 1968."

Shimkin joins CBS Records with a broad background in the children's book-and-record field. In the past he founded and served as director of Golden Records and Bell Records. He also produced the children's musical "Young Abe Lincoln" for Broadway. He had previously been associated with Simon and Schuster.

Mellin Pacted To Pen 15 Foreign Film Scores

NEW YORK—Veteran music publisher and composer Robert Mellin has been pacted to compose the music for twelve films to be produced by Jose Benazeraf Productions in France, and to do the scores for three Roumanian movies as well. The first of the French motion pictures to be released is entitled "Children Of Cain." All three of the Roumanian films, which include "Michael The Great" and "Fennimore Cooper," will be directed by Serge Nikolaesco.

Mellin who has been based in London for the past few years has recently handled the music chores for a number of foreign films, including "A Fist Full Of Dollars," (Italy) "We Still Kill The Old Way," and "Closely Watched Trains" (Czechoslovakia.) Mellin will also do the music for two television series, "Tom Sawyer" and "The Reporters," and will distribute a film spectacular based on the Roman invasion of Roumania, entitled "The Immortals." A co-production between Mellin, Rumania Filma and Franco-London Film S.A., "The Immortals" is Mellin's first venture as a co-producer.



STILL A BEAUTIFUL MORNIN': "Oklahoma!," the great Rodgers & Hammerstein music is 25 years old this year, and in honor of the event, Decca Records has re-packaged its original cast album of the show, with new liner notes and pictures. Also new is the sleeve art-work, the original painting of which was recently presented to the state of Oklahoma, where it will hang in the State House. At the presentation ceremonies were (left to right): Rodgers, Armina Marshall Langner of the Theatre Guild, Milton Rackmil, vice-chairman of the board of MCA, parent company of Decca, and Governor Dewey F. Bartlett of Oklahoma.

Decca's entire sales force is receiving full promo kits which include a complete background story of the production, an "Oklahoma!" silver anniversary fact sheet, record and tape order form, sales letter and description and availability of specially devised point-of-sale, in-store and window displays. A major radio, TV and press campaign with special emphasis to media on the high school and college level is being instituted.

Kama Sutra Appoints Marrone Comptroller

NEW YORK—Mike Marrone has been appointed comptroller of Kama Sutra. One of the first employees of MGM Records, Marrone served for 22 years in the MGM accounting department. On coming to Kama Sutra, he resigns his post as chief accountant and assistant to the comptroller at MGM. Marrone will be in complete charge of every phase of Kama Sutra's accounting activities. He will report directly to executive vice president Art Kass who, with Phil Steinberg, is responsible for the administration of all business and financial affairs for Kama Sutra.

In addition to Marrone, Kama Sutra recently added Alex Jolicur to their accounting department to supervise royalty payments by both their record and music publishing companies.

The Kama Sutra group of companies includes Buddah Records, Kama Sutra Records, Tender Tunes, Kama Sutra Music, and Kama Sutra Productions.



Mike Marrone

Hal Kaufman A Granddad Again

NEW YORK—Hal Kaufman of Raymar Sales in New York became a granddad for second time when his son, Michael, and his wife, Lynn, became the parents of a boy, Michael B., recently. Lad weighed-in at 6-lbs.

Greif-Garris Signs Fame For U.S. Representation

Greif-Garris Management has completed negotiations with English manager Ric Gunnel, for exclusive U.S. representation of England's TV, motion picture and recording star Georgie Fame. The artist was voted # 1 male singer and # 2 blues singer on the Melody Maker Poll in England and is currently high on U.S. charts with his "Ballad of Bonnie and Clyde" on Epic.

George Greif of the management firm will travel to England to accompany Fame while he appears with Count Basie on Basie's English tour.

Grief and Garris will bring Fame to the U.S. at the end of May for a short tour and to test for a major film.

AF To Distrib Parallax, Signs Production Deal

NEW YORK—Enhancing the expansion moves of his Audio Fidelity label, president Herman Gimbel last week signed for world distribution rights to the new Parallax Record firm. His pact with Don Litwin includes indie production work with the Cincinnati based Electric Renaissance Productions company which owns Parallax.

Gimbel called the move "the beginning of a new phase for Audio Fidelity," citing a "tremendous emphasis in today's market placed on independent producers."

Litwin, a force in the Cincinnati underground movement, is A&R chief for the Parallax label and has already recorded the local group Surdi Grebus. First release under the agreement was made last week, a single "Love Me" from Jerry Jackson. Plans are now being worked on for LP product from Jackson and the Surdi Grebus.

Both labels are now mapping national and regional promotion and advertising programs for product.

IN MEMORIAM

DR. MARTIN LUTHER KING JR.

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Herb's Tenth

A SPECIAL SECTION CELEBRATING THE RELEASE OF "THE BEAT OF THE BRASS," THE TENTH ALBUM BY HERB ALPERT, ONE OF THE RECORD INDUSTRY'S ALL-TIME SUPER STARS

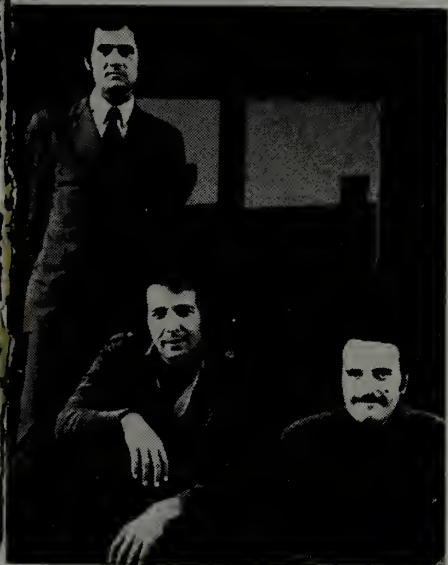
NOT ONLY A LOT, BUT ALSO A WAY OF LIFE AND LOVE

This is a story of Success and How to Live with It. It is accurate and it is also true and topical and if it is warmly told then that is good.

One morning I sat unseen at a tiny watching window in the forgotten forbidden room and hung a microphone from a hidden hook and played the game of Ed Murrow—life as it happens, subsequently seen and narrated.

Life On The Lot

Since Food is the corner-stone of Life, we began the observation at the moment of the



Seated: Herb Alpert and Jerry Moss, A&M partners; standing: Gil Friesen, general manager.

arrival of the catering-truck on the A&M Lot. Here, reprinted, are snatches of the taped-commentary. I hope it takes the reader on a gentle scene-setting adventure.

"It's always nice when the lunch truck arrives on the lot. The lot is built on four sides of a square, a little guarded tower-house run by Jolly Victor who's bald and his father came from Italy with 13 children and he said . . . was great being in a big family but it was very rough on his mother.

"You know that Victor wasn't rough on his mother because Victor isn't rough to anyone. Difficult, but never rough. Victor's a toucher, a kindly handler, you know. He likes to hug you, pat your shoulders and tweak your ear, pull your lapel.

"Well, the catering truck comes, and from all over the place comes these beautiful women with their little mini-skirts. They all bounce and dance and laugh and sing. Some covet them, some just date them, some just say "good." There isn't a lot of lust around because we see each other everyday, you know. I mean, you know how it is.

"Nancy Hefflefinger is the one. She's out of a storybook. Beautiful and blonde and merry-eyed and very warm, very close. She handles herself very well and properly. That's why

NOT ONLY A LOT, BUT ALSO A WAY OF LIFE AND LOVE by Derek Taylor
British Born Derek Taylor, ex-publicist for the three B's — Beach Boys, Beatles and Byrds — has recently returned to England to supervise the Beatles' new Apple Record label. While here also served as publicity director of the Monterey Pop Festival and album annotator/copy writer for A&M Records. Just prior to his departure he accepted Cash Box's invitation to note his observations for the Herb Alpert Cash Box Special.

she's so warm and close, because she knows she can handle herself. I wouldn't like to think that there was a Nancy Hefflefinger who was vulnerable.

"She wears boots and shocking pink smock and a lovely white sweater and she waves because she is happy and young and she has a nice job.

"Everyone has a nice job here. Everyone here says it's the best job they've ever had, and we all grumble. It's single-storied mostly, until you look up and suddenly you see a terrace or there's another little layer of offices. It was built by Chaplin, I believe. At any rate, Chaplin had it and so did Skelton with CBS, and so did Perry Mason, who lived here I think he had an apartment. I can see the steps where he had the apartment. He used to entertain his guests by night here.

"There's a limp Stars and Stripes flying over the guard-house. There are bushes. Victor has a chair in the sun and a sort of bench under an awning and he eats his sandwiches after the lunch truck comes.

"The lunch truck is on the lot. There is also a loudspeaker system which is very gentle, but it means that wherever you are, they can find you. It's so much better than a building with an elevator. This is the sort of place everyone should work in. It's impossible to be lonely here. Every door is opened. Herbie Alpert's door is open except when he's listening to music, and then he only closes it so that he can keep the music in—to be considerate.

"It's not to keep the people out. "Nobody is kept out here, because there are no secrets. There never was a place less secretive.

"Another big event in the day here, a great big morale booster, oh yes, is when Herbie walks across the lot carrying his trumpet with that curiously athletic walk. It's an athletic walk with a little tiny limp. It may be that the limp is disguised. . . .

"J. Moss is arriving on the lot with a guest or a friend with shades on. Well, he pulls into the parking space right by Alpert's space."

"The two of them get out, they leap over the car doors—leap very well and nobody's very frightened when they see the wheels arrive because the wheels are their friends.

"They wave to each other when they get out of the car. They look around and anyone who's around gets a bloody big grin. Another wave and another wave.

". . . There's color inside the offices which



Dave Alpert, studio manager.



lie between Jerry's, Herb's, Gil's. You could live comfortably in any one of these offices and you could have some great parties.

"There's nothing in the world, of course, like Hollywood offices . . . nor like Hollywood homes and there's nothing like Hollywood, which is probably why we all turn up here and congregate and . . .

"It's afternoon now . . .

"Now it's evening and the sun goes down on its horizon. Goodbye Sun, see you again. Victor's here guarding the gate. He's had a long day. My goodness, Victor's never here at this time. He's a morning man. Must be that Bill's off. Oh yes, Allen Stanton's here. A.S. A&R. Artistes and Repertoire—marvelously anachronistic. Quaint. Everyone has a car. Do you know the funny thing is that everyone has a car. That's wealth. A nation's power. That's amazing. Allan Rider has a lot of hair down the side of his face. I suppose those are sideburns.



Bob Fead, National Sales Manager.

There are those who say he's a hippie. But he's a promotion man. A hip promotion man? Well, good.

"Hilde, the switchboard girl, had the board tied up the other day because she made the sudden public announcement: 'Herb Alpert is freezing.' Freezing at 70 degrees? That's how she saw it because that's how she was told it so that's how it was so that's why she said 'Herb Alpert is freezing. Please give him heat.'

"Joel Sill is back from New York I see. Joel is the brother of Chuck Kaye, the son of Lester Sill who runs Screen Gems. A car arrives. And with it who?

"Bernice leaves. Where does she go? With her lovely scarf? Oh, to the street. Maybe it's over, maybe the day ended.

"It's getting quite dark and Victor's very agitated. Not nervous, but moving a lot and chewing and looking. It must be difficult filling your time in sometime.

"Victor comes across and he says 'hi' and Harold Childs just came into graphics. Harold is the album promotion man. He's had a week of it, Harold has. Five stops from one jump off point in Seattle and he's been all around and every stop he makes he has to go into a dialogue to say how fine a product is and at the end of the week he wonders if somewhere along the line he may not have repeated himself. Maybe he made less sense than he wanted to. What a job. What a good job, what a good job he does of it.

"Did we do anything this week or did we just confuse ourselves?

Pat Faralla is here now—fantastic. Pat and Judi are so full of joy and they work for Paul Cooper, the publicist, and you wonder how much resilience it must take to effervesce as effectively as Pat and Judi in such a breathless 6/5-time dance-against-the-clock environment as Paul Cooper's.

"I notice Bernice is back on the lot. Bernice didn't leave. That's great because we like Bernice. I hate people leaving. I think we all do.

"I think we look at the gate and we say: 'How sad they're leaving.' To be sure there isn't that much clock-watching here. I'm going to close now because it's nearly over. For now it's nearly over. For later, it's hardly begun."

The 'A' & 'M' in A & M

A & M is not so much a logo, more a reflection of a relationship. The "A" is Alpert, the "M" is Moss. Herb Alpert the Man is impossible to evaluate in third-person prose. Speaking off the top of his head he gives a clearer picture of his attitudes than anyone else. So here are extracts of a recent interview—extracts which, like everything else in this feature are, verbatim, unabridged and uncontaminated.

QUESTION: I'm narrowing it down to you.

ANSWER: I feel very confident about what I hear whenever I hear it at anytime. I can get myself into a receptive mood if I'm turned on by what I'm hearing. The first time I heard Sergio I was just . . . I went over to an old funky studio. I was just expecting to hear a group that I had heard about. I had heard Brasil '65' at Shelly's Manhole which I thought was going to be that same conception of 'samba jazz,' you know, quiet. But when I heard it, man, I got so excited that I started jumping in my chair and I felt like Mastroianni in "Yesterday, Today and Tomorrow" with Sophia Loren. It was just a groovy feeling. From one note I shot up into, you know what. I couldn't wait to get organized with that album and start talking about it and planning it and recording it. It took me three months to do.

There are a lot of things I can do now that I couldn't afford to do before. For instance, I offered Bill Holman last year . . . I said: "If you ever had the chance to put down on paper something that you've dreamed of all your life, whatever it is, I don't care if you're using 20 men or 120 men or 3020 men. If you would like to write something and just put it down as you hear it and ask for whatever instruments you need, what would you do?" I said, "I'm going to give you that opportunity in one year from now when our studio's finished. You can write whatever you want, however you like to do it. Because this is somebody I genuinely believe in."

He's a tremendously exciting arranger, and this is something I couldn't have offered him four years ago. And I can't wait to hear it. I can't wait to just sit in the studio. . . .

. . . The way the world is shifting and changing now, and the most people I see from different parts of the world, it's really moved my thoughts on mankind and what's going to happen, you know, what's going to be the ultimate result. I had an idea on the last trip to gather, not the eggheads, but the creative scholars from different parts of the world and bring them together and discuss mankind, discuss the world, and discuss what's going to happen, what has happened, and what's happening now. And I have the feeling that they would be at ends with about every situation—the people who are basically loving, knowledgeable, well-equipped, sane, rational. But being that they're from completely different environments, that would help. Everybody's talking about the truth now, and what is the truth?

See, what's happening and what has happened in the last three years is this "Herb Alpert" character. I've never been in contact with "Herb Alpert," whoever he is, from childhood through till now. It's an odd feeling to go through life not feeling . . . I haven't fully captured myself yet. This isn't something like I would be telling a shrinker because I don't think the solution is at hand. I think it's an ever-present question in everyone. I couldn't actually tell you about me right now because the story isn't complete.

Jerry Moss—"M"—is a remarkable man for
(Continued on next page)



A&M's international director Dave Hubert (left) and Chuck Kaye, general manager of A&M's publishing affiliates Irving and Almo Music.

Not only a lot, but also a way of life and love

(Continued from preceding page)

though, in a cursory from-afar evaluation of the A & M complex, he might appear to be imprisoned in the role of eminence grise behind the glittering Alpert, this is not the case.

He is a man of wit, charm and dignity and there are those on the A & M lot—bought for a lot of money after previous ownership by Chaplin, Skelton and Perry Mason (in that order)—who say that the worst pressurized day pinned under smog and heat and mounds of paper can become a day of delight if Jerry Moss happens by with a word of comfort, a smile and a handful of common sense.

Jerry Moss is President of A & M and he has the precious gift of knowing everything about



Paul Cooper, director of publicity; Don Grohom, national promotion manager; and Allon Rider, Southern California Promotion.

something and something about everything. He has a full grasp of the record industry from beginning to end, in, out and up and down, which has resulted in a very practical approach to the business of making records.

(There is no one among the 78 staff who knows more than he.) He is also a greedy reader of classical and contemporary literature, of the Establishment and Underground press which gives him a capful of knowledge about contemporary affairs. He may be wrong—though it is rare that he is; the company's balance sheet is evidence—but it is not from blundering but rather because no one is right all the time and his manifestation of an error is an open-handed admission—a smile which says:

1. I was wrong and
2. It won't happen again in that area.

It doesn't, either.

Jerry Moss is a lovable man, warm and honorable and generous. He is also stern and realistic and cannot be taken for a ride. It is a joy talking to him because everything he says is an expression of cerebral-hospitality. You are invited to enter his mind and the visit is never disappointing. He is quotable, viable, pliable; he is many adjectives. They are all positives.

To keep A & M Records in a position of strength, to maintain the unquestioned taste, style and quality of the product, to expand the roster of artists, to reflect changing moods in public taste and—most of all—to initiate change, Jerry Moss is under some strain and it is to his credit that not only does the strain now show, but also he feels only a sporadic twinge of pain.

He is not going to have an ulcer; he is determined not to court nervous exhaustion; he would prefer not to die.

In short, he is very strong.

He is 32 and he is President of the most successful "biggest little record catalog" in the world.

The Other Execs

Standing to the left, to the right, in between and all around (A)lpert and (M)oss, is Gil Friesen, third in rank but in his commitment to the company his aura is that of Equal, the metaphysics of which he chooses not to abuse though, in abstract, he may stand a pace or two behind the Presidents, the reality tran-

scends his formal hierarchial rating.

Within A & M Records, Gil Friesen, vice president and gifted general manager, is the closest that a man may come to a perfect blending of humanity, organizational skill, tact, taste and tolerance, working as he does with a triumvirate which includes Herb Alpert and Jerry Moss.

He's very young, sometimes feels older but never looks it. He's very experienced, sometimes shows it but never brandishes it. His word is good and it is his bond. His smile is wide and white and it is his hook and anchor in steering a perilous course between business administration and warm humanity.

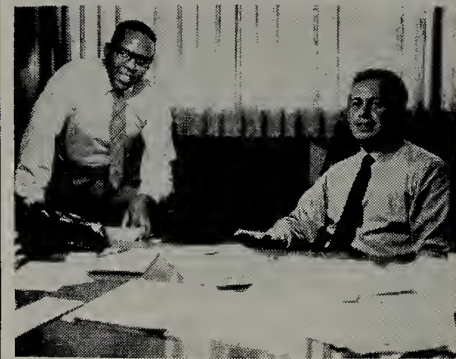
In a recent interview he said of A & M Records . . .

"I'm in a very unique position. I know this is an interview, but really, I can use the cliché 'I'm the luckiest guy in the world' because I'm working with my two best friends without qualification and the friendship has become closer because of that.

"We do complement each other to say that Jerry is 'this' and Herb is 'this' and I am 'this,' so maybe when you ask what have I brought to the label, well . . . I brought me to the label.

"I think very much like Jerry and Herb but we communicate so that where I don't think like them and have a better idea, I can push, and when they have a better idea, I can be pushed."

Of the atmosphere on the A & M lot — to which, though he doesn't make self-claims, Gil Friesen is a substantial contributor—he says: "There is no question that there's a definite feeling here. And there are certain benefits, I mean just the feeling. There's pain, of course, sometimes. The pain comes when there are more and more people—we've come from 4 to 78 in 4 years—and suddenly you have to send out a very cryptic memo to get something done because you can't sort of hang out with somebody and say, 'hey, if you have time next week, would you give me a summary of what's been happening in . . . ?' You just have to send them a memo, 'Effective Immediately' . . . you know, and hope that we can all trust each other enough to know that though the family becomes bigger and bigger and bigger, it's



Harold Childs, national album field coordinator with Ed Rosenblatt, director of advertising and merchandising.

still a family. After all, in domestic situations the belief is that the larger the family, the warmer, the more comfortable and uncomplicated the relationship becomes.

"But of course this sort of hurts the first time you have to face it and you have to go through all sorts of changes with yourself."

Gil Friesen's chief strength is that he can survive changes, initiate change, and still find time to play tennis.

Dedicated record man, wryly humorous but because of the commercial aspects of his job, not given to flippancy, is Bob Fead, National Sales Director. His West Coast working day—if it were to be totally effective should start with a 4 a.m. breakfast to keep abreast of the New York time-zone—begins briskly on the



Bill Mulhern, director of east coast operations; Creed Taylor, head of C.T.I. (Creed Taylor, Inc.) whose product is released through A&M; and John Rosica, national promotion director of C.T.I.

telephone. He says: "I make most of the calls myself. I find that it's easier to get them out of the way early in the morning and you acclimate yourself to the individual distributor knowing when he pulls his orders during the day, when he makes his tallies, and when it's convenient for him to order from the standpoint of time.

"Part of the service lies in that we have a limited amount of releases. Claudine Longet, with whom we have enjoyed a tremendous amount of success, would probably be a lost artist at another label, only because of the fact that a female vocalist is the most difficult item to achieve success with.

"Female vocalists are a very difficult item to sell. I don't understand why, but it's something that goes back for a long time. It's either been an instrumental, combo, group sound, or the male singer, with a couple of exceptions.

"The personal touch in the industry is probably the strongest thing that we have. There are many times when you have a marginal item that you're really not sure of and it's the personal touch that will change the item from marginal to hit.

"I think probably the biggest headache or the biggest problem that I have is when it comes to the end of the day, to tell myself that it's over, that I'm going to go home for the day. The excitement and the whatever the correct word is for the day that I spend here . . . it's the most exciting thing in my life. I love it and I hate to accept the fact that it's over. I think that's the biggest headache that I have is saying goodnight and turning out the lights, knowing that I'll be away from it for 12 hours."

Bob Fead sells records—sells them like a man whose life depended on it and that's the way he sees it and if you're selling, then that's the way it is. And he knows that what he sells is good.

Don Graham promotes—promotes like a hurling, whirling hurricane of humor with an eye diamond-hard and real.

Named several times "Promotion Man of the Year," he talks like he walks like he looks—pulsating, surging two steps ahead of his own locomotion and the reflexes of others. Here, taped live, are fragments of two radio station calls within a 10-minute span in his 10-hour day:

CONVERSATION NO. 1:

"Hi, who's this?"

Diane, Don Graham, A & M. How you doin' dear?

Is Pat around?

He's on the air! He didn't clear that with me.



Stuart Coleman, data processing manager and Jolene Burton, comptroller.

Well, we've got a smash record. I've got to talk to him.

Steve, is he around? Lot to talk to him.

Hello, Steve! Don Graham.

I didn't want to go through the day without talking to you, Steve, know what I mean?

Since we talked yesterday I felt there was a definite lack in my life and I wanted to get back in to that good feeling.

Hello, Steve?

So anyway, the 'Radio Song.'

You went and found it, and you love it and it's the pick and you played it three times an hour, right?

Great, Steve. Thanks very much.

Four times an hour?

What do you think of the record, Steve?

Right, Hello?

You haven't heard it yet, Steve? I can play it for you on the phone.

Sure, it's that kind of song.

Let me do that. It's worth it.

I'm telling you, it's that kind of record.

Yeah, Well, I told you the wire I got yesterday from KDA. Let's see.

Pray a lot. Well that's groovy. When will the decision be made?

Sensational. At that point, you do call me and tell me that it is the 'discovery' because I know that's what's going to happen, Steve. You and I both know that, don't we Steve baby?

Yeah, right. I got a telegram from WKDA—KDA is a station of your calibre, it's number one in Nashville, like KRIZ there.

In all seriousness, I got a KDA telegram in front of me now and there's another from KRIZ and I plan to get one from Johnny Rook. I'm going to get like heavy telegrams and I'm going to put them all together and I'm going to send it out to the world and say hey man, look what's happening. A station gram.

Right, So Monday we talk, right?

It could be a radiogram since it is 'Radio Song.' I like it, I like it, Steve.

Can I write that down?

Can I pencil you in for one of those?

Okay man. Hey thanks very much.

Okay, Bye bye."

CONVERSATION NO. 2:

"Yeah, Carol. Want me to call back, man? If you're busy on another line I'll be happy to call back.



Larry Levine, chief recording engineer.

I just wanted to say how are you?

Yeah—me too. I haven't talked to you in a long time man. I was just reading the current issue and you mention that Boyce and Hart are a definite smash. I really appreciate that.

The thing is coming in good now. I'm telling you, but it looks like all that work is paying off, Carol. It sure feels good man, I'm telling you. Like a top ten record, you know, that's it. That's it.

It looks like it's headed that way. I noticed you put that in good sales, 'Carmen' selling well in Chicago after LS play. I appreciate that, especially since it's right opposite your picture, Carol.

It's right opposite your picture, my plug on 'Carmen.'

So anyway, I want to take a minute of your time to tell you that . . . you mean I can have ten?

You can have my life blood—yeah. As a reward."

A & M's First Lady

First lady of A & M is Jolene Burton, now comptroller of the lot, staff, chief accountant, personnel officer, mother to those who need, sister to those who search, friend of all. Texas-born, commerce trained, warm, wise, witty and younger than the job would appear to demand. Jolene was the first girl to be hired by Alpert and Moss to quell the turbulence aroused by the sudden success of "The Lonely Ball."

It is to Jolene we turn for the only backward-look in this A & M feature.

(Continued on page 42)



A&M's A&R department: (bottom row l. to r.) Tommy Lipuma and Larry Marks, A&R producers; Director of A&R Allen Stanton; (top row) A&R Producers Jerry Riopelle, Joel Sill and Lee Michaels. Michaels is also a recording artist with A&M.

SINGER
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THE BEAT OF THE BRASS
starring

HERB ALPERT & THE TIJUANA BRASS

See this
all-new
Color
TV Special!



MONDAY
APRIL 22
9 PM
EST
PST
8 PM 7 PM
CST MST

Executive Producer for Singer: Alfred di Scipio
Produced & Directed by: Jack Haley, Jr.
Written by: Tom Mankiewicz
Director of Photography: Vilis Lapeniaks

A Production of TJB Television, Inc.
in association with WOLPER Productions, Inc.

IN COLOR
CBS
TV

*What's new for tomorrow is at SINGER today!**

*A Trademark of THE SINGER COMPANY

FEATURING:

CABARET

THANKS FOR THE MEMORY

MONDAY, MONDAY

SLICK

PANAMA

A BEAUTIFUL FRIEND

SHE TOUCHED ME

TALK TO THE ANIMALS

BELZ MEIN SHTETELE BELZ

(MY HOME TOWN)

THIS GUY'S IN LOVE WITH YOU

THE ROBIN



A NEW ALBUM ON A&M RECORDS

▶ STEREO ◀

▶ A&M SP 4146 ◀

THE BEAT OF THE BRASS

HERB ALPERT & THE TIJUANA BRASS



A CBS TV SPECIAL, APRIL 22ND



JOE COCKER

ROCKER

MOTHER'S NAME MARJORIE

LIKES MARGERINE

SINGS

MARJORINE

COCKER'S

COOKER

ON

A&M



#928



PRODUCED BY DENNY CORDELL

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AMPEX
HAS



ON ALL FOUR

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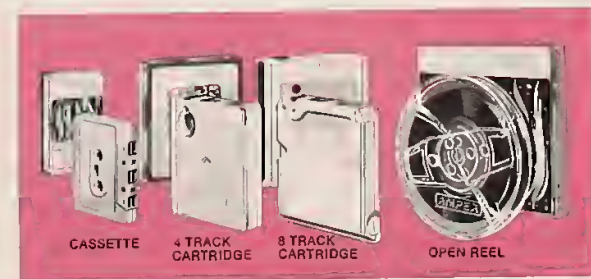
4-TRACK •

CARTRIDGE

8-TRACK •

CARTRIDGE

CASSETTE •



CASSETTE

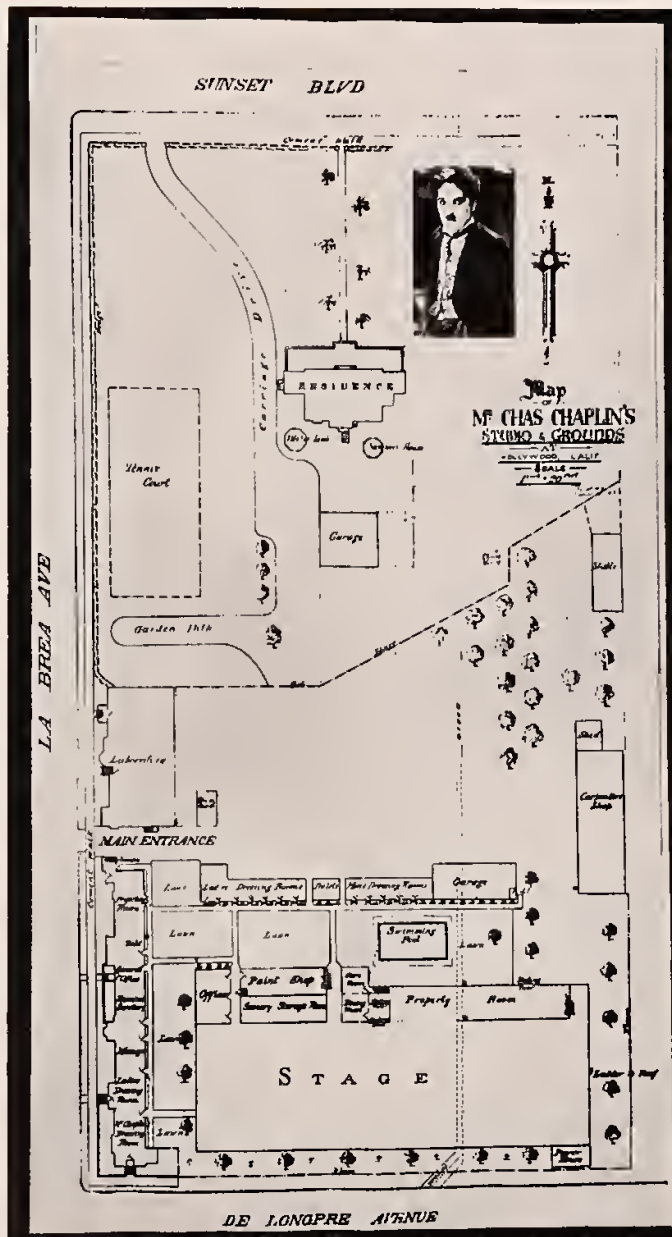
4 TRACK CARTRIDGE

8 TRACK CARTRIDGE

OPEN REEL

A & M'sville:

The A&M complex which now occupies the above area off Sunset Blvd., a lot which was formerly Charlie Chaplin's studio and grounds. A brief history of the studio appears below.



1919 to 1940

Charlie Chaplin built his home on La Brea Avenue facing Sunset Boulevard and the offices now on the Avenue were used as his guest house. His stables were north of the present gate (the building with the false front) as it appears today. He had an Olympic-size swimming pool, where our Stage 3 is now situated. Pictures were made here until the 1930's. Mr. Chaplin left, but his footprints in concrete still can be seen in front of Sound Stage #3.

In 1942 . . .

the property was sold to Safeway Markets for \$600,000. Safeway built their market on the northeast corner of the property, on 2½ acres. This piece was originally the tennis courts. . . . The balance of the studio was purchased by Kling for \$600,000.

In 1958 . . .

Red Skelton purchased the studio for \$680,000 and he spent an enormous amount for improvements. His intention was to produce other shows, but this never materialized and he eventually sold to CBS.

In 1962 . . .

CBS purchased the studio and again invested heavily in improvements for the Perry Mason series which occupied the studio for four years. Raymond Burr occupied an apartment on the studio lot for this period.

In 1966 . . .

CBS sold the studio to the A & M Record Company who now have three acres of property, size 295 x 300 on La Brea Avenue, plus parking lots, three Sound Stages, production facilities, a projection viewing room with two 35mm sound projectors, a complete wood shop (mill), electrical shop and a O. C. Generator in case A. C. should go wrong.

Since acquiring the studio, A & M has modernized the offices, and are now in the process of completing a one-half million dollar Recording Studio, which will be the most modern studio in the world (we say, and we never lie). The construction is taking place on Sound Stage #3.

A & M Records has just completed a two story IBM building which will house computer equipment for the rapidly expanding accounting operation.

Despite the modernization which has taken place to accommodate A & M's expanding operational needs, it is interesting to note that the original structures built in 1919 have been adapted successfully for a thriving business five decades later.

...the rest is history

When a new sound explodes on the musical scene, the impact is immense, and the echoes last forever.

To pick up some classic detonations down the decades, there was the Original Dixieland Jazz Band about the time of World War I, the earliest Duke Ellington of the Twenties, Benny Goodman and swing in the mid-Thirties, Glenn Miller in the late Thirties, the cool West Coast sound of Chet Baker and Gerry Mulligan in the late Fifties and, at the same time but in another groove, there were Elvis Presley and Bill Haley and the Comets.

Now, in the Sixties, the new thing—the chart-topping radio-tilling, mood-setting, memory-making new sound—is the crisp, bright, vivacious, curiously retreshing voice of the Tijuana Brass and its creator-leader, Herb Alpert.

That sound has been called "Ameriachi" and "Dixiachi" neither of which handle Alpert especially buys, in tribute to the way it blends a South of the Border flavor with a get-tha-fustest rhythm that is strictly out of New Orleans by way of Kansas City, Chicago and Los Angeles.

From the buttrings and courtyards of Tijuana and points south comes the sound of the strolling Mariachi bands, dominated by the trumpets, mellow and melodious. Their harmony is in what the musicians call thirds—three notes apart—close, romantic and pleasing.

From North of the Border comes a propulsive rhythm that is two-beat most often, a quick, jittering shuffle that is rigid now and not manana, gay and infectious, deying your feet to stay still.

The combination has long since proved to be a passport to all the world, and to all the world's music.

As well over 21 million album buyers know, what has come to be called The TJB Sound can take "Tijuana Taxi" for a ride, but can also sweeten the English "Taste of Honey" or make "Zorba the Greek" feel right at home. There are no geographical limits to the TJB's music or to its audiences.

Someday it will certainly occur to someone to place an historical marker (made of brass, naturally) on the Los Angeles garage where, in mid-1962 a young trumpet player named Herb Alpert was noodling around with his horn, a tape recorder and a lovely tune (then called "Twinkle Star") which had been written by a musician friend of his named Sol Lake.

"It was one of those melodies that gel hold of you," Herb says. "If you hear it once, you'd wake up singing it."

"To me, it lent itself perfectly to trumpets playing in thirds—the Mariachi sound."

Lithe, dark-haired and actor-handsome, Herb

A&M's Artists Roster

Herb Alpert & The Tijuana Brass

Art Bacharach

Jimmy Boyce & Bobby Hart

Bill Dano

Nick DeCaro

The Eternity's Children

Ruthann Friedman

Percy Farum

Antonio Carlos Jobim

Pete Jolly

Claudine Longet

Herbie Mann

Johnny Mandell

Sergio Mendes & Brasil '66

The Merry-Go-Round

Les Michaels

Liza Minnelli

Wes Montgomery

Chris Montez

The Move

A Small Circle of Friends

Paul Ochs

The Parade

Jimmie Rodgers

The Sandpipers

The Session

Shirley & Brewer

Tamara

The Travel Agency

Julius Wechter & The Baja Marimba Band

Waltz Five

Rob Wilson

The West Coast Branch

Guest Artists

The Golden Bough

The Light

Pieces of Eight

could be cast easily as a young malador. In the early days, there were vague rumors among the fans that he was, He is, in fact, strictly a Los Angeles-born and raised musician. But, like a lot of Angelenos, Herb has been attracted by the weekend bullfights at Tijuana.

"I used to go down to T. J. a lot," he says, "and I liked the Mariachi sound. But it hadn't progressed much over the years and it seemed to me you could add an undercurrent of American sound, updating the bass-line and the guitars and tympani."

At 25, as he was in 1962, Herb already had a wealth of musical experience behind him. He had studied horn with several teachers, including the first trumpeter of the San Francisco Orchestra. He'd spent two years in the Army as a trumpeter-bugler, mixing concert work with the blowing of "Taps" at as many as 18 funerals a day.

After the Army Herb invaded the fiercely competitive world of recording in Los Angeles, first as a kind of junior Artist & Repertoire man with Keen Records.

Herb spent a year with Keen, then moved on, as an independent record producer. He did Jan and Dean's first record session and also wrote "Wonderful World," which the late Sam Cooke recorded and which years later became a hit for Herman's Hermits.

All the while, Herb was also playing weekend "gigs" with pick-up bands and sitting in on soundtrack sessions at the film studios. (He can be heard playing both trumpet and drums on the soundtrack of "The Ten Commandments.")

As a dedicated horn man he had, almost from the time he tackled Arban's book of scales and exercises, been anxious to create a distinctive trumpet sound.

"How many really distinctive trumpet styles have there been?" Herb asks. "Seven, maybe? Eight? Bix Beiderbecke, Louis Armstrong, Harry James, Diz Gillespie, Miles Davis, Clifford Brown (the greatest of them all in my book) . . . Henry Busse in a different way, I suppose. Not many. Well, I wanted some identity of my own."

Working with the tape-recorder in the garage (to ease the strain on his beautiful wife, Sharon, and their infant son), Herb evolved a sound. A young friend named Jerry Moss, who was a record promoter, shared his enthusiasm. But either of them would have had to be crazy to predict the size of the identity that that sound would give Herb.

They scratched up a couple of hundred bucks, hired some sidemen and recorded "Twinkle Star" which they had retitled "The Lonely Bull" in honor of the Mariachi flavor. They backed it with another song they called "Acapulco 1922."

As with a lot of so-called "overnight" successes, that first venture represented a long apprenticeship in music and records for both of them.

The finished track, Herb says, "felt good. It felt very good. But we both knew it needed another dimension. After all, you're competing with 250 other records which show up at the radio stations every single week."

Their answer was to take a sound engineer to the Tijuana bullfights one weekend afternoon and tape-record two hours' worth of band sounds, crowd noises and Ole's. Some of the sounds were dubbed onto "The Lonely Bull." The balance of the tapes are still used to evoke Tijuana in concert halls around the world where the TJB performs.

Naming the group was a crucial event. Tijuana had unquestionably been the spiritual origin of the sound, but Herb didn't want to be permanently tagged as a strictly Latin group. Musically speaking he had visions—since then amply demonstrated—to travel far and wide. But Jerry Moss came up with "Tijuana Brass." It was as memorable as the melody of "Lonely Bull" and both of them flipped.

"We both knew," says Herb, "that if you can't remember a group's name, it's dead before it starts. Tijuana Brass seemed to have a nice retention value." Yes.

No other new sound has ever been introduced to a waiting world with, very literally, a fanfare. But "The Lonely Bull" and the Tijuana Brass came on with a ta-dah. And the cheering not only hasn't stopped yet, it grows louder every day.

The month was August, 1962. The label was A & M (for Alpert and Moss, of course). The record took off in Los Angeles, San Francisco, Seattle, then went into national distribution. Over in England, trumpeter Kenny Ball made a "cover" of "Acapulco 1922" and promptly got himself a hit.

In December, the Brass released its first album, named for the hit single.

It would be nice to say that all was smooth (Continued on page 41)

Mr. Dealer... here's the handle for turning sales faster!



ALL THE GREAT A&M RELEASES ARE AVAILABLE ON AMPEX STEREO TAPE . . . OPEN REEL, 4-TRACK CARTRIDGE, 8-TRACK CARTRIDGE AND CASSETTE!

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AMPEX
STEREO TAPES



When your customers ask for Herb Alpert, or any of the great A&M artists, on pre-recorded stereo tape . . . be sure you can deliver! Ampex brings you all the great A&M releases on OPEN REEL, 4-TRACK CARTRIDGE, 8-TRACK CARTRIDGE AND CASSETTE. In addition, we help you move merchandise with special promotions, display and merchandising materials. Contact your distributor and get all the details on our Herb Alpert/A&M "ring up sales" program.

... the rest is history

(Continued from page 37)

sailing after that. But soon after the group's second album appeared in 1963, a few limited-vision pundits in the industry began to argue that the Brass was only a regional attraction, unsaleable east of Phoenix.

"There for a while they even had me convinced of it—almost," says Herb.

At that point Fate, in the form of a remarkably perceptive advertiser, intervened. The hit single from the third album was "Mexican Shuffle." A sponsor leased it, retitled it, as "The Clark Teaberry Shuffle," it got saturation exposure on radio and television from one end of the country to the other. It was the kind of exposure Herb couldn't possibly have bought; instead, he got paid very tidily for it.

"Things," Herb says, "began to snowball a bit after that."

A curious thing was happening in the music world. Since the rise of Elvis in the mid-Fifties, the popular music scene had been divided in half. The adults got half and the young people got the other half, and the twain never met except to curl their lips and complain about the other half's lack of taste.

Radio stations made their livelihoods playing either the middle-of-the-road music or the Top 40 hard stuff. But never both. Billboard Magazine even had to keep separate charts (and still does).

Onto this scene Herb Alpert and the Tijuana Brass came like a healing, swinging salve. The middle-roads dug the sound (and their stations played it) and the Top 40 fans dug it (and their stations played it). After too many years on divided highways, music was rejoined over a sound called Tijuana Brass.

The cry went up for personal appearances by Herb and the TJB. By the end of 1964, the pressure from booking agents and concert managements for Herb live and in person had begun to hit the A & M offices like an avalanche.

Herb had started, of course, strictly as a recording studio phenomenon, full of hope but no prospects until the listeners had voted on the record by buying or not buying. Except for one brief but explosively successful gig at the Crescendo in Los Angeles in June 1963, the group had never made a public appearance. Indeed, the group only existed when Herb made some phone calls and arranged a session.

But now the pressure and the prospects were irresistible. Early in 1965, Herb Alpert and the Tijuana Brass became a fulltime, permanent and very busy organization.

There were memorable concerts in San Francisco and Santa Monica. There was a rave-earning appearance before a sold-out Hollywood Bowl. There were appearances (getting more frequent than ever) on all the big television shows from Ed Sullivan and Dean Martin on out, in addition to the television specials each year. There was a record-breaking brace of dates in Hawaii, and now there are the non-stop tours that take the group all over the United States, as well as to Europe and Asia where their records are also solid best-sellers.

For one memorable period at the largest record store in Los Angeles, the No. 1, No. 2 and No. 3 best-selling albums were all by Herb Alpert and the Tijuana Brass. At the same time, all five albums then in release were among Billboard's 100 best-sellers and four were unprecedentedly among the top 20.

Herb Alpert now has the satisfaction (which is not always entirely satisfying to him) of having devised what is now the most copied sound in music today. The sound of Herb Alpert turns up everywhere these days, although there is little danger of confusing the imitations with the original.

For one thing, Herb's sound doesn't stand still long enough to allow for precise imitation. It is constantly moving forward.

"Taste of Honey" is completely different from "Zorba the Greek," says Herb. "And you can bet that what we do next will be different from 'Taste of Honey.'" Obviously Alpert finds that riding on previous successes is a dull scene; the excitement of tomorrow is what matters.

Herb Alpert has a pretty clear idea why his Tijuana Brass sound has captured the enthusiasm and affection of listeners around the world.

"It's a wild, happy sound, like the Mariachis," he says. "It's good-natured and full of humor. It's not a protest and not a put-down. I think people were bugged with hearing music which had an undercurrent of unhappiness and anger, even sadism. But our music you can get with in a hurry, tap your feet and hum along.

Then, too, Herb himself is a trumpet player (and a very, very good one) with a special affection for the horn.

"I've never thought of the horn as a me-

Discography of Herb Alpert & Tijuana Brass

LP 101/SP 101 "THE LONELY BULL"

THE LONELY BULL
(EL SOLO TORO)
EL LOBO (THE WOLF)
TIJUANA SAUERKRAUT
OESAFINA00
MEXICO
NEVER ON SUNOAY
STRUTTIN' WITH MARIA
LET IT BE ME
ACAPULCO 1922
LIMBO ROCK
CRAWFISH
A QUIET TEAR
(LAGRIMA QUIETA)

LP 103/SP 103 "HERB ALPERT'S TIJUANA BRASS—VOLUME TWO"

THE GREAT MANOLETE
(LA VIRGEN DE LA MACARENA)
SPANISH HARLEM
SWINGER FROM SEVILLE
WINOS OF BARCELONA
GREEN LEAVES OF SUMMER
MORE
A-ME-RI-CA
SURFIN' SENORITA
MARCHING THRU MAORIO
CREA MI AMOR
MEXICAN CORN
MILORO

LP 108/SP 108 "SOUTH OF THE BORDER"

SOUTH OF THE BOROER
THE GIRL FROM IPANEMA
HELLO, OOLLY
I'VE GROWN ACCUSTOMED TO HER FACE
UP CHERRY STREET
MEXICAN SHUFFLE
EL PRESIOENTE
ALL MY LOVING
ANGELITO
SALUO, AMOR Y OINERO
NUMERO CINCO
AOIOS, MI CORAZON

LP 110/SP 4110 "WHIPPED CREAM & OTHER DELIGHTS"

A TASTE OF HONEY
GREEN PEPPERS
TANGERINE
BITTERSWEET SAMBA
LEMON TREE
WHIPPEO CREAM
LOVE POTION #9
EL GARBANZO
LAOYFINGERS
BUTTERBALL
PEANUTS
LOLLIPOPS AND ROSES

chanical thing, an instrument," he says. "I've always been aware of the horn as an extension of my body, a part of me. It's another voice." And what that voice says, very tastily, is witty, upbeat, romantic and, above all, happy.

Any new musical sound, if it turns out to be an immediate big success, turns out also to have been just right for its moment in history. It emerges out of everything that has been, to answer our hopes and needs in a new way.

All the air-plays, the record charts and the personal appearances are presently confirming that Herb Alpert and the Tijuana Brass are the just-right sound for our right-nows.

The seven gents loitering in the bullring, the old Plaza de Toros in Tijuana, Mexico, probably could not all together intimidate an average Guernsey milk-cow. On the other hand, they have probably done as much for bull-fighting as anyone since Manolete.

In their former lives as Los Angeles musicians they were matadors of the four-beat measure, picadors of the polka, and they found their moment of truth during 64-bar solos.

But, brought together under the guiding genius of Herb Alpert, the Dominguin of the B-flat trumpet, they became that new magnificent seven, the Tijuana Brass.

Aficionados of good music have been crying "Ole!" ever since the TJB burst onto the scene in 1962. One recent afternoon, Herb Alpert and his men made a sentimental pilgrimage to Tijuana for a bull's-eye view of the setting which gave them their name and the beginnings of their distinctive style.

In the beginning, Herb brought the Tijuana Brass together only for recording sessions. When their phenomenal recording success led to the inevitable concert dates and television appearances, the Brass became a permanent, full-time, swinging unit.

LP 112/SP 4112 "GOING PLACES"

TIJUANA TAXI
I'M GETTING SENTIMENTAL OVER YOU
MORE AND MORE AMOR
SPANISH FLEA
MAE
3RO MAN THEME
WALK, DON'T RUN
FELICIA
AND THE ANGELS SING
CINCO DE MAYO
A WALK IN THE BLACK FOREST
ZORBA THE GREEK

LP 114/SP 4114 "WHAT NOW MY LOVE"

WHAT NOW MY LOVE
FRECKLES
MEMORIES OF MAORIO
IT WAS A VERY GOOD YEAR
SO WHAT'S NEW?
PLUCKY
MAGIC TRUMPET
CANTINA BLUE
BRASILIA
IF I WERE A RICH MAN
FIVE MINUTES MORE
THE SHAOOW OF YOUR SMILE

LP 119/SP 4119 "S.R.O."

OUR OAY WILL COME
MEXICAN ROAO RACE
I WILL WAIT FOR YOU
BEAN BAG
THE WALL STREET RAG
THE WORK SONG
MAME
BLUE SUNOAY
DON'T GO BREAKING MY HEART
FOR CARLOS
FREIGHT TRAIN JOE
FLAMINGO

LP 124/SP 4124 "SOUNDS LIKE HERB ALPERT & THE TIJUANA BRASS"

GOTTA LOTTA LIVIN' TO DO
LADY GOOIVA
BO-BO
SHAOES OF BLUE
IN A LITTLE SPANISH TOWN
WADE IN THE WATER
TOWN WITHOUT PITY
THE CHARMER
TREASURE OF SAN MIGUEL
MISS FRENCHY BROWN
CASINO ROYALE

LP 134/SP 4134 "HERB ALPERT'S NINTH"

A BANOA
MY HEART BELONGS TO OAOOY
THE TROLLEY SONG
THE HAPPENING
BUO
LOVE SO FINE
THE LOVE NEST
WITH A LITTLE HELP FROM MY FRIENOS
FLEA BAG
COWBOYS AND INOIANIS
CARMEN

SP 4146 "THE BEAT OF THE BRASS"

CABARET
THANKS FOR THE MEMORY
MONOAY, MONOAY
SLICK
PANAMA
A BEAUTIFUL FRIENO
SHE TOUCHED ME
TALK TO THE ANIMALS
BELZ MEIN SHTELELE BELZ
(MY HOME TOWN)
THIS GUY'S IN LOVE WITH YOU
THE ROBIN

"WATCH OUT CANADA..

HERE COMES

herb's tenth



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Not only a lot, but also a way of life and love

(Continued from page 32)

She says: "In December of 1962 I ran into Jerry Moss at the La Brea Inn, shortly after 'The Lonely Bull' single had done very, very well and we were talking about how the record was doing and what their plans were and so forth. He said he wanted to open an office, but it would have to be March or April because he was going on the road. He had just released this album and he was going on the road with it. At that time, of course, they were working in Herb's garage which was not just a garage. It had been converted to a sound room so that they weren't literally sitting there with the cars. They had desks and telephones and that kind of thing.

"Then in January, 1963, I went down to talk to Jerry and met Herb for the first time and we decided that they needed a girl and I wanted the job.

"At this time Jerry and Herb now have an office. They need someone to answer the phones, someone to keep the books, someone to handle the production of whatever records we had, someone to handle their copyrights for the publishing companies, someone who would do everything.

"All those things I either had a working knowledge of, or I knew enough people in the business so that I could pick up the phone and say, 'how do you do this.' Like the publishing situation for example, I had never done anything in publishing, but I knew a couple of people who were in publishing and of course it was a very simple thing there because we limited the products and then in 1964, we released 8 albums. And of course with the advent in 1963, there were 3 'Whipped Cream' albums and 'A Taste of Honey' all hell broke loose!

"We didn't have time to be frightened. We worked . . . I can remember being in the office many, many days at 6:30, 7:00 in the morning because that's the only way I could get ahead of the plants because the plants back East by the time the office opened at 9:00 it was already noon there. So I used to come in the office at 6:30 or 7:00 in the morning, call the plant, find out what was happening, find out how many records I was going to have, call the printing plant, also some of them were back east and by 9:00 I had taken care of all their things and I could concentrate on the West Coast plants.

"I had many funny situations. We had no idea what was going to happen with us. All of a sudden we had tremendous orders for all the albums. Our distributor couldn't project, they had no idea that it was going to be this big and we finally got to the point where some of our distributors were calling us three or four times a day ordering records."

Well now . . . all that was a long, long time ago; your mother should know.

Now Jolene finds herself calmly energizing the IBM-coordinated nerve center of the stock checking system. Describing in it brief, she says: "We're going into a very sophisticated system . . . it's something that not many companies are using. We have a completely revolutionary idea with our inventory system which is always a problem in the record business. With our data processing unit, we have what they call a graphic display unit. When Bob Fead gets an order from a distributor, rather than a girl writing this order up and calling a plant and telling them to ship the records, she will type up an order on a little machine that looks like a television set with a typewriter keyboard. When she turns the machine on, the television set lights up and there's a form there which looks like an order form. She types in the distributor's name, the quantity of records, the plant, etc. She pushes a button and the printer, which is attached to this machine, prints her order. It takes her no more time than it would take for her to write the order in an order book, but the minute she pushes that button, it automatically activates the computer, the computer deducts those records from inventory and can tell us exactly how many records we have in every department. We can save a tremendous amount of time and thus defeat the biggest problem the record business has had to face—a way to control the inventory!"

The more complex life becomes—and the complexities are already probably more than any of us should be expected to cope, within or without the record industry—the thicker becomes the crust about the central problem, the more diffuse the aims and the more abstract the core.

Yet it remains a beautiful fact of life that music lies at the very center, that it is really the music itself that matters. With all the liaison, merchandising, stock-checking, public

relations, bio/liner writing, secretarial endeavor, it is in the studio and in the basic attitude to musical product-content that the truth and meaning reposes.

Chief of A & R at A & M is Allen Stanton, who is known in the trade as a solid "record man." He has produced—in days gone by—Patti Page, Doris Day, Jim Nabors, Mel Torme. Saxophonist and clarinetist, Allen Stanton bridges the gap between the late 40's and now. With Larry Marks, in his early 20's, ex-Julliard, subtle, cheerfully-sly, and with Tommy Li Puma, errant genius behind the success of Claudine Longet and the Sandpipers, they offer a very carefully-worked musical triptych.

In an interview, explaining himself in simple terms, Stanton says: "There are probably two sides of the picture from a producer's standpoint. A & M is built on a medium profit-sharing deal. You can't feel you're part of a company, you feel you're part of a family and everybody enjoys whatever money A & M makes which is not always true in other large companies, and A & M is now a large company.

"The other thing is in the selection of artists. Some of the groups that are passed by or go through the door to another company and signed by another company then become hits. It works both ways; it's not just what the group has to offer but a producer will not do right by a group he's not excited or enthusiastic about.

"If the producer doesn't feel too happy about it, the group is going to suffer in the end anyway. So I think it's also the feeling that there's a great deal of responsibility placed on the producer who selects an artist to work with. There's a mutual feeling from both the artist's and the producer's standpoint. They feel they can do something together. It's no longer an assignment."

Larry Marks says: "Phil Ochs had been around for some time. He had been carrying his new album 'Pleasures of the Harbor' around for a year. He had that album written in total for a year. He had basically the raw songs down on paper. But he had seen major labels, been out to all of them and the label was interested probably in a little bit because Phil Ochs came from Elektra and had a small following. They knew they could sell a certain amount of records into a small hard core public but A & M kind of approached it from taking Phil Ochs to expand his market.

"I was a very big fan of Phil Ochs based on some of his songs. Mainly I thought it was the climate of the country, that quiet sort of lyrical spokesman and I felt that Phil Ochs was one of the leaders being able to express what it was that was happening in this country.

"I think he undoubtedly is the best and we considered it a great opportunity. There was even within the company a little reluctance about Phil where his dealing with a particular subject matter was concerned. The company has a young progressive feeling but not 'left field' attitude and there was a little doubt about some social commentary things.

"Phil didn't have to reassure me because I didn't think Phil was a leader of a movement . . . more a minstrel with a conscience."

There is a cheerful "oneness" at A & M partly because everyone wants the company to do well and partly because the company wants everyone to be happy. We each look after each other. There are parties . . . but the work gets done. Business is attended to and if it has to be taken home, then this is only because men like Ed Rosenblatt, Director of Merchandising and Administrative Coordinator, (like Bob Fead his closest working colleague) finds it "a headache to say goodnight to the Lot," knowing that it's over for another 12 hours.

Chuck Kaye, head of Publishing, and his associate Dave Hubert—who bears many European publishing responsibilities—shares the view of producer Larry Marks that the pressures at A & M, if they exist at all, are "self-imposed disciplines."

There is no status static zigzags from the Top, though there are moments when the close attention to interdepartmental detail (for instance, every flickering shadow, geometric shape and, on the front and back of an album cover are examined, evaluated and commented upon by Herb or Jerry or Gil) which can cause a pause for thought, even among the most self-assured, self-contained and creative members of the staff.

But it is never the case that executive-control constitutes arrogance or harassment. The feeling at A & M is not Corporate, but corporate, and in an expanding industry this is unusual and outside A & M—through all the major companies and among artists who are less

Tijuana Brass: Special On Specials

Herb Alpert wins them again . . . after his original Singer Special aired on the CBS network last year, he topped them again on the Nov. 24 repeat over the NBC network. Herb Alpert and the Tijuana Brass ranked 12 over all in the Nielsen all-time multi-network area rating. The Special received a 22.4 rating with a 37 share to win its time period. Opposite was "Gomer Pyle" (CBS) with an 18.1 rating and a 30 share; The "Friday Night Movie" (CBS) with a 17.4 rating and a 29 share and "Hondo" (ABC) with a 12.4 rating and a 21 share.

This marks the first time that a CBS special was repeated on an opposite network and won the highest rating.

than well served by their labels, the attitude to A & M is a mingling of admiration, and affection untainted by competitive jealousy.

Everyone's glad that Jerry and Herbie are doing well. Who among us doubted that they would?

The early A & M people can recall as if it were only the day before yesterday—and it was, indeed, hardly any time ago—an artists' roster measurable on two hands and a tiny staff comfortably housed in two rooms.

Now (and as a matter of deliberate policy) the twin expansions of (a) those who record and (b) those who care for them so lovingly was cautious—until 1967 when the growth rate bulged and swelled so rapidly that the cozy Chaplin lot (into which the immigrants of the original 8255 Sunset quarters had spread themselves so comfortably) became inadequate and skywards in custom-built concrete went the first of what will undoubtedly be a series of new buildings not only representing accommodational needs but symbolizing also a reaching-out for new firmaments and fresh adventures in recorded sound and in the visual arts.

By day and night, IBM—as Jolene Burton has explained—is already clicking and flashing magic answers to manifold merchandising dilemmas.

Functions ancillary to the main business of recording previously "farmed out" are now incorporated within the A & M complex. . . .

1. From one of the world's leading press agencies came Paul Cooper who had been responsible—within that agency—for handling the A & M account, and within weeks the scope of his department demanded a suite of offices alive with vast and carefully planned mailings and public relations assignments in which Paul, at full strength, requires two secretaries and (who knows) any day a third.

2. The former two-man Graphics Department in which the chief designer was his own photographer, with an assistant—now embraces people imported from the exquisitely executed Monterey International Pop Festival, Tom Wilkes, art director, Guy Webster the most highly-priced and prized photographer in the music industry, his stylish photographer brother, an assistant director, a liaison man, a secretary and (but of course) the department's own suite of offices bursting daily in a rainbow of energy from sunrise until the descent of night.

At the time of writing there are 40 artists—the list indicates the range, depth and eclecticism of A & M's involvement with the now-billion-dollar music business which Jerry Moss and Herb Alpert began so gracefully to adorn in 1963 with the home-constructed Tijuana Brass and Baja Marimba Band.

There's folk now, easy listening, jazz, hard-core rock'n'roll, underground, Broadway, Latin, male and mixed trios, duos, balladeers and—with Bill Dana's "Mashuganishi Yogi" album featuring Joey Forman—there's comedy too. Solid commercial/artistic links have now been formed by the parent company in Hollywood with Greed Taylor's New York enterprise and with London producer Denny Cordell.

The first Tijuana Brass television special was not so much an hour of music and color which attracted to the small screen the largest audience in its fierce history, but more a blueprint for inroads on a medium begging for exploration. A & M has no "bag" any more. It is the bag and it's bottomless, elastic and very, very comfortable.

Whatever our shape and size, we fit. All of us. Is there anything else we could ask in this imperfect world?

Herb Alpert Story: Journalist's Dream

Herb Alpert is a pushover for journalists—he has immense wealth, immeasurable health, a remarkably compressed elegant rags-to-tastefully-concealed-riches history. He has great elan and a face which finds a response not only in the mainstream of American life but also in Europe, Australasia, the Orient and so on.

Alpert is continuing proof that the American Dream is reality—with drive, ambition and skill, you can Make It.

The story is well-known in the industry and, abbreviated, it runs thus:

Herb Alpert was a hard working trumpet player with production skill and a knack for engineering and with Jerry Moss, he climbed a bend from a cheerful valley of struggle to stretch his charm and ability on what Churchill called "broad, sun-lit uplands" by means of a single called "The Lonely Bull."

When this record was released there was, of course, no Tijuana Brass. The band was then just studio musicians and until after the first album, there was no group you could identify. It was as a result of pressure from the buying public to see what they had heard that Herb Alpert and the Tijuana Brass were formed.

Nine albums later, they're probably the top audio-visual unit in the nation. Every album has made more than a million dollars. And the A & M label—now sturdy occupants of the former Charlie Chaplin/Red Skelton/Perry Mason studio lot in Hollywood—has 33 artists, including Sergio Mendes and Brazil '66, the Baja Marimba Band, plus:

Burt Bacharach	Liza Minnelli
Tommy Boyce & Bobby Hart	Wes Montgomery
Shirley & Brewer	Chris Montez
Bill Dana	The Move
Nick DeCaro	Roger Nichols Trio
Eternity's Children	Phil Ochs
Ruthann Friedman	The Parade
Procol Harum	Jimmie Rodgers
Antonio Carlos Jobim	The Sandpipers
Pete Jolly	The Session
Claudine Longet	Tamba 4
Herbie Mann	The Travel Agency
Johnny Mandel	We Five
The Merry-Go-Round	Robin Wilson
Lee Michaels	The West Coast Branch

Nobody who is on the label has any doubt that they will be successful because the aura and attitude at the A & M lot is unbelievably euphoric and optimistic.

Though the money pours in, you hear very little about the Dollar down here. The talk is mostly about the Music—about the Excitement, about the Fun of being Young and broadly involved in a billion-dollar industry. Alpert is a man without an ego but with an increasing desire to Tell All. He wants to communicate. Who doesn't? He is, under persuasion, able to say What it is that has happened and How and Where it is all going for him.

It is all good—and some of it is surprising.

HERB ALPERT MONTH:

Details of U.S. Merchandising Campaign Appear On Page 7 This Issue

HERB ALPERT MONTH IN ITALY:

See Details On International News Report

Wanted Dead or Alive

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TO GET
TO
KNOW YOU

72795



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PRESENTED TO THE NATIONS—Albums of a recital given at the United Nations by Smt. M. S. Subbulakshmi, Indian musician and vocalist, are presented (left to right) by Chris Peters, president of Peters International; to UN Ambassador G. Parthasarathi, permanent representative of India; U Thant, UN Secretary-General; and C. V. Narasimhan, Chef de Cabinet. Peters International is distributor in the U.S. of finished records for the EMI Group. Peters made the presentation on behalf of Bhaskar Menon, managing director of the issuing label, which is the Gramophone Company of India (EMI).

NY DGG To Act As Consultants To Philips; Joint Office Formed

NEW YORK—Deutsche Grammophon Records' New York operation has assumed responsibilities of consultants to Philips Phonographic Industries of Baarn, Holland. The announcement was made last week by Claus R. Petermann, head of the German-based DGG's NY operation.

International Music Consultants is the name of the new consultants office which will serve both DGG and PPI. Petermann is general manager of the new office, which is located at 125 Park Avenue here in NY.

Jules I. Kurtz, formerly with Hill & Range Music, has been retained to handle legal work, particularly in the music publishing field, for DGG and PPI.

The formation of a joint U.S. consultants office for DGG and PPI is in line with the policy of the management of these internationally known record manufacturers to gradually consolidate functions in areas that are non-competitive from an operational point of view. It is on this basis that International Music Consultants will operate in all areas.

International Music Consultants will be working and co-ordinating its activities with DGG and PPI's U.S. licenses, MGM Records (for DGG) and Mercury Records (for PPI).

25 US Distributors Inked Tetragrammaton

BEVERLY HILLS — The recently-formed Tetragrammaton Records has finalized distribution contracts with 25 major distributors across the U.S. to handle sales of the diskery's product. The announcement was made by Arthur Mogull, president of the label. Kicking off the deals are the initial single on Tetragrammaton, "Fat Albert," by the Fat Albert Orchestra and Chorus, and Murray Roman's comedy LP, "You Can't Beat People Up And Have Them Say 'I Love You'."

Record Merchandising will handle all local distribution in Los Angeles. Tetragrammaton is a subsidiary of The Campbell, Silver Corp.

Hal Charm's Wife Dies

NEW YORK—Ruth Charm, the wife of Hal Charm, regional sales-promo rep for Mercury-Philips out of Baltimore, died at Washington Hospital in Washington, D.C., on Thursday, April 4, after a long illness. Her age was 43. Besides her husband, she is survived by a daughter, Merry-Ann, and her mother. A funeral service was held at the Park West Chapel in New York on Friday, April 5.



Sure Shots

The Cash Box "Sure Shots" highlight records which reports from retail dealers throughout the nation indicate are already beginning to sell quantity or else give every indication of doing so.

IF I WERE A CARPENTER

Four Tops Motown 1124

I PROMISE TO WAIT MY LOVE

Martha & Vandellas Gordy 7070

MASTER JACK

Four Jacks & A Jill RCA Victor 9473

IF YOU DON'T WANT MY LOVE

Robert John Columbia 44435

SOUL TRAIN

Classics IV Imperial 66293

CHAIN GANG

Jackie Wilson & Count Basie Brunswick 55373

I AM THE MAN FOR YOU BABY

Edwin Starr Gordy 7071

'Your Own Thing' Sold To Nat'l Gen. Pictures

NEW YORK—National General Pictures has bought "Your Own Thing," the hit off-Broadway rock musical, for \$500,000 plus a percentage of the gross. The show played its 100th performance at the Orpheum Theatre last week (10). The film version of "Your Own Thing," commanding what is said to be the highest price ever

paid for an off-Broadway property, will be directed and produced by Stanley Donen. The movie will be shot here and in London.

Zev Bufman and Dorothy Love are the producers of the stage show, which has a score by Hal Hester and Danny Apolinar. Donald Driver wrote the book and directed.

Harumi Set For National Tour

NEW YORK—In one of the most elaborate artist promotion tours in its history, Verve/Forecast Records is sending its new singing talent, Harumi on a five week-plus national tour. The label has booked Harumi and his group for a series of one-nighters to the trade in clubs in fifteen cities.

Harumi will fly directly to Boston for an appearance at the Boston Tea Party on April 16th. Subsequent engagements include La Cave in Cleveland, April 17; Snug in Detroit, April 18; Electric Theatre in Chicago, April 23; and Phantas Magoria in Dallas on April 24, with Harumi remaining on the 25th for another night at the club. Harumi arrives in Seattle on April 26 for a concert at the University of Washington. Then he goes to San Francisco on April 27 to play at a club to be named shortly.

In Los Angeles he will perform for a benefit sponsored by Radio Station KRLA at the Pasadena Civic Auditorium with a 30-piece orchestra. Tom Wilson, who produced the Harumi album and Larry Fallon are flying out to meet Harumi in LA. Larry Fallon will arrange and conduct the orchestra. From there they accompany Harumi to Honolulu for the singer's appearance at the Shell on May 10.

On the way back to New York Harumi plans to stop-off in Indiana, Miami, Philadelphia, Baltimore, Washington and Connecticut. Visits include press conferences, cocktail parties, and radio and television appearances which have been set up for the artist in each city.

Emphasis will be on numbers from the artist's first LP release called "Harumi." The album includes 12 songs written by Harumi and two Japanese "Freakout" sides. One, called "Samurai Memories," features Japanese dialogue over a heavy rock orchestral background. The other, a 24-minute cut called "Twice Told Tales Of The Pomegranate Forest" is scored with Japanese music and instruments under English dialogue

Surf Club Owner Offers Light Show Servicing

NEW YORK—William Spence, owner of the three Surf Clubs in the Boston area has formed the Above Ground Light Co., to supply owners of clubs, bars, private organizations and teenage dance emporiums with psychedelic light shows.

Subscribers to Spence's program will receive a series of light shows which, while incorporating the use of slides, strobes and optical-sound 16mm film will not always be abstract in concept. For example, there are now light shows in production built around political, surfing and hippy scenes, with more to follow.

Spence, whose Surf Clubs attract more than 10,000 kids each weekend, feels that the shows are of vital importance to the success of many clubs today. He noted though that many owners of clubs throughout the country do not have people or equipment locally available to produce this type show.

With his research and experience in this area, Spence is able to package professional light shows and insure constant ideas and changes for his subscribers.

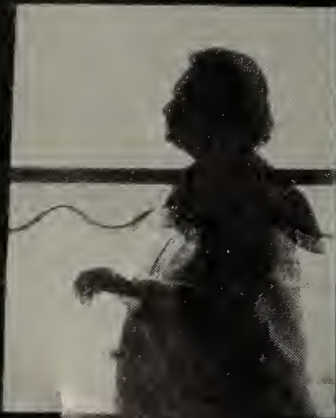
Headquarters for The Above Ground Light Co., are located at 344 Atlantic Ave., Boston Mass.

spoken by Harumi and Rosko. New York WNEW-FM deejay.

Accompanying Harumi on his tour are Ron Weisner, director of record promotion for the company, and the artist's manager, Mark Joseph. Verve/Forecast label manager, Jerry Schoenbaum, is going all out to promote Harumi. Backing up the campaign, in addition to trade ads, is heavy deejay concentration, radio time buys with 60 second spots and concentrated advertising in both the underground press and college newspapers.

Harumi's group includes Lenny Matlin, formerly Donovan's organist; John Sachs on lead guitar; Alan Montoya, Carlos Montoya's son, on bass guitar and Carmine Celendano on drums.

Nobody saw. Nobody heard.



MGM Records is a division of Metro-Goldwyn-Mayer Inc.

All's Quiet On West 23rd.

The beginning of a great Heritage.



MGM RECORDS
is proud to announce
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JERRY ROSS,
continuing his heritage of hits
on a great new label:



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Talent On Stage

PEGGY LEE

COPACABANA, N.Y.—Tim Hardin. Buffy Sainte-Marie. John Sebastian. Johnny Rivers. That's a good cross-section of the contemporary art of pop songs, and it takes up a goodly portion of Peggy Lee's new act, which arrived at the Copa for a two-week stay last week. The Capitol songstress has always been a strong supporter of the rhythm-of-the-day (e.g. "Why Don't You Do Right" and "Fever") and it comes across winningly. Two songs, in fact, round out her current Top 40-bent single a Koppelman-Robin production of Tim Hardin's "Reason to Believe" and John Sebastian's "Didn't Want to Have to Do It." Peggy is also referring to the old-masters in such items as the breezy opening Richard Rodgers' "Do I Hear a Waltz" and Lerner-Loewe's "Come Back to Me." There's even a brand-new song, Cy

Coleman's and Dorothy Field's charming paean to New York, "Personal Property," which will be seen in the movie version of "Sweet Charity." Note that Peggy introduced "Charity's" "Big Spender" several years ago at the Copa.

Down through the act there's a continued mixture of old favorites and newer items, such as Buffy Sainte-Marie's poignant "Til' It's Time for You to Go," "Travelin' Light," "Somethin' Stupid," "Alright OK, You Win," "By the Time I Get to Phoenix" and the aforementioned "Fever" and "Why Don't You Do Right."

Supported by a fine ork sound under pianist John Levy's direction, Peggy Lee is covering the best of several worlds of pop music in first-rate performances.



Long Time

A new group, known as Eternity's Children, is shown on the occasion of their signing with Tower Records. Shown (from the left) are: Mike McClain, Charles Ross, Linda Lewley, and Roy Whittaker who is depicted obligingly rendering his signature.

Annadiane Pubbery Makes H'wood Debut

HOLLYWOOD — Annadiane Music Publishing Company, a BMI affiliate, has been formed here by Diane Lampert and Fred Stuart. Miss Lampert has written many pop and C&W hits. This spring she will have singles released in England by Engelbert Humperdinck, Val Doonican, and Jimmy Justice. Stateside, a new Jimmy Durante single, "Ten Girls Ago" will be out on Warner Bros.-Reprise. Sammy Fain, Miss Lampert's co-writer on the song, will also have a release. Stuart is president of Fred Stuart Associates, Los Angeles-based public relations firm.

Annadiane has an exclusive contract with Dick Michaels of Clark-Michaels Productions, to produce all its masters and dubs.

Annadiane's first release will be by

New Paloff Label

NEW YORK—As a part of its general expansion, Herbert Paloff Associates has formed a new label, Argosy Records. First disk will be a souvenir LP, "The Fall Guys in Person," recorded at the Sahara in Las Vegas by Bill Ramal to be issued next month. Current plans call for sales of the album to be limited to night clubs and lounges.

singer Jane Sparrow. The songs are "Let No One Love You," by David Saxon and Miss Lampert, and "To Be In Love," by Dick Loring and Miss Lampert.

Miss Lampert leaves April 21 for London to work on several songs with Tom Springfield; the title song for a Boulting Brothers picture; and a Broadway show with composer Bernard Herrmann. She then goes on to Spain and Italy to set up sub-publishers for Annadiane.



CashBox Looking Ahead

A compilation, in order of strength, of up and coming records showing signs of breaking into The Cash Box Top 100. List is compiled from retail outlets.

- 1 **FRIENDS**
(Sea of Tunes—BMI)
Boach Boys (Capitol 2160)
- 2 **CABARET**
(Sunbeam—BMI)
Herb Alpert & Tijuana Brass (A&M 925)
- 3 **WHY SAY GOODBYE**
(Robbins—ASCAP)
Cannie Francis (MGM 13923)
- 4 **SHOW TIME**
(Myte—BMI)
Detroit Emeralds (Ric Tic 153)
- 5 **I GOT A SURE THING**
(East—BMI)
Ollie & The Nightingales (Stax 245)
- 6 **SHE WEARS MY RING**
(Acuff Rose—BMI)
Calemon King (Capitol 2114)
- 7 **LOOK AT WHAT I ALMOST MISSED**
(LeBaron—BMI)
Parliaments (Revolot 217)
- 8 **A DINNE A DOZEN**
(East—BMI)
Carla Thomas (Stax 251)
- 9 **LOUISIANA MAN**
(Acuff Rose—BMI)
Bobbie Gentry (Capitol 2147)
- 10 **A STOP ALONG THE WAY**
(Ensign—BMI)
Timothy Carr (Hot Biscuit 1454)
- 11 **SAN FRANCISCO GIRL**
(Filligree—BMI)
Fever Tree (UNI 55060)
- 12 **COMZ DOWN**
(Lee Hazelwood—ASCAP)
Honey Ltd. (LHI 1208)
- 13 **YUMMY, YUMMY, YUMMY**
(T. M.—BMI)
Ohia Express (Buddah 38)
- 14 **LOVE IS BLUE**
(Crama—ASCAP)
Claudine Longet (A&M 909)
- 15 **MOOD INDIGO**
(Mills—ASCAP)
Brenda Lee & Pete Fountain (Decca 32299)
- 16 **ANGEL OF THE MORNING**
(Blackwood—BMI)
Merrilee Rush (Bell 705)
- 17 **YESTERDAY I HEARD THE RAIN**
(Dunbar—BMI)
Tony Bennett (Columbia 44510)
- 18 **I CAN REMEMBER**
(Big Seven—BMI)
James & Bobby Purify (Bell 721)
- 19 **YOU AIN'T GOING NOWHERE**
(Dwarf—ASCAP)
Byrds (Columbia 44499)
- 20 **IF YOU LOVE ME**
(Southern—ASCAP)
Peggy March (RCA Victor 9494)
- 21 **BILLY SUNSHINE**
(Blackwood—BMI)
Evie Sands (Camea 2002)
- 22 **DAYS OF PEARLY SPENCER**
(Prance—BMI)
David McWilliams (Kapp 896)
- 23 **NO OTHER LOVE**
(Williamson—ASCAP)
Jay & Americans (United Artists 50282)
- 24 **BLACK ON WHITE**
(White Way—ASCAP)
North Atlantic Invasion Force (Mr. G 808)
- 25 **CHAIN OF FOOLS**
(14th Hour Pranta—BMI)
Jimmy Smith (Verve 10583)
- 26 **FEELINGS**
(Trausdale—BMI)
Grass Roots (Dunhill 4129)
- 27 **BY THE TIME I GET TO PHOENIX**
(Johnny Rivers—BMI)
Magnificent Men (Capital 2134)
- 28 **MAMAN**
(E. H. Marris—ASCAP)
Arthur Prysock (Verve 10592)
- 29 **COME LIVE WITH ME**
(Lea Feist—ASCAP)
Tony Scatti (Liberty 56006)
- 30 **DON'T HURT ME NO MORE**
(Tasted Aim—BMI)
Al Greene (Hot Line 15001)
- 31 **IN THE HEAT OF THE NIGHT**
(United Artists—ASCAP)
Dick Hyman (Command 4114)
- 32 **WOMAN WITH THE BLUES**
(Dan—BMI)
Lamp Sisters (Duke 427)
- 33 **BABY YOU'RE SO RIGHT**
(Chardon—BMI)
Brenda & The Tabulations (Dionn 507)
- 34 **THE LEGEND OF XANADU**
(Al Gallico—BMI)
Dave Dee, Dozy, Breaky, Mick & Tich (Imperial 66287)
- 35 **OLD McDONALD BOOGALOO FARM**
(Blue Crush—BMI)
Sam The Sham (MGM 13920)
- 36 **ILLUSION**
(Cascarga—Aim—BMI)
Bob Brady (Chariot 525)
- 37 **I CAN'T MAKE IT ALONE**
(Screen-Gems—Columbia BMI)
Bill Medley (MGM 13931)
- 38 **FAT ALBERT (HEY, HEY, HEY)**
(Ganja—ASCAP)
Fat Albert Ork & Charus (Tetragrammaton 1500)
- 39 **NEVER GIVE YOU UP**
(Parabot Double Diamond—BMI)
Jerry Butler (Mercury 72798)
- 40 **LOVE MACHINE**
(Stone Canyon—BMI)
The Roasters (Mercury 40504)
- 41 **NOWHERE TO RUN**
(Jabete—BMI)
The Witches & The Warlock (Sew City 106)
- 42 **CALL ON YOU**
(Park Town—BMI)
Chu Troy & Amazon Maze (Sack & Soul 101)
- 43 **FLIGHTS OF FANTASY**
(Daba—BMI)
Ventures (Liberty 56019)
- 44 **THE GYPSIES, THE JUGGLERS & THE CLOWNS**
(Sealark—BMI)
Jack Janes (Kapp 900)
- 45 **THE LOOK OF LOVE**
(Colgems—ASCAP)
Sergio Mendes & Brasil '66 (A&M 924)
- 46 **LIFE OF THE PARTY**
(Sunbeam—BMI)
Louis Armstrong (Kapp 901)
- 47 **NIGHTS IN WHITE SATIN**
(Essex—ASCAP)
Moody Blues (Deram 85023)
- 48 **THE POWER OF LOVE**
(Russel Casan—ASCAP)
Robert Knight (Rising Sons 708)
- 49 **SALLY WAS A GOOD OLD GIRL**
(Pamper—BMI)
Trini Lopez (Reprise 0659)
- 50 **THE DOCK OF THE BAY**
(East Time—Redwall—BMI)
King Curtis & Kingpins (Atca 6562)

Chelsea Pete. Working the street.

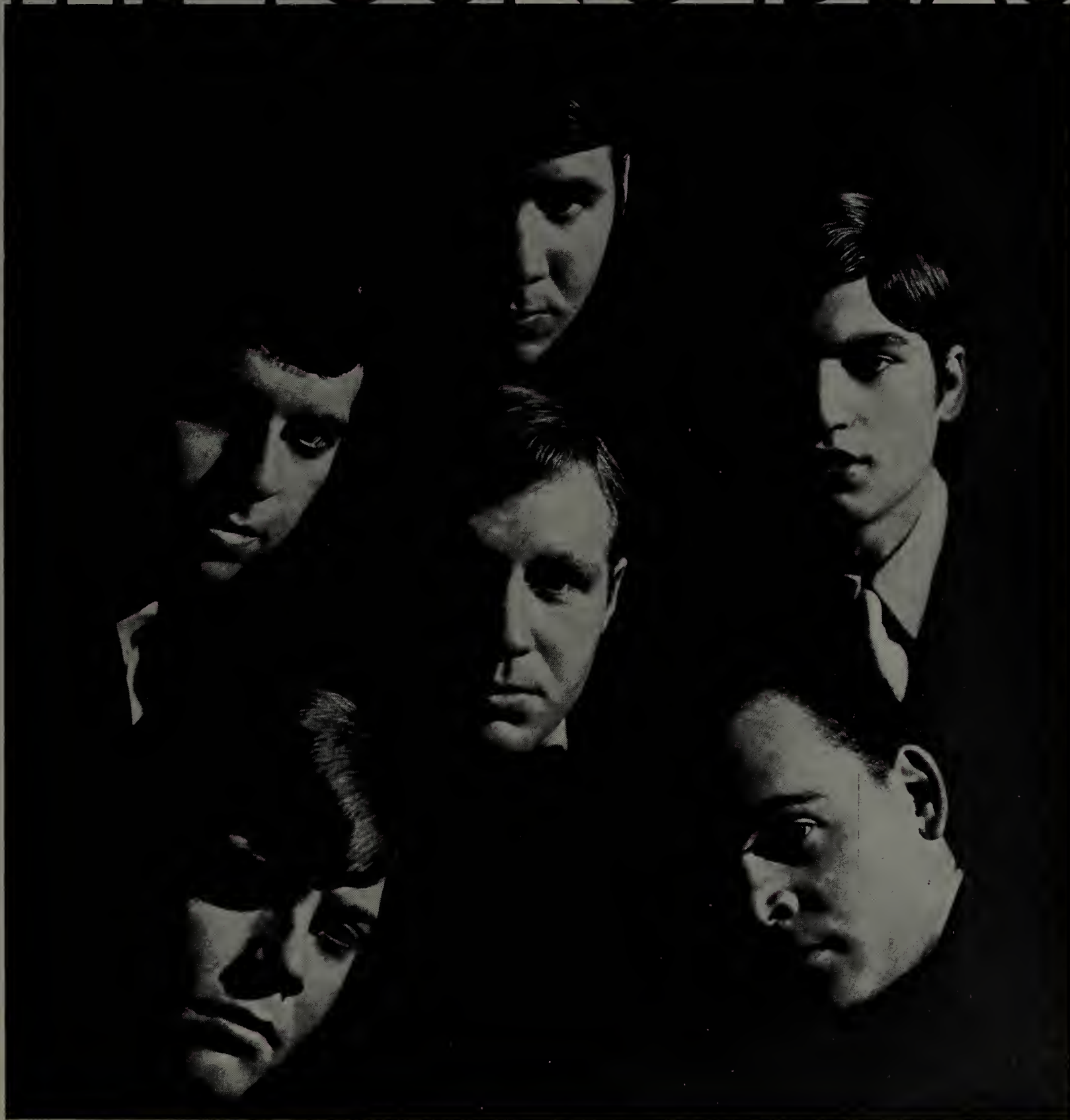


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Talent On Stage

TIM HARDIN

TOWN HALL, N.Y.—Tim Hardin, Verve/Forecast Records recording artist, presented a selection of his self-penned contemporary songs at Town Hall on Wednesday night, April 10, giving ample evidence of why he is considered one of the major figures on the modern music scene.

Accompanying himself on guitar and piano, Hardin sang, for the most part, in a gentle, low-keyed manner. He opened the program with "The Lady Came From Baltimore," and gave tender readings to "Reason To Believe," "Hang On To A Dream," "Black Sheep Boy," and "If I Were A Carpenter." The artist's subdued singing style, while beautiful to hear, occasionally obscured his lyrics; a case of manner blurring matter. This was unfortunate, because Hardin's simple,

understated words are exquisite poetry.

The performer upped the tempo in the second half of the concert with "Smugglin' Man," in which he celebrates the joys of that outcast's illegal activities ("I sell guns to the A-rabs; I sell dynamite to the Jews"). Included in the program were moving tributes to the late comedian, Lenny Bruce, and the late C&W singer-composer, Hank Williams.

As his single encore, Hardin rendered "You Are The First Love Song," a lovely tune which he dedicated to his wife.

The artist was supported by a fine quintet: Danny Hankin, guitar; Don McDonald, drums; Warren Bearhardt, piano, clavichord, organ; Eddie Gomez, bass; and Mike Manieri, vibes.

PLEASURE SEEKERS

ARTHUR, N. Y.—The Pleasure Seekers are beautiful—both musically and physically. If they didn't have any talent, they could work dates on the strength of their looks alone. But they do have talent. In fact, they play and sing with more power than most of the new male groups around. All-girl groups have appeared on the scene before, but none has made a lasting impact. Most of them lack a solid musical base. The Pleasure Seekers have such a base, and given the right material, they could go all the way.

On Wednesday night, April 10, at Arthur, the Pleasure Seekers tested their mettle against some of the biggest tunes of the day. They opened the evening with a rousing version of the Beatles' "Magical Mystery Tour" and went on to perform a number of the songs from the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" LP, winding up with "A Day In The

Life." Both their vocal and instrumental (three guitars, organ and drums) sounds are strong and professional, and their movements are well rehearsed and effective.

Exhibiting more energy than can reasonably be expected of five young women, the Pleasure Seekers entered the R&B and Motown bags and gave powerhouse readings of such soul numbers as "Try A Little Tenderness," "Stop! In The Name Of Love" and "Reach Out, I'll Be There." Another highlight of the evening was the group's performance of the Bee Gees hit, "To Love Somebody."

Having recently signed a contract with Mercury Records, and with their first Mercury single due out immediately, the Pleasure Seekers are now in a position to test themselves against the general public. The group is right, and if the song is, too—watch out.

BAGATELLE

THE SCENE, N.Y.—The Bagatelle is a large, Boston-based R&B act that is currently being produced by Tom Wilson for release on ABC Records. The club was crowded late on a mid-week night, which isn't really the norm for New York niteries featuring

a record-less act. There are, however, two other factors involved: 1) the Scene has developed something of a reputation for booking good acts, whether they've been heard of or not and 2) a lot of people remember Tom Wilson's work with the Mothers as well as with early Dylan and Simon & Garfunkel. The Bagatelle deserves all of this attention because they're particularly good.

Musically, the Bagatelle is just about evenly split as far as emphasis goes between hard driving rhythm and solid vocal harmonies. They're very strong on both counts. Much of the show is built on long, funky medleys that include most of better known R&B, rock, and rock 'n' roll tunes of the past 10 years. There's more than enough current material in the Bagatelle's show to eliminate the possibility of their being categorized as a 'live oldies-but-goodies' act but they do use a lot of really great old stuff.

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Rare Junk-et

A press party at the Ice House in Glendale, Calif. helped launch the Nitty Gritty Dirt Band's "Rare Junk" LP on Liberty. Vintage airplanes and autos were displayed for the enjoyment of all. Nitty Gritty Dirt Band members shown here (l. to r.) are: Chris Darrow, Ralph Barr, Les Thompson, Johnny McEuen, Jeff Hanna, and Jimmy Fadden. Pat Paulson, of the Smothers Bros. TV'er, is partially visible, directly behind Thompson.

Hatfield Cuts 1st Solo Disk

NEW YORK—Bobby Hatfield, branching out from his activities with the new Righteous Brothers, has recently finished cutting his first record as a solo singer. The single, entitled "Hang 'Em Up," was produced by Hatfield and will be released on Verve Records, it was announced by label manager Jerry Schoenbaum. The artist penned the other side of the disk, "Soul Cafe."

While setting out as a solo singer on records Hatfield will continue to fulfill a heavy schedule of club and concert appearances in the near future with his new Righteous Brother, Jimmy Walker, formerly of the Knickerbockers. On occasion he will depart to do solo guest shots on TV shows as well as putting his full efforts behind the promotion of his new single.

The original team of Bobby Hatfield and Bill Medley split this past December. Bill Medley has a single out on the MGM label. He left the act to give himself more time to write, perform as a solo artist, and devote more time to record production. Bobby Hatfield and former partner Bill Medley's collection of hits includes "You've Lost That Lovin' Feelin'," "Ebb Tide," and "Unchained Melody."

Together, the boys had sold more than 10 million records in their four year history.

On Campus w/ TJB

HOLLYWOOD—A & M recording artists, Herb Alpert & The Tijuana Brass, have been set for a May concert tour, which will cover 10 one night engagements around the country. They will include the University of San Diego, May 9; University of Nebraska in Lincoln, May 10; University of Minnesota in Minneapolis, May 11; Butler University in Indianapolis, Indiana, May 12; Bradley University in Peoria, Illinois, May 13; Wichita State University in Kansas, May 14; University of Wyoming in Laramie, May 15; Colorado State University in Ft. Collins, May 16; Montana State University in Bozeman, May 17 and Brigham Young University in Provo, Utah, May 18. The confirmation of this tour was made by Gil Friesen, general manager of A & M.

Lana Chapel Pacted As Monument Artist

NEW YORK—16-year-old Lana Chapel has been signed to a writer-performer agreement with Monument Records.

The daughter of songwriter Jean Chapel, Lana was pacted to both Fred Foster's recording label and Bob Tubert's Vintage Music firm.

Her first release is a single, "Hokey-Hoop-De-Do," already on the market and featuring the teenage sound that will be given a merchandising and promotion campaign. Her sessions at Monument will all be produced by Tubert.

Lemonade Charade In Flagg Boot Promotion

NEW YORK—Bell Records has entered into a joint promotional agreement with the Genesco Corp. whereby the label's Lemonade Charade group will be involved in widespread promotion and endorsement of a new combo-boot to be marketed nationally through Flagg Brothers Shoes. Known as the Lemonade Charade boot, it comes in 6 different colors and retails for \$9.99. The group has been piloting the boot for the past 6-months.

Full color 3 x 3 posters of the group modeling the boot will be in Flagg stores in 13 major markets (initially) within the next 10 days. This will coincide with the release of their "San Bernadino" single on Bell.

The pact was negotiated by Tony Moon, producer of the Lemonade Charade, and Gerald Nelson, director of advertising for Genesco's mens shoe division.

'Cab' Perks Up Mills Bros. LP Sales

LOS ANGELES—The Mills Brothers single, "Cab Driver," has created a build up of orders on their entire Dot Records back catalog. National sales manager Dick Bowman described unusually heavy re-orders on an earlier album release, "Fortuosity" which contains the hit single and is now climbing up the sales charts.

According to Bowman, other items garnering huge sales include "Mills Bros. Great Hits" and "Board Of Directors" with the Mills Bros. and Count Basie.

Because of the hefty re-orders, Dot's ad-merchandising department has prepared a special 18x18 merchandiser for in-store display, on "Fortuosity" topped by a header which reads "This album contains 'Cab Driver' . . . Dot's Got It!"

Somewhere

Johnny Cymbal writer of "Mary In The Morning" and co-writer and co-producer of "Somewhere In The Country" with George Tobin (right) sits with Musicor's Gene Pitney, who has just released his recording of "Somewhere In The Country" in England.



Cowsills: Product Tie-ins Start To Roll

NEW YORK—The link between hot record acts and the merchandising of their popularity on a myriad of products is stronger than ever.

A strong case in point are the Cowsills, the hot MGM family that is about to explode in the merchandising field. According to Ed Justin, vp and merchandising director of ILAMI, the merchandising wing of Screen Gems-Columbia, moppets and teeners up to the age of 15 will be lured by the following products with Cowsills tie-ins: comics, posters, puzzles, toy musical instruments and a guitar retailing at \$50. The \$50 item is the peak of a range of prices that start at \$1. (Actually, a Monkees guitar manufactured by Sorkin is the highest priced tie-in, retailing at \$400).

In addition, ILAMI is licensing monthly Cowsills columns in 16 Magazine and Datebook.

Royalties & Flat Fees

The Cowsills will be paid a 5% royalty based on the wholesale price of the hard-goods sold, while a flat monthly fee is being paid by the magazines.

Because of the special nature of the Cowsills act, including a mother and both male and female off-spring, Justin feels that the Cowsills could last as long as 15 years on the merchandising market. This is quite a big margin over the normal run of disk acts, about three years. In Justin's words the group has "total acceptability" among parents in view of their clean-cut, family-type appearance.

But, even acts with fantastic potential on the merchandising scene can lose out with improper procedures, Justin points out. In his view, the Beatles suffered from such a fate because of erratic licensing agreements that saw duplication of licensees that led to "confusion and hard feelings." He holds that the sensations from England could have been the all-time leaders in the merchandising area, but that the actual results fell far short of that possibility.

Two-Way Street

Do product tie-ins help record sales? Justin's answer is that it's a two-way-street. Of course, it's crucial that an act continue to record successful sides, Justin says, "but promotional activity from the label's end is also essential." ILAMI is vitally interested in learning from labels both the strongest and weakest areas of disk act activity with regard to its clients. Also, there is an increasing use of "good" album artwork for licensing to poster companies.

Int'l Scope

ILAMI maintains 19 offices on a global basis. In the case of the Cowsills, merchandising tie-ins figure most heavily in England and Italy, where they have achieved greatest penetration. In Italy, there are plans to produce Cowsills animations with their records serving as soundtracks. These would be sold to sponsors for jingle purposes.

ILAMI, which is housed at Columbia Pictures New York headquarters, where its offices abound in displays of thousands of merchandising tie-ins, also represents the Turtles and the Grassroots. Such Screen Gems-Columbia TV favorites as the Flintstones and Yogi Bear are also on the client roster.

Among the companies producing Cowsills' tie-ins are Harvey Comics, Grosset & Dunlop, publishers of a Cowsills' paperback, Personality Posters & International Posters (posters cannot be licensed on an exclusive basis) and Chien, toy instrument company.

Pepper Still Expanding Distribution Channels

MEMPHIS — Five new distributors have been named by Memphis-based Pepper Records. The label, a division of Pepper & Tanner, last week named new representatives in Chicago, Detroit, St. Louis, Cleveland, and Madison for exclusive local distribution of records released by Pepper.

Marty Lacker, general manager of the firm, said that the distributors just named are: Summit in Chicago, Jay-Kay for Detroit, Seaway in Cleveland, St. Louis' Roberts, and Tell Music in Madison.

Abbott Visits Barbados On Talent Search Lead

NEW YORK — Laurie Records A&R exec John Abbott has just returned from the Barbados, where he spent 48-hours following up a talent tip. The trip was made when he was told of a pair of native bands with a new sound.

He spent the 2 days in sessions, working with and taping the groups whose material is now being considered for editing and release.

The entire "grapevine" lead and trip were part of the Laurie system of "aggressive searching" for new talent and masters. Label is now allotting a budget for "research" trips of this nature in the future.

ASCAP Gives Burkan Awards

NEW YORK — Winners were announced last week in the annual Nathan Burkan Memorial Competition sponsored by the American Society of Composers, Authors and Publishers (ASCAP). Prizes in the contest which evaluated essays dealing with copyright aspects were given to 5 contestants whose papers will be published in the ASCAP Copyright Law Symposium #17.

Winners were announced by Chief Judge Stanley Fuld of the NY Court of Appeals and Herman Finkelstein, general counsel of ASCAP. They are: Carl R. Ramsey, who was awarded 1st prize of \$1,500; Marian Halley, 2nd Prize of \$1,000; David P. Griff, 3rd prize of \$750; Nancy C. Dreher, 4th prize, \$500 and Raymond T. Nimmer, 5th prize of \$250.

RCA's 1st Qtr Profits Hit High; Sales Down

NEW YORK — Profits at the Radio Corporation of America (RCA) hit an all-time high for the first quarter of 1968, despite a drop in sales.

Company reported a 5% increase in earnings to a record \$38.7 million, or 60¢ a common share. For the same period last year, profits were \$36.8 million or 57¢ a share. Sales dropped to \$758.2 million from a record \$766.8 million.

Robert Sarnoff, president, termed RCA's "ability to maintain profit momentum in the first quarter despite general economic uncertainties, gives us an encouraging start on the new year." RCA will go on to score record sales and earnings in 1968, the exec predicted.

No information is available on the showing of RCA's disk division.

Shankar-Menuhin LP Is Angel's All-Timer

HOLLYWOOD—A novel album by Indian sitarist Ravi Shankar and violinist Yehudi Menuhin, "West Meets East," has reached the No. 3 position on the classical Angel label's all-time best-seller list, following the first album by the Soviet Army Chorus and Band and the Mozart Horn Concertos played by Dennis Brain. Both of the top-place albums were released more than ten years ago. "West Meets East" was released ten months ago.

Bob Myers, A&R director of Angel, feels that the success of the Shankar-Menuhin album is proof of the need for imaginative concepts in the classical field.

Yehudi Menuhin is one of the few classical musicians who have tried to bridge the gap between west and east. At the Bath Festival of 1966, he shared a concert with Ravi Shankar, and this rare collaboration was recorded.

"West Meets East" includes compositions by Shankar based on traditional Indian themes with the composer on sitar and Menuhin playing violin (an instrument already assimilated by native Indian musicians) and Georges Enesco's Violin Sonata.

"Within months," said Myers, "we expect 'West Meets East' to be No. 2 on Angel's all-time sales list. A second album by Menuhin and Shankar is being recorded and will be released as soon as possible." Myers is at a loss to explain the current popularity of Indian classical music, but doubts that it is merely a fad. "Record collectors, like many serious composers, are searching for new sounds, wider ranges of expression. Besides, in the Jet Age, Asia is part of our world, and its music is part of our music. We hope Angel can keep up with the Jet Age in our artists and our ideas."

Mercury Sales (Continued from page 8)

Philips with 6 singles and 4 LP's on the top 100 charts. Mauriat's "Love Is Blue" and two LP's "Blooming Hits" and "More Mauriat" sparked the label's bandwagon which was mounted by singles from the Four Seasons, Blue Cheer, Madeline Bell, Esther & Abi Ofarim and Frankie Valli's "To Give." Other album leaders included "Vincebus Eruptum" from the Cheer and the Mystic Moods Orchestra's "Mystic Moods of Love."

Philips' national product manager Lou Simon said that the label's "view on building images has paid off." He noted that the hit results were the product of "a total marketing concept" which gives the artists "longevity." Looking forward, Simon pointed to three not yet charted releases which are expected to benefit from the image building processes. Records from Mortimer and the Hello People are predicted to build second-quarter sales as is the LP now in release from the National Gallery.

Mercury's pop sales centered about five leading singles in the pop area, and a heavy representation in the c&w

Thomas Maschler Is New Basford Prexy

SAN FRANCISCO — Thomas F. Maschler, vice president and general manager of the H. R. Basford Company, distributor of Zenith, Gibson-Easy, Chrysler Airtemp and multi-brand phonograph records and tapes, was elected president and chief executive officer, replacing Willard H. Mitter, who moves to chairman of the board. Maschler was formerly president of Perrin & Associates, Chicago, and vice president of Kenyon & Eckhardt, Inc., Chicago.

May 1 Is Cutoff Date For Nominations For '67

ASCAP-Deems Taylor Awards

NEW YORK — Stanley Adams, president of the American Society of Composers, Authors and Publishers, has designated May 1 as the cutoff date for nominations for the 1967 ASCAP-Deems Taylor Awards.

Created to honor the late Deems Taylor as a composer, writer on music and distinguished ASCAP President, the awards are being made each year to encourage excellence in American prose non-fiction writing about music and its creators. One set of cash grants (\$1,000; \$300; \$200) goes to the best three books published in the calendar year (January 1, 1967 through December 31, 1967), and a similar set goes to the best magazine or newspaper articles published. Competition is limited to works published in English in the United States—the fifty states plus Puerto Rico and the District of Columbia.

Nominations may be submitted by writers, editors or publishers and should be addressed to the ASCAP-Deems Taylor Awards, c/o American Society of Composers, Authors and Publishers at 575 Madison Avenue in New York City. The four ASCAP men of music serving as judges for the 1967 awards—Dr. Virgil Thomson, Dr. Douglas Moore, Arthur Schwartz and Billy Taylor—report that submissions thus far have been numerous and reflect a substantial national interest in this first year of the competition.

Books or articles published on or since January 1, 1968 may be submitted for the 1968 ASCAP-Deems Taylor Awards. Subject matter may be biographical or critical, repertorial or historical—any form of published non-fiction prose about music and/or its creators.

Officer Warner. Around the corner.



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Spain Wins Eurovision Contest

(Continued from page 7)

Serrat would have been appropriately honored if he had performed the winning entry.

Spain's victory in what now ranks as one of the world's most important song contests came as the climax to a high-standard event which is beginning now to produce the kind of material that one would expect from a program of such enormous plug value and in-built international sales potential.

Staged this year at the Royal Albert Hall, London, and beamed to the 17 participating countries throughout Europe plus such countries as Russia, Czechoslovakia, East Germany, Poland, Rumania, Bulgaria and Tunisia, this was the first time the program has been broadcast in color. BBC hosted the proceedings as winners of the previous year's contest when Sandie Shaw took Bill Martin and Phil Coulter's "Puppet On A String" (KPM) through to a runaway victory.

Follow-Up Entry

It is a fact that the ESC has never been won by the same country for two years running, but this year it looked until the very last moment that Britain would become the first country to do so. Moreover, it seemed that writers Martin and Coulter would also pull off the double for the first time.

It was their composition, "Congratulations," which bested a half dozen other British numbers to gain entry into the ESC. Following the success last year of Sandie Shaw, a top flight attraction in her own right, this year Cliff Richard, another top artist with wide appeal, elected to represent Britain with the song. The commercial disk of the song has soared high into the hit parade and the reaction throughout Europe before the contest was extremely favorable.

Positioning of the British entry in the contest was also fairly favorable for, by ballot, it was slotted 12th out of 17 contestants. It came as no great surprise, therefore, when midway through the marking "Congratulations" was well up in the scoring and was dicing with the French number, "La Source" (The Spring) for top place. Towards the close of the voting Britain had forged ahead and the French ballad had been caught by the Spanish entry. At the panultimate set of markings, from Germany, Spain had to pick up four more points than Britain to win. And the Germans, handing two points to Britain, gave the Spanish a massive vote of six points to put "La La La" one point ahead of the U.K. entry. The final ballot casting, by Jugoslavia, included neither the British nor the Spanish songs and thus did not affect the final result.

Voting Procedure

It was, of course, a major disappointment for Britain and at least one source at BBC is reported as saying that politics had entered into

the voting. But if this were true, Britain had its fair share of supporters and, not to put too fine a point on it, cast no votes for the hot French competitor notwithstanding the fact that France swelled Britain's vote total with four fat points.

As per normal the 17 competing countries each had a voting panel of 10 members with one vote apiece, i.e. a total vote of 10 points per panel. No country was allowed to vote for its own entry and voting was carried out without knowledge of what marking had preceded. It was only after it had registered its vote that a panel was tuned in to the on-screen score.

In general, the marking was fairly consistent. After Spain had cornered 29 votes from 10 countries; Britain collected 28 votes from 12 countries; France took 20 points from seven countries and Ireland took 17 votes from six countries. Rest of the scoring was sporadic and diverse.

Picturesque Presentation

A big feature of this year's ESC was its enormous entertainment value as a television event. Picturesquely mounted by BBC-TV, the show was hosted by linguist Katie Boyle who coped beautifully with the English and French scoring. The network had laid on a lavish orchestra, under the direction of Norrie Paramor, and it performed accompanying chores adroitly. Each contestant had his own MD take up the baton and the orchestra responded tirelessly.

After the initial niceties of welcome, Portugal was first in to bat with the mid-tempoed ditty "Verao" (Summer). Composed by Pedro Vaz Osorio with words by Jose Alberto Diego, it was feelingly delivered by Carlos Mendes but garnered five votes only. Publisher: Valentim de Carvalho.

Perhaps suffering, too, from its bad draw the song from the Netherlands, "That Morning" scored lowly marks. Lustily sung by Ronnie Tober, it came from the pens of composer Joop Stokkermans and Theo Strengers and is published by Altona.

Third entrant to take the glittering rostrum was blonde Claude Lombard from Belgium who performed Jo van Wetter and Roland Dero's plaintive ballad "Quand Tu Revien Des" (When You Come Back) with some finesse. Song, published by World Music, was well received by the Italians who slotted it three points out of its total eight.

Stirringly heavy, the Udo Jurgens and Walter Brandin song "Tausend Fenster" (1,000 Windows) from Austria was belted by Karel Gott who did the number justice. It collected but a couple of votes, however. Publisher: Montana Music.

"Nous Vivrons D'Amour" (We Shall Live On Love) was next. Sung by a duo, Chris Baldo and Sophie

Eurovision Contest

COUNTRY	ARTIST	SONG	NO. OF VOTES
Spain	Massiel	La La La	29
United Kingdom	Cliff Richard	Congratulations	28
France	Isabella Aubret	La Source	20
Ireland	Pat McGeegan	Chance of a Lifetime	18
Sweden	Claes-Goeran Hederstroem	Det Har Borjar Verka	15
German	Wencke Myhre	Karlek Banne Mej	11
Belgium	Claude Lombard	Ein Hach Der Liebe	8
Jugoslavia	Luci Kapursa	Quand Tu Revien dras	8
	Hama Hajdarhodzic	Jedan Dan	8
Monaco	Line and Willy	A Chacun Chanson	8
Italy	Sergia Endriga	Marianne	7
Luxembourg	Chris Baldo	Naus Vivrans	5
	Sophie Garel	D'Amour	5
Portugal	Carlas Mendes	Verao	5
Austria	Karel Gott	Tausend Fenster	2
Norway	Odd Barre	Stress	2
Switzerland	Gianni Mascala	Guardana Il Sale	2
Finland	Kristina Hautala	Kun Keao Kay	1
Holland	Rannie Taber	Morgen	1

Garel, it collected five votes for composer Carlos Leresche and lyricist Jacques Denarmy and publisher Radio Musique France.

The Swiss entry was "Guardano Il Sole" (Looking At The Sun) by Aldo O'Addario and Sanzio Chiesa. The powerful ballad was sung by Gianni Mascolo but did not fare well in the points table.

Monaco publisher Bagatelle had the entry from this country, namely "A Chacun Chanson" (A Song For Everyone), which Line and Willy performed with a very distinct French flavor. Writers were Roland Valate and Jean-Claude Oliver.

The Swedish entrant, Claes-Goeran Hederstroem did sterling work with "It Seems Just Like That Love They Talk About," written by Peter Himmelstrand for publisher Thore Ehrling. It made a total of 15 points from six countries and was strongly fancied in Ireland (6 points) and Spain (4 points).

Kristina Hautala of Finland delivered "Kun Kello Kay" (Whist Time Is Running), an uptempoed ballad, with zeal but for little voting reward. Writers Eske Linnavalli and John Vainio's number is published by Sweden Music.

The big French ballad, "La Source," pertly performed by Isabelle Aubret, was from the pen of Daniel Faure and lyricists Guy Bonnet and Henri Djian. Happy publisher is Tutti who can expect hot business from Belgium, the Netherlands, Austria, Luxembourg, Monaco and Italy, if the voting is anything to go by.

Eleventh entrant was the Italian ballad "Marianne," sung by its composer Sergio Endrigo who ably demonstrated its appealing qualities but was unable to secure more than a handful of nominations. Publisher: Usignolo Sombbrero.

It was a perky, but nervous, Cliff Richard who rendered "Congratulations," a Keith Prose Music copyright, for Britain. If local applause was the yardstick, the song should have walked it and writers Martin

and Coulter must have thought they had pulled it off at that point.

Norway's Odd Borre rendered "Stress," the work of Tor Hultin and Ola B. Johanssen, a particularly descriptive piece but one which was slightly off-market. Publisher: Sonora Musik.

The Irish, who provided the runner up last year, came in with yet another strong contender this year, with John Kennedy's "Chance Of A Lifetime." It was skillfully sung by Pat McGeegan to snap up 17 points which makes it a really warm property for Pat Music.

The winning Spanish entry, which enjoyed the advantage of being placed 15th in the running order, was explosively put over by Massiel and a three girl backing chorus. For publishers Ediciones Musicales Zafiro the property is red hot throughout Europe if the voting is any guide, and particularly so in Germany.

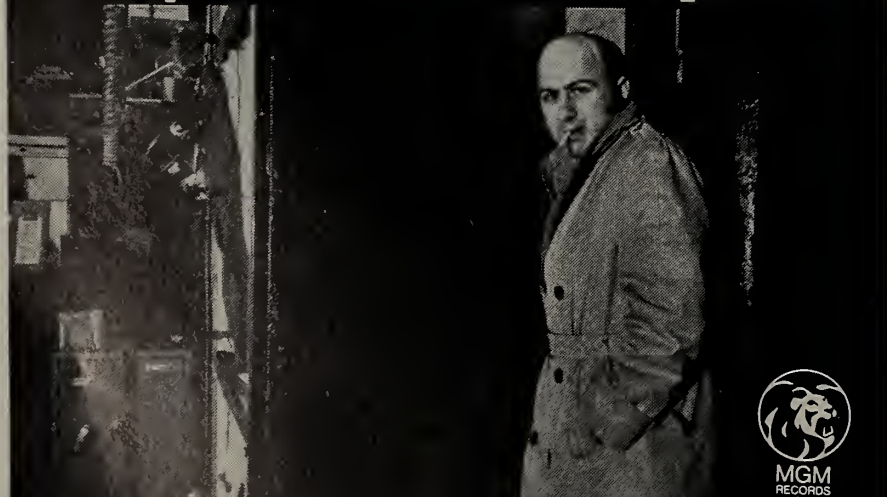
The German song "Ein Hoch De Liebe" (Three Cheers For Love), gaily rendered by Wencke Myhre for writer Horst Jankowski (who conducted the orchestra) and lyricist Carl J. Schauble, was heavily favored in the U.K. which cast it five votes. Publisher Altus Music saw it collect a total of 11 votes from five countries.

The final entrant, a happy, novelty number with folksy overtones was amusingly delivered by Luci Kapurso and Hama Hajdarhodzic. Called "Jedan Dan" (One Day) it was written by Djelo Jusic and Stijepo Strazi. Bright as it was, however, it picked up but seven votes.

Good Songs

Overall, the 1968 contest produced some really effective songwriting which should lead to some really monster disk sellers. There is still need for more star performers, however. With this final embellishment the ESC could become the highlight of the music year. As it stands, it's pretty close.

Monty Wheeler. He's no squealer.



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All's Quiet On West 23rd.

AGAC's Eliscu Cites Songwriters' Gains

NEW YORK—The members of the growing west coast contingent of the American Guild of Authors and Composers were addressed by Edward Eliscu, new president of AGAC, on Wednesday, April 3, at the Hollywood Roosevelt Hotel.

To a capacity audience, Eliscu described the vital role being played by the organization in achieving full citizenship status for songwriters through fair royalty statements, truly protective contracts, equitable provisions in the proposed new copyright law, aggressive opposition to practices of recording companies that replace flip sides of hit records with compositions more profitable to them and, swelling the ranks of the Guild with new writers in the rock and Country and Western fields by opening its rolls to aspiring professionals from the campuses and the new singing groups—from the exciting new generation, whether they write sym-

phonies or pop songs.

"Another area in which we are trying to function in the 1968 world," said Eliscu, "is that of more direct dealings with record companies. It's wonderful when your publisher fights to get you the right recording, works for you, exploits your music, builds your income and your reputation, and frees you to create new things. He deserves his 50%. But—where the publisher is merely an agent or a talent scout or worse, is tied in with record companies—that's a bad situation. The record company deals with a copyright owner and that should be a healthy partnership, not a split personality."

West coast committee members present were Vic Mizzy, chairman, Eddie Beal, Gene de Paul, Sammy Fain, Donald Kahn, Sammy Lerner, Johnny Mercer, Harry Ruby, Harold Spina, Harry Tobias, Ned Washington, and Paul Francis Webster.

AND YOU SAID IT COULDN'T HAPPEN HERE

IT COULDN'T HAPPEN HERE by THE BANNED

F-1616

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FONTANA RECORDS/A DIVISION OF MERCURY RECORD PRODUCTIONS, INC.
35 E. Wacker Drive, Chicago, Illinois 60601

A long time ago in Egypt
The Pharaoh had a million slaves.
He beat them to death in the desert sun
To build him a fancy grave.

What a terrible thing to do.
What a terrible thing to do.
But that's just history
and anyone can see:
IT COULD NEVER HAPPEN HERE!

Then close by the river Jordan
The gentlest of men was born.
They nailed Him to a cross on Calvary hill
With a crown of razor thorn.

What a terrible thing to do.
What a terrible thing to do.
But that's theology
and anyone can see:
IT COULD NEVER HAPPEN HERE!

Now how many men remember
The maddest murderer of all?
His victims cried out over six million strong
And the world never heard their call.

What a terrible thing to do.
What a terrible thing to do.
But that was Germany
and anyone can see:
IT COULD NEVER HAPPEN HERE!
IT COULD NEVER HAPPEN HERE!
We'd never let it happen here;
No!
IT COULD NEVER HAPPEN HERE!

Three tears for a mighty nation;
Too soon her glory turned to shame.
She spent all her dollars on bullets and bombs,
And pennies on misery and pain.

What a terrible thing to do.
What a terrible thing to do.
But that's insanity
and anyone can see:
IT COULD NEVER HAPPEN HERE!
IT COULD NEVER HAPPEN HERE!
We'd never let it happen here;
No!
IT COULD NEVER HAPPEN HERE!



Decca Issues Varied Spring LP's

NEW YORK — Decca Records last week unveiled its new album product for the month of April. Leading off the list of new LP's is the original soundtrack of "I'll Never Forget What's 'Isname," with a score composed and conducted by Francis Lai of "A Man And A Woman" fame. Jackie Wilson and Count Basie team forces for a brand new Brunswick package titled "Manufacturers Of Soul," a set that includes the duo's single releases of "For Your Precious Love," "Chain Gang" and "Funky Broadway." In the rock bag Decca is introducing a first LP by the Nova Local, "Nova 1." This

21 Welk Albums Coming From Ranwood This Month

HOLLYWOOD — Ranwood Records will be releasing a total of 21 albums from Lawrence Welk during the next thirty days. Announcement by the firm noted that shipment of 13 LP's would begin May 6, including albums with Welk joined by the Lennon Sisters, Jo Ann Castle, Myron Floren and Jerry Burke.

An additional eight sets will be released at the end of May. These will be the best selling albums from Welk's catalog previously available on Dot Records. All LPs will feature new covers and new artwork. They will be available in stereo only.

At the same time, Ranwood disclosed that Welk's current chart LP, "Love Is Blue," has been assigned to the RCA Victor Record Club and will be the feature LP in the month of August.

The label has also consummated a tape cartridge contract with GRT on the coast which will include 4-track, 8-track and cassette releases.

ABC To Issue Two Soundtrack Albums

NEW YORK — Two forthcoming motion picture soundtrack albums will be released by ABC Records as the result of an agreement reached between Larry Newton, president of the label, and Sam Clark, group vice president of non-broadcast operations for American Broadcasting Companies, Inc.

"For Love Of Ivy," produced by Palomar Productions, the motion picture division of ABC which Clark heads, will star Sidney Poitier and Abbey Lincoln. With a score by Quincy Jones, the film will also include the off-screen voice of ABC artist B. B. King. In addition, Cashman, Pistilli & West, who are also on the ABC recording roster, composed a song which they will perform off-screen.

The second soundtrack is the Cinema production, "East Of Java," starring Maximilian Schell, Sal Mineo, Rozzano Brazzi, and Brian Keith. Frank DeVol composed the score for the film with the title song written by Mack David. The ABC recording group, the Impressions, will perform the title song off-camera.

group first came to prominence through the company's "new faces" drive. Jimmie Noone and Earl Hines "At The Apex Club (Volume 1—1928)," constitutes the company's 15th "Jazz Heritage Series" release. Peter Duchin's "The Life And Soul Of The Party," is a departure for the leader with a collection of some of today's top song hits played with today's pop sound. Organist Lenny Dee is represented with a new package titled "Gentle On My Mind."

Diversification of new product continues with Ed Kenney's "Royal Hawaiian Luau," a live performance from the Royal Hawaiian Hotel. "The Magnificent Guitar Of Jorge Morel," features a collection of guitar solos by the talent. Dance band leader Jan Garber is represented among the new LP product with a collection of 36 songs in medley style. Serious music buyers are offered an album titled "Microtonal Fantasy" by John Eaton and featuring the electronic Syn-Ket instrument.

The country music LP release features new product by a variety of artists. Jack Greene is represented with the release of "You Are My Treasure," titled after, and including, his current chart country single. "Kitty Wells Showcase" features this artist's hit single, "My Big Truck Drivin' Man." "Yesterday, Today, And The Osborne Brothers" includes their recent chart single of "Rocky Top." "The Image Of Me" is included in Conway Twitty's new album titled "Here's Conway Twitty And His Lonely Blue Boys."

Gospel chanter Jimmie Davis is represented with "Singing The Gospel."

A renewed drive is being made by Decca on the original cast album of "Oklahoma!" to tie in with the musical production's 25th anniversary.

Liberty Unveils 3 Instrumental LP's

NEW YORK—For its mid-April album release, Liberty Records is offering three new instrumental sets.

Heading the list is "Flights Of Fantasy," by the Ventures. On this album, the crack instrumental combo interprets a number of current and recent hits.

The 50 Guitars of Tommy Garrett take the listener on an instrumental trip to the deepest part of Mexico on their latest LP, "El Hombre." Tunes on the album include, "Yellow Days," "Domingo De Ronda," "Magic Trumpet" and "The Hanging Tree."

"Love Sounds" by the Love Strings of Mort Garson is a portrait of a young couple caught in the pulse of the big city. The music on this LP dissects the city and the daily lives of the two lovers who are so affected by, yet still find escapes from, the pulsating metropolis.

CashBox Album Plans

AUDIO FIDELITY—2 on 10 for entire catalog except for First Component Series. No expiration date.

BELL—2 free with every 10 purchased. No termination date.

DIAMOND—One free for every 5 purchased. Offer continues through Sept.

DUKE-PEACOCK—Buy-7-get-one-free. No expiration date has been set.

FORTUNE—1 free when 6 are purchased in any combination. No time-limit.

GATEWAY—Two free for 10 purchased on entire catalog. No time limit.

JEWEL-PAULA—One free for five purchased on entire catalog. No expiration date.

LITTLE-DARLIN'—Special 2 on 10 deal on all product. Expires May 1.

ORIGINAL SOUND—15% discount on all LP's—until further notice.

PHILIPS—Discounts on entire catalog. SPM/SPS series are discounted 10%, all other classicals discounted 20%. No expiration date.

PRESTIGE—15% discount on all LP product until further notice.

ROULETTE—15% discount in free merchandise. Expiration date indefinite.

SCEPTER-WAND—2 free with every 10 purchased. No termination date.

SIMS—3 free with every 10 purchased on entire catalog. No expiration date.

SMASH-FONTANA—Special discounts available through distrib. No expiration date.

TAMLA-MOTOWN-GORDY—Buy-7-get-one-free. No expiration date set.

TOWER—10% discount on all albums. No expiration date.

Not Distant Now

Mary Reeves (center) is shown accepting an RIAA certified gold LP for her late husband's "Distant Drums" album on RCA Victor. Chet Atkins, vice president of Nashville A&R for RCA, stands at left while Steve Sholes, vice president of pop A&R, stands at the right.



London's Phase 4 Launches Swing Series

NEW YORK—Spurred on by the favorable response accorded British bandleader Ted Heath's recent "Swing Is King" LP, London Records recently decided to inaugurate a swing series via its Phase 4 stereo line.

First LP in the new series is by bandleader-trumpeter, Harry James. On the set, James recreates his hits of yesteryear, among them "Two O'Clock Jump," "Chiribiribim," "I Cried For You" and "I Had The Craziest Dream." The James LP was produced in Tutti Camerata's Sunset Sound

Studios in Hollywood.

Bandleader-pianist Duke Ellington is set to wax an album which will include a selection of his most memorable numbers. He will be recording at the Sunset Sound Studios Monday through Wednesday (22-14).

A Volume II follow-up to the Heath album is also in the works. The first set contained such titles as "Wood-chopper's Ball," "Opus 1," "In The Mood" and "One O'Clock Jump," and Volume II will consist of tunes in the same bag.

Herb Goldfarb, London's national sales and distribution manager, and Tony D'Amato, Phase 4 stereo A&R manager, see the series as a natural for both the current jazz market and the sound buff element as well as the sizeable, over-35 nostalgia market.

Heavy point of sales merchandising is planned as well as a sustained promotional drive aimed at the FM stereo radio audience.

New Imperial/Minit Sets

NEW YORK — The highlight of Imperial/Minit Records' April LP release is the first album by a new group called the Moon.

"Without Earth" features 12 original cuts by the Moon. The group wrote, arranged, played, engineered and produced all of the cuts on the LP.

"Let's Get Together" is blues singer Jimmy McCracklin's latest LP.

Lark Sue Raney offers "With a Little Help From My Friends." Sue assumes all the vocal parts, from intricate harmonies to large choral effects. The tunes vary from the title tune by Lennon and McCartney to the modern standard, "Vaya Con Dios."

Hartstone Appendectomy

LAS VEGAS—Lee Hartstone of the Recona rack operation underwent an emergency appendectomy here (6). Hartstone was in Vegas as part of a London Records visit to the city to see the appearance of Tom Jones at the Flamingo Hotel.

Mary's Mother. Questioning one after another.

All's Quiet On West 23rd.

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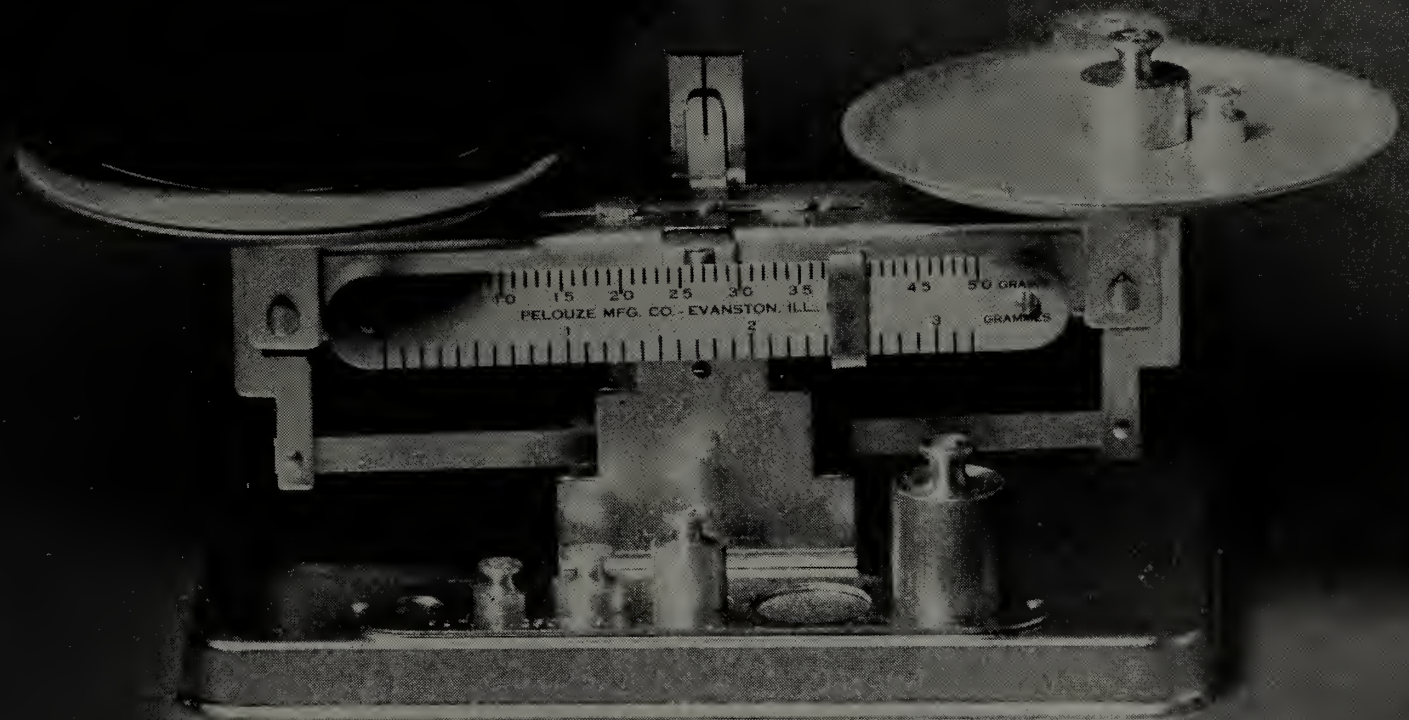
We waited for the right moment to advertise Tommy's latest hit. But now we know that it's headed for solid gold. Its market value is increasing every day.

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and
The Shondells**

**50-Billboard
51-Cash Box
51-Record World**

Guard against inflation!



 **ROULETTE**

WP Offers Asian LP Release For April

NEW YORK—World Pacific Records' April album release consists of three Asian albums.

Heading up the release is "Ravi Shankar in San Francisco." Shankar is showcased in a performance recorded at the San Francisco Civic Auditorium.

On "Paul Horn in India," the jazz flautist plays ragas and melodies based upon ancient ragas with a number of

Indian musicians. Ravi Shankar composed three of the melodies on the album, which was recorded in New Delhi shortly after Horn's last visit with the Maharishi Mahesh Yogi at the Academy of Rishikesh.

Rounding out the Asian music release is "Carnatic Music" which features South Indian singer K. V. Narayanaswamy.

Epic Records Pacts Lexington Ave. Local

NEW YORK—The Lexington Avenue Local, a new pop group, has been signed to a recording contract by Marty Wekser, manager of A&R development for Epic Records, according to an announcement by Dave Kapralik, vice president of the label. The act's debut single, "Along Comes Mary," is a new arrangement of the hit of a few years back.

The Lexington Avenue local consists of four young performers from the New York-New Jersey area: Peter Frankel (rhythm guitar and lead singer), Steven Knee (organ and background vocalist), James Luceno (bass

Wiley Sings R&H, Arlen, On Set From Monmouth-Evergreen

NEW YORK—The first LP of 1968 from Monmouth-Evergreen Records, specializing in musical nostalgia of the Golden Age of Broadway, is "Lee Wiley Sings Rodgers & Hart and Harold Arlen." The collection of 16 songs is being released after long being out of print.

guitar), and William Thomsen, Jr. (drums and background vocalist). They have been playing club dates in and around New York for the past year and have received enthusiastic response.

Old Shoes

Shown greeting one another at Andrew Geller's shoe store salute to the 30's is this trio that rose to fame during those years. (left to right) Cab Calloway, Sammy Kaye, and Eddie Arcaro enjoy the Geller party, which paid tribute to the stars and headliners of those turbulent years.



FOCUS ON JAZZ

MORT FEGA

At a time when the big record companies absorbing the smaller ones, we must respect the temerity of the founders of a new, small, and independent label. I stress the importance of the word independent because that is the prime motivation of the interested parties who have given birth to the Skye label. It is their dedication to doing things differently that has given them strength to do battle with the giants of the recording industry. To someone buying an album the finished product is essentially what is of interest. To those of us who are more vitally interested in the record business it is the combination of many elements, or those elements singly, that concern us. Ultimately, the philosophy of a record company will manifest itself in the finished product and the record buyer will benefit from a wholesome attitude about music and the people who make it, or, inversely, suffer from a lack of understanding about it and them. With its advent to a multi-million dollar business annually, much of the personal aspect of making recordings has evaporated. It is this lack of personal involvement in the record industry today that is the catalyst for the emergence of the Skye label; they want everyone connected with the label to be completely involved, much as people were in the early days of recording.

Vet Exec, Talent Roster

Norman Schwartz, long affiliated with music and musicians, is the director of Skye Recording Company, Ltd., and its principal investor. The other principals in the company are Lennie Lewis, veteran record man who is Skye's Director of Sales and Promotion, Gary McFarland, Cal Tjader, and Gabor Szabo, each an established musician and each of whom has recorded an album for Skye, which three albums constitute its first release. The premise of giving musicians stock in a record company is not revolutionary, to be sure, but it is a pleasant regression to the more personal relationships that flourished when the business of making records was in its incubation period.

No A&R Concept

Speaking with Schwartz and McFarland, I learned that, unlike other companies, Skye will not have what has come to be known as an A & R man. It is their belief that what comes out on a record should be the reflection of the artist and not someone who has done all the preliminary preparation for the recording date. Too often, they observed, an artist comes into the studio, where tunes, charts, sidemen have been assembled by the A & R department, lends his virtuoso talent to the assembled parts, and leaves. To them, Schwartz and McFarland, this is only partial involvement and not compatible to their philosophy. They intend to pay their recording artists larger royalties than has been the custom, but, in return, they will expect more than just a performance from these artists. Necessarily, there will be conferences and exchanges of opinions before a Skye artists is recorded, but it will be the responsibility of the artist to make a success of what happens in the recording studio. If anything, they emphasized the importance of a good engineer and minimized the importance of the A & R man at a session. True, there should be a liaison between the player and the engineer and this, conceivably, should be the primary function of the A & R man. In essence, at Skye, as much as possible, the artist will have the major say in all matters pertaining to his album, from the source material to the players he chooses to use on the date to the editing and mixing of the tapes to the formulation of the package that will house his album. From many many conversations with musi-

cians who have recorded I must assume that this attitude on the part of a label will be welcomed as an oasis is welcomed on a desert. In summing up the mission of Skye Records, Norman Schwartz said, "We don't want to be in the business of creating art, just packaging, merchandising, and marketing it."

First Releases

Skye's first release, now stocked in distributors' warehouses all over the country, embraces three albums, "Solar Heat" by Cal Tjader, "Does The Sun Really Shine On The Moon?" by Gary McFarland, and "Baccanale" by Gabor Szabo. From a reviewer's point of view I would say that each is an excellent album and that each reflects the attitudes set forth in the previous paragraph. If they can maintain this high level of quality, and I fail to see why they can't, Skye can't but succeed. With the built in acceptance that each of these three artists has going for him, getting air-play and, as a result, sales should be a comparatively easy task. An interesting sidelight is the fact that Skye does not charge its distributors for promotional copies of their albums; in some instances where a distributor ordered only twenty five copies of a particular album, he received fifteen promotional copies to place where they will do the most good. Distributors are accustomed to paying for their promotional copies and, as a consequence, often skimp on the number of albums that they give out for air play, review, etc., which can only diminish the possibilities of albums getting off the ground. Skye also intends to service, free of charge, all the college radio stations around the country, another area that, for the most part, is sadly neglected by the promotion departments of most record labels. Schwartz told me that he's not in the business of giving away records, but that he does recognize the importance of exploring every possible channel of exposure and that not to do so is being penny wise and pound foolish.

Skye will record in stereo only and their albums will have a suggested retail price of \$5.79. They have made contractual arrangements with Ampex Tape, The Columbia Record Club, and Columbia International for distribution in each related field. There will be no specific number of album releases a year with Skye artists as there usually is with other companies. Skye artists will record when they have something together that should be recorded, be it two albums a year or ten. The quality of what is to be recorded will be the denominator.

The principals of Skye Recording Company, Ltd., Norman Schwartz, Lennie Lewis, Gary McFarland, Gabor Szabo, and Cal Tjader have more than adequate experience in the record business to be acutely aware of its hazards and its pitfalls. If, as Skye's heraldic logo says, they "Hold Fast" and "Be A Brazen Wall" the record industry and the community of musicians will be richer for their presence. To those at the helm at Skye, each a good person and, I'm nappy to say a friend, "Bon Voyage! . . . and never stop reflecting on your high ideals."

Brother Jack McDuff Signs Pact With Cadet

NEW YORK — Soul/jazz organist Brother Jack McDuff, formerly with Atlantic Records, has just signed a recording contract with Cadet Records.

McDuff will continue to be produced by Lew Futterman of The Concert House, Inc., Cadet A&R chief Richard Evans will handle arrangements.

An LP recording session with McDuff is scheduled for the last week in April at Cadet's Chicago studio.

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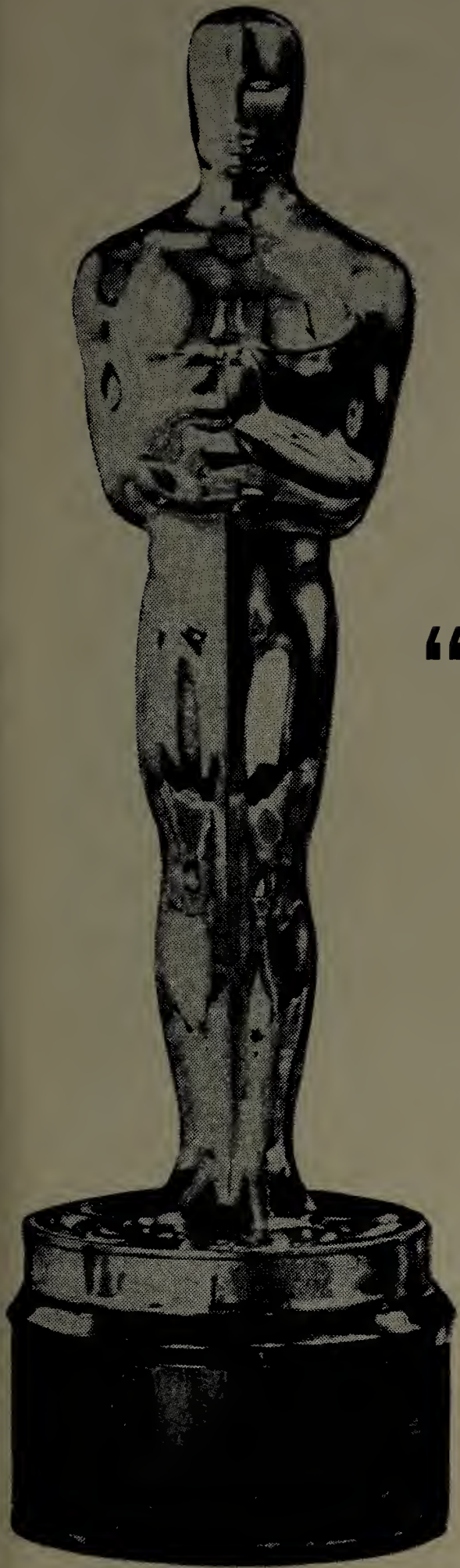
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**Top 50 In
R & B Locations**

1 I GOT THE FEELIN' James Brown (King 6155)	1	26 I THANK YOU Som & Dave (Stax 242)	19
2 TAKE TIME TO KNOW HER Percy Sledge (Atlantic 2490)	2	27 IN THE MORNING Mighty Morvelows (ABC 11011)	33
3 DANCE TO THE MUSIC Sly & The Family Stone (Epic 10256)	5	28 DOES YOUR MAMA KNOW ABOUT ME Bobby Taylor (Gordy 7069)	36
4 La-La MEANS I LOVE YOU Del Fonics (Philly Groove 150)	3	29 AIN'T NO WAY Aretha Franklin (Atlantic 2486)	39
5 SWEET INSPIRATION Sweet Inspirations (Atlantic 2476)	7	30 THAT'S A LIE Roy Charles (ABC Paramount 11045)	20
6 COWBOYS TO GIRLS Intruders (Gamble 214)	11	31 LOOK AT WHAT I ALMOST MISSED Parliaments (Revilat 217)	38
7 SINCE YOU'VE BEEN GONE Aretha Franklin (Atlantic 2486)	4	32 VALLEY OF THE DOLLS Dionne Warwick (Scepter 12203)	22
8 SOUL SERENADE Willie Mitchell (Hi 2140)	8	33 BURNING SPEAR Soulful Strings (Codet 5576)	23
9 PAYING THE COST TO THE BOSS B. B. King (Blues Way 61015)	12	34 IF I WERE A CARPENTER Four Tops (Motown 1124)	—
10 SHOO-BE-DOO-BE-DOO-DA-DAY Stevie Wonder (Tomlo 54165)	13	35 I'M GONNA MAKE YOU LOVE ME Madelaine Bell (Mod 1007)	19
11 IF YOU CAN WANT Miracles (Tomlo 54162)	9	36 I PROMISE TO WAIT MY LOVE Mortho & Vondellos (Gardy 7070)	—
12 FUNKY STREET Arthur Conley (Atco 6563)	18	37 DAYS OF PEARLY SPENCER Dovid McWilliams (Kapp 896)	40
13 THE DOCK OF THE BAY Otis Redding (Volt 157)	10	38 JUST LIKE A FLOWER Freddie Scott (Shout 227)	42
14 THE END OF OUR ROAD Glodys Knight & Pips (Soul 35042)	6	39 (YOU KEEP ME) HANGIN' ON Joe Siman (Sound Stage 7-2608)	46
15 DO YOU KNOW YOUR WAY TO SAN JOSE Dionne Warwick (Scepter 12216)	26	40 I GUESS THAT DON'T MAKE ME A LOSER Brather Of Soul (Bao 1004)	43
16 TIGHTEN UP Archie Bell (Atlantic 2478)	21	41 A DIME A DOZEN Carlo Thomas (Stax 251)	—
17 AIN'T NOTHING LIKE THE REAL THING Morvin Goye & Tommi Terrell (Tamlo 54163)	37	42 FUNKY WALK Dyke & The Blazers (Original Sound 79)	45
18 FOREVER CAME TODAY Diana Ross & The Supremes (Motown 1122)	18	43 I AM THE MAN FOR YOU BABY Edwin Storr (Gordy 7071)	—
19 SHE'S LOOKIN GOOD Wilson Pickett (Atlantic 2504)	30	44 WEAR IT ON OUR FACE Dells (Codet 5599)	47
20 SECURITY Etta James (Cadet 5594)	15	45 STONE GOOD LOVER Jo Armstead (Giant 704)	—
21 WOMEN WITH THE BLUE Lomp Sisters (Duke 427)	24	46 IF YOU DIDN'T HEAR ME THE FIRST TIME I'LL SAY IT AGAIN Sondpebbles (Callo 148)	46
22 THE IMPOSSIBLE DREAM Hesitations (Kopp 899)	25	47 CHAIN GANG Jackie Wilson & Count Basie (Brunswick 55373)	—
23 SON OF HICKORY HOLLER'S TRAMP O. C. Smith (Columbia 44425)	16	48 SHOW ME THE WAY TO GO Gene Chondler & Barbaro Acklin (Brunswick 55366)	44
24 AS LONG AS I GOT YOU Lauro Lee (Chess 2041)	28	49 THE SHADOW OF YOUR LOVE Five Stairsteps (Buddah 35)	—
25 WE'RE ROLLING ON Impressions (ABC 11071)	41	50 SUGAR DONT TAKE AWAY MY CANDY Jive Five (Musicar 1305)	—



"I have come to appreciate the role the radio announcer plays in the life of our people. For better or for worse you are opinion makers in the community and it is important that you remain aware of the power which is potential in your vocation. The masses of Americans who have been denied and deprived educational and economic opportunity are almost totally dependent on radio as their means of relating to the society at large. They are the thousands of people who have come to feel that life is a long and desolate corridor with no exit signs."*

NATIONAL ASSOCIATION OF TV & RADIO ANNOUNCERS

*From a speech delivered at the Annual Convention of NATRA August 11, 1967 in Atlanta, Georgia

Folk Fest Programming Near Completion

NEW YORK—Dates and schedules for the up-coming Newport Folk Festival are finished and the lineup of performers at the July event is also nearing completion.

Set to run from Tuesday, July 23, through Sunday the 28th, the annual Folk Festival will follow last year's pattern of opening with smaller informal programs on the first two days

Wax Adds 2 To Staff

NEW YORK—Morton D. Wax & Associates has two new staff members—Howard Sherman, who joins the firm as an account executive in the publicity department, and Richard Pershinger, who will work in the record promotion department.

Sherman will be servicing the communications trade publications with press information for clients in recording, television, radio, the film industry and commercial production. Sherman was a publicist with Walt Disney Productions in New York for four years. He was involved in all phases of Disney publicity including the management of a series of promotional tours for the Mickey Mouse Club. Sherman recently completed two years of military service. While in the Army he was attached to the public information office at Fort Totten, New York as non-commissioned officer in charge of a missile demonstration team.

Richard Pershinger, formerly of Record World, will assist Barry A. Fiedel who has been upped to the post of general manager of Wax's record promotion dept. Fiedel will be expanding his dept. by initiating a new division, an underground record promotion dept., servicing and specializing in F.M. progressive rock and College stations. Judy Liebman has been moved to head Wax's fan magazine dept. and will also be in charge of TV and radio interviews.

before moving into the larger evening shows toward the Festival's conclusion.

Held at Festival Field in Newport, R. I., the bill will include dancing and story telling as well as varied folk music forms during the Tuesday-Wednesday schedule. July 24 will feature the annual "Children's Day" program hosted by Jim Kweskin.

Opening the large evening shows on Thursday, the Newport Fest will include shows covering American and foreign folk music, country music, blues ballads, protest, bawdy, sacred, traditional and modern material. Afternoon workshops will be presented this year, as last, in an informal "country fair" atmosphere for close range listening opportunities.

Sunday evening's closing show will be a tribute to the late Woody Guthrie.

Robert Jackson Joins Capitol As Controller

HOLLYWOOD — Robert B. Jackson has just been named controller of Capitol Records. Jackson will be responsible for all accounting and financial operations of Capitol and will report directly to Stan Gortikov the firm's president.

Previous to his Capitol appointment, Jackson was employed for eight years as Hollywood controller for the CBS Television Network. He was previously employed by Space Technology Laboratories, several manufacturing firms, and Haskins and Sells. Jackson served as an officer in the United States Navy after his graduation with honors from the University of California at Berkeley, where he received a B.S. in Business Administration. He became a Certified Public Accountant in California in 1948. Jackson and his family make their home in San Marino.

Seeco Runs New Base As 'Clearing House'

NEW YORK — Seeco Records has opened new offices at 1650 Broadway and assumed a new role in what label head Sid Siegel has called "a clearing house" operation.

In addition to the move, Siegel said that the Seeco catalog has licensed its catalog for the United States and Puerto Rico to David Last. The firm thus will function in New York as a clearing house importing European material for use on the South American market, and picking up S.A. product for licensing to countries in Europe.

Krambeck And Soderlind Plan Major Turtles Push

NEW YORK—Dave Krambeck and Rick Soderlind, new managers of the Turtles, have said that their plans for the group will concentrate on packaging tours which will consist of an opening act comparable in popularity and in drawing power to that of the Turtles and will plan to put these shows in the biggest arenas and auditoriums in the country. Because the group has had two singles which have become big records in many foreign countries an around the world tour is being planned.

The two managers are presently in negotiation with a major network regarding a one-hour TV spec that might be produced in the United States or while on the global tour. They are also in negotiation with New York producer Robert Mark Lewis regarding a Broadway musical that would star the Turtles and other major recording stars and groups. Also coupled with this are the recordings of motion picture title tunes and the actual appearance of the group in motion pictures.

A new area that Krambeck and Soderlind are getting into is the merchandising of Turtle products. They will shortly be hiring a merchandising man to work in New York and heavy concentration will be given to the manufacturing of Turtle clothing and toys; associated with this will be the opening of a chain of ladies boutique

TRO Readies For New Singles, Harum Tour

The Richmond Organization, which now has a major singles hit with "The Unicorn" by the Irish Rovers on Decca, is gearing its promo forces for two new entries in the singles derby, both of which will be on A&M Records featuring British artists. These include the Procol Harum and a new solo chanter Joe Cocker.

The Procol Harum, whose giant hit of last year, "A Whiter Shade of Pale," is also published in this country by TRO, arrive in America for their third tour Friday (19). The group will be here for a month featuring its new single, "Quite Rightly So," during the tour of the midwest, east and south as well as eastern Canada.

Cocker, a relative newcomer on the British scene, is featured on the single, "Marjorine," which has already been released in England. A&M also expects to release a new single by The Move, another British group which hit the British charts with "Fire Brigade."

Essex Music, which is the TRO-affiliated British firm, publishes material by the Move and Procol Harum in England, while TRO is the American publisher for both groups.

'Tighten Up' Takes Off For Atlantic

NEW YORK — "Tighten Up," by Archie Bell and the Drells, is enjoying brisk sales action on Atlantic Records, after having been kicked off on KCOH-Houston. The single, which was made in Texas, gained the approval of KCOH program director Don Sundeen, and deejays Travis Gardner, Gino Baylor, King Bee, Deep Throat, Gee Gee, and Skipper Lee. Atlantic picked up the master as a result of the enthusiasm generated by its airing on KCOH.

shops that the wives of the Turtles will run by themselves. Plans are presently in the works for at least six of these stores to open during 1968.

Hashberry Finishes Films With Rotary Connection

Hank Schwartz, president of Hashberry Films said last week that his company had contracted for and completed the creation and production of a series of three films for Chess/Cadet Records.

This is the first series of Hashberry produced films for television promotion of a complete album. The films may be shown together as a complete film having three different sections or moods, or may be shown under their separate titles: "Soul Man," "Ruby Tuesday," and "Lady Jane" with the Cadet concept team the Rotary Connection.

Hashberry is presently distributing the films in 192 markets for air play by network, syndicated and local television deejay programs.

Kaybank Changes Name To Sentinel

NEW YORK — At their annual meeting, the stockholders of Kaybank Recording Corp. voted to change the corporate name to Sentinel Record Corp. Robert G. Haacke, 43, was elected president and managing director of the diskery. He succeeds Vernon C. Bank, who retired in September 1967. Other officers and directors are: Jan L. Jansen, chairman of the board; Jack L. Chestnut, secretary; Amos Heilicher, director; Donald F. Zibell, director; and Donald Morris, director.

Sentinel Record Corp. presently handles all phases of the record manufacturing business, including designing, printing, and fabricating of labels and jackets in its own facilities in north Minneapolis.

SAVE AM RADIO!

PLAY ESP DISK

Over The Mark

Shown lifting a glass of honey (?) at a cocktail party thrown by United Artists in Nashville to celebrate the going over the million mark of Bobby Goldsboro's "Honey" deck, are (l. to r.): Bob Holladay of the Robert Holladay organization; Bobby Russell, writer of the deck; UA's Bob Montgomery, producer of the deck; Buzz Cason of Russell-Cason Music; and Ralph Emery of WSM-Nashville.

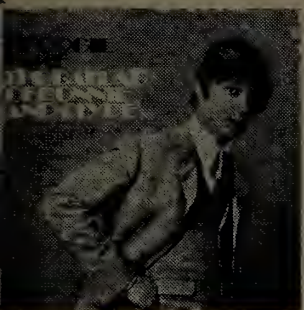


Pop Picks



BIRTHDAY—Association—Warner Bros.—Seven Arts W/WS 1733

The Association should soon be seeing chart action with this LP of pop melodies which includes their recent chart single, "Everything That Touches You." "Rose Petals, Incense And A Kitten," a sweet, tender outing, "Time For Livin'," a joyous, buoyant tune, and "Birthday Morning," a soft, lovely effort are also featured on the disk. The album promises to develop into a huge hit.



THE BALLAD OF BONNIE & CLYDE—Georgie Fame—Epic LN 24368/BN 26368

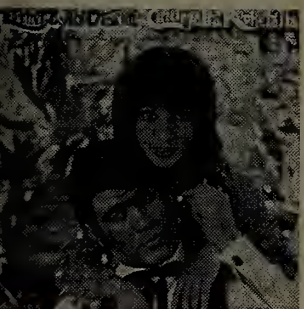
Titled after his current single smash, chanter Georgie Fame's latest LP is a powerhouse effort that's bound to make plenty of sales noise. The set has an "oldies" flavor. "Someone To Watch Over Me," "Side By Side" and "St. James Infirmary" really are oldies, and "When I'm Sixty-Four" and "Mellow Yellow" are recently-written tunes that have an oldies sound. Fame's versions of all these numbers, of course, bear his special stamp. Should be on the charts soon.



THE PAINTED DESERT—Ferrante & Teicher—United Artists UAL 3636/UAS 6636

United Artists' renowned piano duo, Ferrante and Teicher, offer their interpretations of a dozen famed western tunes on their latest album. Blending the sounds of their instruments together with the kind of teamwork that has made them an immensely successful disk act, F & T play "Home On The Range," "High Noon," "Yellow Rose Of Texas," "Tumbling Tumbleweeds," and eight others. Watch for this one on the charts.

Pop Best Bets



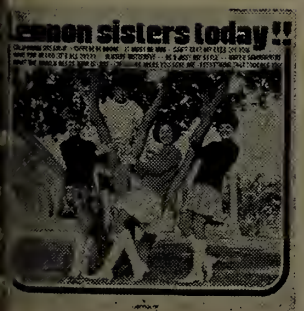
CINDERELLA ROCKEFELLA / FREE JUST LIKE THE WIND—Abi & Esther Ofarim—Philips PHS 600-269

Israeli husband and wife singing duo, Abi & Esther Ofarim, are currently on the Top 100 with their single waxing of "Cinderella Rockefeller" (the amusing, infectious, honky tonk-style bouncer is a smash on the international scene). This LP includes a variety of toe tappers and ballads and features, in addition to "Cinderella," a lovely ballad, sung solo by Esther, called "Your Heart Is Free Just Like The Wind." Look for good action on this set.



THE LIFE AND SOUL OF THE PARTY—Peter Duchin—Decca DL 4987/74987

The piano wizardry of Peter Duchin is everywhere in evidence on this scintillating album. The artist also renders a number of harpsichord solos. Duchin's technical brilliance and feelingful interpretations are displayed on such outings as the title track, "I Say A Little Prayer," "The Look Of Love," and "Norwegian Wood." A superbly tasteful package, the set should receive substantial good music play.



THE LENNON SISTERS TODAY—Mercury SR 61164

The Lennon Sisters, long a fixture on the Lawrence Welk TV'er, serve up a selection of pop goodies, rendering their material in pert, sweet fashion. Included on the set are such tunes as "Can't Take My Eyes Off You," "What The World Needs Now Is Love," "Everything That Touches You," and "I'm Gonna Make You Love Me." The LP shapes up as a strong sales item.



ELI AND THE THIRTEENTH CONFESSION—

Here's a delightful offering of songs from songstress/composer Laura Nyro. It's a powerful and exciting set that is tinged throughout with blues. Some of the stronger tracks are: "Luckie," "Eli's Comin'," "Stoned Soul Picnic," and "The Confession." The set, her first on Columbia, is very pleasantly packaged and should see a wide variety of airplay and sales activity.



MANUFACTURERS OF SOUL—Jackie Wilson & Count Basie—Brunswick BL 54134/754134

Jackie Wilson and Count Basie made chart noise with their "For Your Precious Love" single, and now they appear together on an album that should also hit the charts. Wilson, vocalizing with his usual power, and Basie, playing in fine style on organ, piano and clavoline, complement each other's abilities and achieve a rare intensity of communication. Besides "Precious Love," the set includes Wilson's and Basie's latest single, "Chain Gang," which has just hit the Top 100, and nine other groovy tracks.



WOW—Moby Grape—Columbia CXS 3
GRAPE JAM—Moby Grape, Mike Bloomfield, Al Kooper—Columbia MGS 1

If you buy "Wow," which goes for \$1 over standard list, you get with it in the same package another album, "Grape Jam," free. "Grape Jam" features Moby Grape jamming with Mike Bloomfield of the Electric Flag group on Side 1 and with Al Kooper of the Blood, Sweat & Tears group on Side 2. The highlight of "Wow" is "Just Like Gene Autry; A Fox Trot," which features Arthur Godfrey on banjo and uke (really!). Lots of groovy rock sounds. Watch it move.



I'M GONNA MAKE YOU LOVE ME—Madeline Bell—Philips PHS 600-271

Madeline Bell hit the charts with her very first American release, the title tune of this album (the Newark-born lark had worked as a session singer in England, providing back up vocal on disks by such artists as Dusty Springfield). Miss Bell has a strong and versatile voice, equally suited to soul-filled R&B numbers like "Mercy, Mercy, Mercy" and good music ballads like "Climb Ev'ry Mountain." She should have a bright disk career ahead of her.



THE INNER MYSTIQUE—Chocolate Watch Band—Tower ST 5106

The Chocolate Watch Band serves up a tasty bunch of powerful tracks including such outstanding efforts as "Baby Blue," "I Ain't No Miracle Worker," "Inner Mystique," and "Voyage Of The Trieste." It's hard rock that should find a great deal of favor with the teens. Cover art on this set is particularly intriguing.



RARE JUNK—Nitty Gritty Dirt Band—Liberty LST 7540

The overall sound of this album comes across as early jazz and jug band blended with a bit of rock. Good time music from the beginning, this one is a strong candidate for spins and sales aplenty. "Reason To Believe," "Willie The Weeper," "Mournin' Blues," "A Number And A Name," and the classic "Hesitation Blues" are among the more outstanding tracks.



JONI MITCHELL—Reprise 6293

On this, her first album, songstress Joni Mitchell, a prolific and oft-cut writer, offers ten lovely tracks, perhaps the foremost of which would include: "Michael From Mountains," "Night In The City," "Nathan LaFramere," "Sisotowbell Lane," "Pirate Of Penance," and "Cactus Tree." She handles all vocals and guitar (bass guitar is Steve Stills) in addition to having executed the cover art. The production is very simple and extremely tasteful, and all in all, the album is an emotionally moving experience and a listening delight.



UP THE JUNCTION—Original Soundtrack—Mercury SR 61159

Manfred Mann performs the music on this soundtrack LP from the Paramount film, "Up The Junction," which stars Suzy Kendall and Dennis Waterman. The movie concerns working class life in the slums of London, and the music aptly captures the vitality and color of the scene. The title tune, in both vocal and instrumental versions, is particularly effective. The set should capture the fancy of many.

In 'The Room'

Candy Graham (seated) signs an exclusive recording contract with UNI while Russ Regan (left), general manager of UNI, and J. R. Shanklin, her producer look on. This contract, her first, is pacted through Johnny Mercer's Golden Age Productions. Her initial single is entitled, "The Moon"/"Cry A Little Tear." The lark has an extensive TV and nightclub background and she has just returned from a world-wide USO tour.



CCC Names New Officers & Board

HOLLYWOOD—The California Copyright Conference installed its newly elected officers and board of directors for the 1968-69 season at its recent meeting, presided over by out-going president Herbert Gottlieb (ASCAP-West Coast).

New officers are:

Arthur Hamilton (songwriter) — President

Herbert Eiseman (BMI-West Coast) — Vice President

Bernard Brody (Brody & Associates) — Treasurer

Shirley Clough (Four Star TV Music Co.) — Secretary

Lois McGrew (Warner-Seven Arts Music) — Assistant Secretary

Board of Directors:

Malcolm Beelby (Warner-Seven Arts Music)

Irwin Coster (Universal Pictures Music)

Mike Elliot (Liberty Records)

Mickey Goldsen (Criterion Music)

Sidney Goldstein (E. H. Morris & Co.)

Bill Stewart (D. J.)

Paul Weirick (Vogue Music)

Mary Williams (NBC Music Clearance)

Hold-over Board members are:

Jesse Kaye (MGM Records)

Bob McCluskey (Acuff-Rose)

Averill Pasarow (Attorney)

Stephan Pasternacki

Estelle Radin

Alfred W. Schlesinger (Attorney)

Harold Spina (songwriter)

Keith Williams (songwriter)

The speaker at the March 26th meeting was Leonard Feist, executive secretary of National Music Publishers' Association, Inc., discussed "Music Publishing And Its Day to Day Problems."

**FROM COAST TO COAST,
FROM OCEAN TO OCEAN
CASH BOX COUNTS!**

Kaiser Appointed CSC Treasurer

BEVERLY HILLS—Roy Silver, president of The Campbell, Silver, Cosby Corp., has named Sidney Kaiser treasurer of the firm. Kaiser, president of New York City's Sidney Management, arrived from New York last week (1) and is making his permanent headquarters in CSC's Beverly Hills offices.

Kaiser's company has been Bill Cosby's financial guide for the past five years and CSC's since its birth last year. Due to the heavy demands of CSC's production program, Kaiser has given up his participating New York ties for the full time executive position with CSC. Kaiser remains, however, a full non-working partner in the N.Y. accounting firm of Gottfried, Mausner & Kaiser.

Holman Joins Ovation Staff

NEW HARTFORD, CONN. — Ovation Instruments Division of Kaman Corporation has appointed Howard E. Holman to the new position of director of engineering/manufacturing. Holman is an engineer with 20 years' experience in designing and producing electronic consumer products. The announcement was made by Jim D. Gurley, general manager of the Division. Holman will supervise all engineering and production of Ovation acoustic and electric guitars, amplifiers and other electronic devices.

Most recently Holman was vice president of engineering and manufacturing for Valco Guitars in Elk Grove Village, Ill. Previously he had filled executive positions with Majestic Radio & Television, the Lowry Organ Co. and the Wurlitzer Co. He holds a number of patents for electronic musical equipment.

Educated at the University of Illinois Extension Division and at Iowa State College at Ames, Iowa, Holman served in the U.S. Navy from 1943 to 1946, designing electrical and electronic installations for the American Military Government in the U.S. and in the South Pacific.

In 1946 he joined Majestic Radio &



NON-STOP — Jeffrey Katz (left) and Jerry Kasenetz (right), both of Super K Productions are shown at the packing of the Ohio Express to Buddah Records. The label's general manager Neil Bogart illustrates the "Non-Stop To Hitsville" theme for the group's first Buddah Release, "Yummy, Yummy, Yummy." This marks the second association of Buddah and Super K. The first resulted in "Simon Says" by the 1910 Fruitgum Co., certified last week as a million seller by the RIAA.

Jewels Upped At E.B. Marks

NEW YORK—Robert Jewels has been named general sales manager of Edward B. Marks Music. Herbert Marks, president of the seventy-five year old firm, noted that Jewels has been serving the firm in various executive capacities for more than five years, most recently as sales promotion manager. Jewels assumes the post vacant since the death of Carl Zoehrs, nearly a year ago.

The Marks sales network includes Frank Kosky, eastern and southern sales; Edward Adams, mid-west; George Perl, west and south-west; and Vic Melin, northwest. The entire sales network will report directly to Jewels, who is currently absorbed in the publication and sales schedule on the score to the "George M!" musical.

Jewels had this to say: "Like 1967, we expect 1968 will outgross all previous years in printed product. Not only are we enjoying larger sales in all areas, but the recent publication of new band works by such composers as Norman Dello Joio, Alfred Reed, Clifton Williams, Richard Hayman, Ernest Gold, et. al., an interest in concert string and orchestral activities, and a most energetic choral program under the aegis of Don Walin and Ralph Hunter, plus the accelerated program of folio issues, assure this."

Prior to his joining Marks, Jewels was with Broadcast Music.



Robert Jewels

Television at St. Charles and Elgin, Ill., as test equipment design section head. There he designed and equipped the first central frequency generator screen room and shielded plant distribution system ever installed by a large manufacturing concern.

In 1950 Holman became assistant chief research engineer for Lowry Organ Co. in Chicago, where he was credited with a number of music industry innovations. Among these were the first commercial hi-fi record-playing equipment, a patented organ device for the piano, and other electric organ controls.

In 1955 Holman went with Wurlitzer Co. as chief engineer and engineering manager. He formed Wurlitzer's Electronic Division at Corinth, Miss., where he designed and produced a complete line of successful electronic organs and pianos. From this period his patented developments included a variety of organ components and circuits, including a rhythm device called the "Sideman," the electronic piano, and the first multi-output organ tone generators.

From 1961 to 1964 Holman left the music equipment business to become engineering manager for Electra Manufacturing Co. at Independence, Kan., producer of integrated solid state miniature encapsulated circuits and other advanced electronic components.

In 1964 Holman formed his own company, Holman-Woodell at Neodesha, Kansas, to research, develop and produce a line of professional quality electronic fretted and keyboard musical instruments, lighting systems and audio equipment. Holman served as president and general manager of the company until 1967, when he joined Valco Guitars.

D'Lugoff Bows GAMI Mgmt.

NEW YORK—Art D'Lugoff, concert impresario and proprietor of the Village Gate, has opened Gate Artist Management, Inc., a personal management firm to be known as, GAMI. The firm will handle artists in various branches of the entertainment world; stage, screen, TV, concerts, clubs, recordings, and the like. Among those clients currently represented by GAMI, are: Redd Foxx, Phyllis Branch, Monet & Wells, Irwin C. Watson, Stevie Stone, and Bob Sydney.

Associated with Art D'Lugoff in this new enterprise, are his brother, Burt D'Lugoff, and Murray Becker, who was formerly with the Playboy Clubs.

The firm's offices are at the Village Gate, 160 Bleeker St., N.Y.C.

Don Black Busy On Film Writing Chores

LOS ANGELES — Following a brief visit to New York and Los Angeles, lyricist Don Black has returned to England to complete several film-writing assignments. Black wrote the lyrics for the 1967 Oscar-winning song, "Born Free," and "To Sir, With Love," which, to the surprise of many, was passed over for an Oscar nomination.

In collaboration with John Dankworth he's putting finishing touches on "Hideaway", to be sung by George Fame in Universal's production, "Go-forth", which stars Richard Burton and Elizabeth Taylor.

With Guy Wolfendon, former director of The Shakespeare Theater, Stratford-on-Avon, Black is penning the title song for Universal's "Work Is A Four Letter Word", starring Cilla Black and David Warner.

To Francis Lai's melody, Black is lyricizing three songs, "One Day Soon", "Here We Go Again", and "Where Did Your Heart Go" for Universal's "I'll Never Forget What's-His-Name".

Together with Mark London, his collaborator on "Born Free", Black is engaged in two projects; for 20th's "Guru", they're penning two songs, "Whilst Mine Eyes Rest On The Water" and "Where Did You Come From?"; in addition they were signed by Columbia Pictures to write eight songs for a musical comedy which will star Lulu, and be filmed next summer.

In another project, Black is writing lyrics to "This Time", whose melody was written by Ken Thorne and is featured—without lyrics—in the Alan Arkin-starrer, "Inspector Cluzot".

Black-lyricized songs from films in current release include "The Party" and "Nothing To Lose", both in collaboration with Henry Mancini. They are sung by Claudine Longet in "The Party" film. Also in release is song "Pretty Polly", written by Black with Michel LeGrand, for the film "A Matter Of Innocence," starring Hayley Mills.



UNDERWAY — Shown celebrating the recent opening of Woody Herman and his Swingin' Herd at the Riverboat niter in the Empire State Building are (left to right): Woody Herman, Caterina Valente, and Sugar Ray Robinson. Herman has been getting packed houses at the plush club.

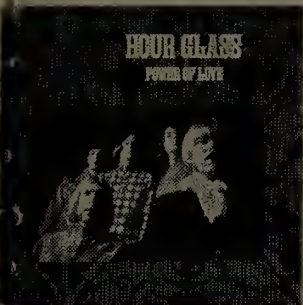


Pop Best Bets



ELLIE GREENWICH COMPOSES, PRODUCES, SINGS—United Artists UAL 3648/UAS 6648

Multi-talented Ellie Greenwich, who has composed and produced many Top 40 tunes, here offers an LP of 10 pop melodies, all of which she sings, five of which she wrote and all but one of which she produced. She exhibits a strong, compelling voice in such efforts as "I Want You To Be My Baby," "Baby, Baby, Baby," "The Letter," and "I'll Never Need More Than This." This set is likely to enjoy the same success that most of the disks penned and produced by Miss Greenwich have attained.



POWER OF LOVE—Hour Glass—Liberty LRP 3555/LST 7555

Melodious rock tunes such as the title song, "Changing Of The Guard," "I Still Want Your Love," and "I'm Hanging Up My Heart For You" make this LP by the Hour Glass a winning package. Bluesy, mournful, and soulful vocals by Gregory Allman are highlights of the set. Judging from the sounds on this album, the hour of success for the Hour Glass may be at hand.



AN AUDIENCE WITH THE KING OF WANDS—Gale Garnett & Gentle Reign—Columbia CS 9625

Featuring their current "Breaking Through" single, Gale Garnett & the Gentle Reign's new album is comprised entirely of Gale Garnett cleffings except for Fred Neil's "Dolphins," which is performed beautifully by chanter Bob Ingram. Gale Garnett handles most of the vocal chores. Highlights include four "Mini Songs." Some of the other outstanding titles are: "Ballad For F. Scott Fitzgerald," "Big Sur," and "That's Not The Way." An excellent album.



EARTH OPERA—Elektra EKS 74016

Peter Rowan, vocalist and guitarist of Earth Opera, wrote all of the songs on this set (one of them is a co-cleffing with David Grisman, who plays mandocello and mandolin for the group). Rowan's lyrics are poetic; his main themes are loneliness and alienation. His musical style is primarily rock, slow-paced or mid-tempo. He sings his songs with conviction. Keep an eye on this set. It could break out.



FOR YOU—Greg Morris—Dot DLP 25851

Greg Morris, one of the stars of the "Mission: Impossible" TV series, makes his album debut with "For You." On the set, Morris speaks song lyrics to the accompaniment of an orchestra. His rich, well-modulated voice showcases his material in an interesting new light. Top efforts include "For Once In My Life," "This Is All I Ask," "Try To Remember" and "The Look Of Love." Could go far.

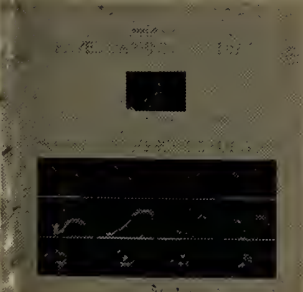
Jazz Picks



SOLAR HEAT—Cal Tjader—Skye SK 1

The first release on the brand new Skye label, this LP features vibist Cal Tjader at what is very likely his best. In addition to the title track, such tunes as "Ode To Billie Joe," "Felicidade," and "Never My Love" are given that special Tjader treatment that has thrilled Latin/jazz fans for years. Arrangements are by Gary McFarland, who is also heard on vibes.

Classical Picks



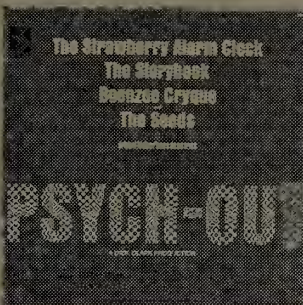
RAVEL: DAPHNIS AND CHLOE—De Burgos/New Philharmonia Orch./Ambrosian Singers—Angel S 36471

Rafael Fruhbeck De Burgos, leading the New Philharmonia Orchestra and the Ambrosian Singers, has come up with an excellent interpretation of Maurice Ravel's ballet, "Daphnis And Chloe." The work, alternately lyrical and fiery, contains some of Ravel's most compelling music. The "Dawn Scene" is one of the most beautiful pieces of lyricism ever written. Give this album a most careful listen.



THESE 23 DAYS IN SEPTEMBER—David Blue—Reprise R/RS 6296

David Blue sings nine contemporary songs, all of which he composed. The lyrics are simple, yet indirect, and they are written in a sort of free verse. The artist renders his material in a low-keyed, gentle manner, creating a moody, poetic atmosphere. In addition to the title tune, the LP includes "You Need A Change," "You Will Come Back Again," and "Scales For A Window Thief." The set could gain the approval of a wide listenership.



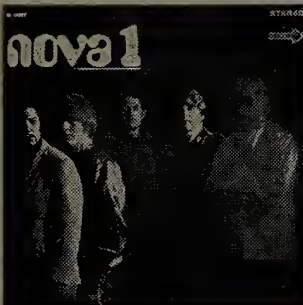
PSYCH-OUT—Original Soundtrack—Tower ST 5913

"Psych-Out," an American International film, is a story about the flower children of San Francisco's Haight-Ashbury district. The flick stars Susan Strasberg and Dean Stockwell, and the soundtrack LP features the music of four acts: the Strawberry Alarm Clock, the Storybook, Boenzee Cryque, and the Seeds. The milieu of the love generation is deftly reflected by the sounds on the disk, and the set could see brisk sales action.



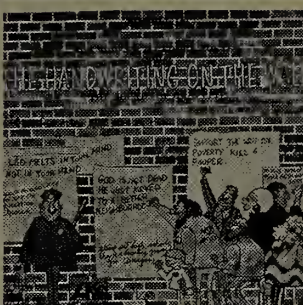
IN THE MORNING—Status Cymbal—RCA Victor LPM/LSP 3993

Light rock/middle-of-the-road for the most part, this package by the Status Cymbal is likely to see plenty of sales and airplay activity in those markets. Outstanding tracks by the vocal trio include: "Having Fun Again," "Love To You," "In The Morning," (their current single) and "Sleepy Sad Cafe."



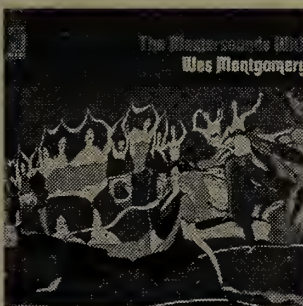
NOVA 1—Nova Local—Decca DL 4977/74977

The Nova Local renders a set of rock outings, with the tunes varying from hard-driving, psychedelic offerings to soft, musing efforts. "\$5 A Ticket" is a powerful, surging item, while "A Visit From It, The King" is a gentle, easygoing number. A string choir backs up the quintet on "Forgotten Man," a most appealing melody. With this LP, the Nova Local could gain a sizable following.



THE HANDWRITING ON THE WALL—Jack Raymond & Haskell Barkin—Atlantic SD 8178

Here is a laugh-filled comedy album devoted to the subject of Graffiti, words or phrases written in public places, in rest rooms, on billboards, etc. Created and compiled by Jack Raymond, produced by George Booker and George Foster and narrated by Jack Raymond and Haskell Barkin, the set explores the various aspects of graffiti, including "Sex," "Advertising," "Religion," "Politics," and others. Could be a winner.



KISMET—Mastersounds With Wes Montgomery—Pacific Jazz ST 20130

Part of PJ's "Jazz Milestones" series, this album is a discerning collection of excellent jazz tracks. There's a heavy emphasis on vibes as well as Montgomery's guitar throughout the set. Included among the stronger efforts are: "Olive Tree," "Not Since Ninevah," "Baubles, Bangles, And Beads," and "Stranger In Paradise." Should be a wide market for this one.



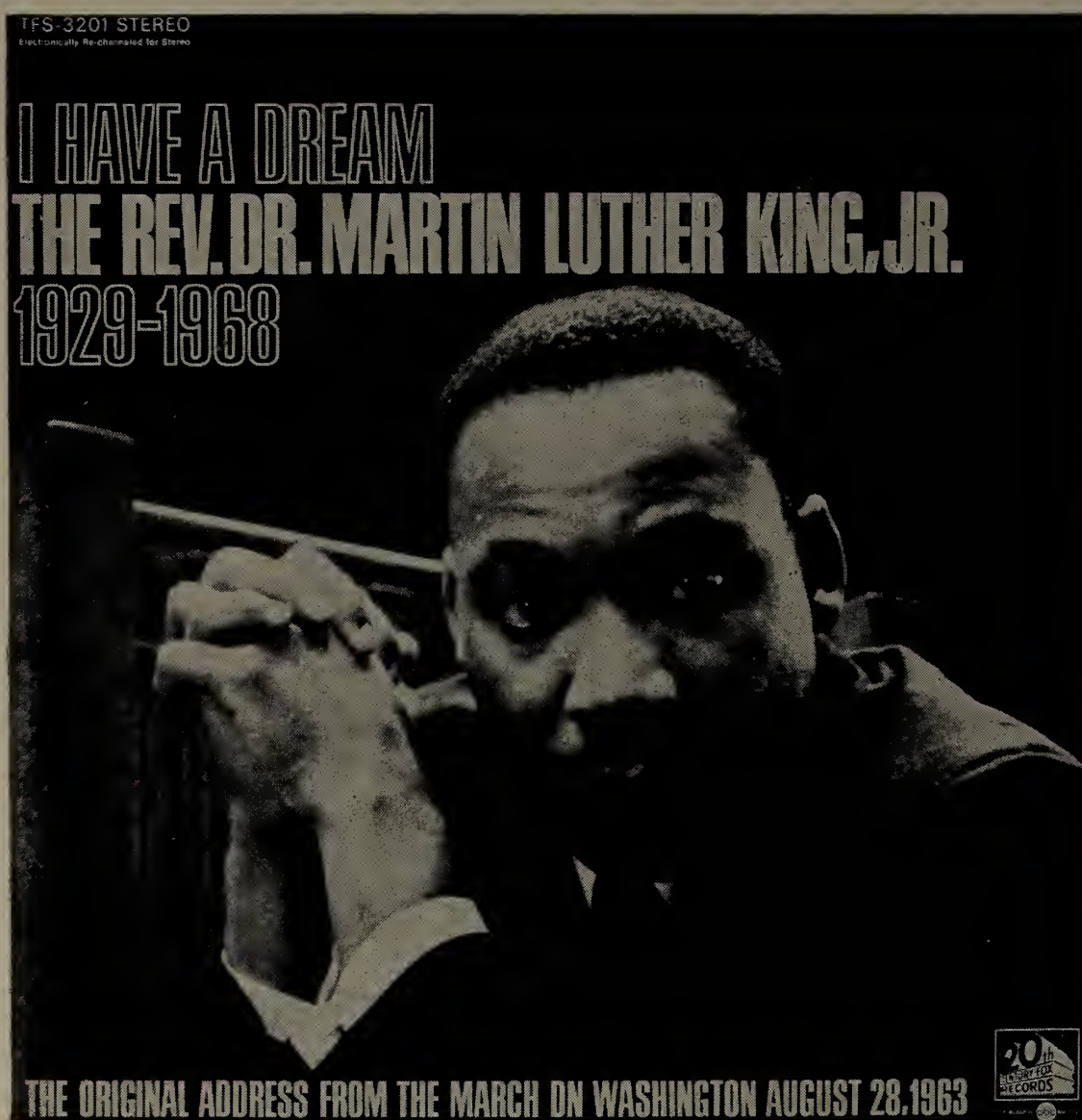
RICCI PLAYS BACH: SONATA NO. 3 IN C MAJOR/PARTITA NO. 3 IN E MAJOR—Ruggiero Ricci—Decca DL 710152

Violinist Ruggiero Ricci here offers his third in a series of albums devoted to Johann Sebastian Bach's sonatas and partitas for unaccompanied violin. Ricci plays with great dexterity, grace and spirit, executing with fine artistry the technical and spiritual demands made upon him by these difficult Bach works. Classical listeners should find this set extremely rewarding.

A TRIBUTE TO A GREAT AMERICAN

20th CENTURY-FOX RECORDS

presents the album



TFS 3201

Available Immediately



Distributed by abc Records

1	THE GRADUATE Original Soundtrack (Columbia OS 3180)	1	26	HERB ALPERT'S NINTH Herb Alpert & Tijuana Brass (A&M 134/SP 4134)	24	51	IT MUST BE HIM Ray Conniff (Columbia CL 2795/CS 9595)	46	76	A PORTRAIT OF RAY Ray Charles (Tangerine ABCS 625)	91
2	BLOOMING HITS Paul Mauriat (Philips PHM 200-248/PHS 600-248)	2	27	HORIZONTAL Bee Gees (Atco 233/SD 233)	22	52	ULTIMATE SPINACH (MGM SE 4518)	49	77	THE DELTA SWEETE Bobbie Gentry (Capital T/ST)	82
3	LADY SOUL Aretha Franklin (Atlantic B167/SD B167)	3	28	DR. ZHIVAGO Soundtrack (MGM E/ES 6 ST)	25	53	SOUND OF MUSIC Original Soundtrack (RCA Victor LOCD/LSOD 2005)	47	78	NOTORIOUS BYRD BROS. Byrds (Columbia CL 2757/CS 9575)	63
4	THE GOOD, THE BAD, AND THE UGLY Original Soundtrack (United Artists UAL 4172/UAS 5172)	6	29	THE UNION GAP (Columbia CL 2B12/CS 9612)	28	54	A LONG TIME COMIN' Electric Flag (Columbia CS 9597)	67	79	FRANCIS A & EDWARD K Frank Sinatra & Duke Ellington (Reprise FS 1024)	68
5	PARSLEY, SAGE, ROSEMARY & THYME Simon & Garfunkel (Columbia CL 2563/CS 9363)	4	30	DIANA ROSS & THE SUPREMES GREATEST HITS (Motown M/MS 2-663)	31	55	THE TURTLES GOLDEN HITS (White Whale WW 115/WWS 7115)	37	80	THE MANTOVANI TOUCH (London LL 3526/PS 526)	80
6	VALLEY OF THE DOLLS Dionne Warwick (Scepter SP5 56B)	5	31	ELVIS GOLD RECORDS VOL. 4 (RCA Victor LPM/LSP 3921)	35	56	PORTRAITS Buckinghams (Columbia CL 2798/CS 9598)	56	81	UP POPS RAMSEY LEWIS (Cadet LP/LPS 799)	74
7	DISRAELI GEARS Cream (Atco 232/SD 232)	9	32	I CAN'T STAND MYSELF James Brown (King 1030)	38	57	ALICE'S RESTAURANT Arlo Guthrie (Reprise R/RS 6267)	48	82	GOIN' TO MEMPHIS Paul Revere & Raiders (Columbia CL 2B05/CS 9605)	71
8	TO RUSSELL, MY BROTHER, WHOM I SLEPT WITH Bill Casby (Warner Bros./Seven Arts WS 1734)	13	33	SMOKEY ROBINSON & THE MIRACLES GREATEST HITS VOL. 2 (Tania T/TS 280)	30	58	WE'RE A WINNER Impressions (ABC 635)	60	83	HONEY Bobby Goldsboro (United Artists UAS 6642)	94
9	THE DOCK OF THE BAY Otis Redding (Valt S-419)	10	34	ROTARY CONNECTION (Cadet Concept LP/LPS 312)	39	59	I'M IN LOVE Wilson Pickett (Atlantic 8175/SD 8175)	61	84	LOVE IS BLUE Al Martino (Capital ST 290B)	90
10	JOHN WESLEY HARDING Bob Dylan (Columbia CL 2B04/CS 9604)	11	35	LOVE IS BLUE Johnny Mathis (Columbia CS 9637)	51	60	IN A MELLOW MOOD Temptations (Gordy G/S 924)	58	85	THEIR SATANIC MAJESTIES REQUEST Rolling Stones (London NP/NPS 2)	77
11	AXIS: BOLD AS LOVE Jimi Hendrix Experience (Reprise RS 6281)	7	36	VANILLA FUDGE (Atco 22/SD 224)	32	61	THE DOORS (Elektra EK 4007/EKS 7407)	60	86	REFLECTIONS Diana Ross & The Supremes (Motown MS 665)	—
12	WHO WILL ANSWER? Ed Ames (RCA Victor LMP/LSP 3961)	12	37	LOVE IS BLUE Claudine Langet (A&M SP 4142)	50	62	NOBODY BUT ME Human Beinz (Capital T/ST 2906)	55	87	ORPHEUS (MGM E/SE 4524)	93
13	BONNIE AND CLYDE (Warner Bros./Seven Arts WS 1742)	16	38	SGT. PEPPER'S LONELY HEART'S CLUB BAND Beatles (Capitol T/TS 2653)	33	63	MAN OF LA MANCHA Original Cast (Kapp KRL 5405/KRS 5505)	57	88	CHILD IS FATHER TO THE MAN Blood, Sweat & Tears (Columbia CS 9619)	98
14	LOOK AROUND Sergio Mendes & Brazil '66 (A&M SP 4137)	13	39	BY THE TIME I GET TO PHOENIX Glen Campbell (Capitol T/ST 2B51)	43	64	THE FIRST EDITION (Reprise RS 6276)	65	89	EVERLOVIN' WORLD OF EDDY ARNOLD (RCA Victor LPM/LSP 3931)	89
15	ONCE UPON A DREAM Rascals (Atlantic B169/SD B169)	8	40	WE'RE ONLY IN IT FOR THE MONEY Mothers of Invention (Verve V65045)	41	65	IF YOU EVER LEAVE ME Jack Jones (RCA Victor LSP 3969)	79	90	THE SKY San Sebastian Strings (Warner Bros. WS 1720)	72
16	THE BEAT GOES ON Vanilla Fudge (Atco 237/SD 237)	18	41	MUSIC FROM FISTFUL OF DOLLARS ETC. Hugo Martenegr (RCA Victor LPM/LSP 3927)	59	66	LOVE RHAPSODIES Midnight Strings Quartet (Viva V-36013)	69	91	GROOVIN' WITH THE SOULFUL STRINGS (Cadet LP/LPS 796)	82
17	MAGICAL MYSTERY TOUR Beatles (Capital MAL/SMAL 2835)	14	42	DOCTOR DOLITTLE Original Soundtrack (20th Century-Fax DTCS 5101)	42	67	HEY, LITTLE ONE Glen Campbell (Capitol ST 2B48)	78	92	FORTUOSITY Millie Bras. (Dot DLPS 25B35)	99
18	LETTERMEN . . . AND LIVE (Capitol T/ST 275B)	23	43	PISCES, AQUARIUS, CAPRICORN & JONES LTD Monkees (Colgems COM/COS 104)	45	68	BOOTS RANDOLPH'S SUNDAY SAX (Manument MLP/SLP 1B092)	70	93	THE EYES OF THE BEACON STREET UNION (MGM SE 4517)	95
19	GOIN' OUT OF MY HEAD Lettermen (Capitol ST 2B65)	26	44	BOOKENDS Simon & Garfunkel (Columbia KCS 9529)	—	69	THE LAST WALTZ Engelbert Humperdinck (Parrat PA 61015/PAS 71015)	62	94	THE TIME HAS COME Chambers Bros. (Columbia CL 2722/CS 9522)	85
20	JUNGLE BOOK Original Soundtrack (Disneyland M/S 3948)	20	45	MISSION IMPOSSIBLE Lalo Schifrin (Dat DLP 25B31)	34	70	THE RESURRECTION OF PIGBOY CRABSHAW Butterfield Blues Band (Elektra EKS 74015)	64	95	I WONDER WHAT SHE'S DOING TONIGHT Tammy Boyce & Bobby Hart (A&M SP 4143)	—
21	VINCEBUS ERUPTUM Blue Cheer (Philips PHM 200-264/PWS 600-264)	21	46	VIKKI Vikki Carr (Liberty LST-754B)	52	71	ELECTRIFYING EDDIE HARRIS (Atlantic (SD) 1495)	76	96	TEMPTATIONS GREATEST HITS (Gordy GM/GS 919)	96
22	VALLEY OF THE DOLLS Original Soundtrack (20th Century Fax DTCS 4196)	17	47	CAMELOT Original Soundtrack (Warner Bros. B/B5 1712)	44	72	NANCY & LEE Nancy Sinatra & Lee Hazlewood (Reprise RS 6273)	75	97	IT MUST BE HIM Vikki Carr (Liberty LRP 3533/LST 7533)	87
23	HISTORY OF OTIS REDDING (Valt M/S 41B)	19	48	4 TOPS GREATEST HITS (Motown M/MS 622)	36	73	A DAY IN THE LIFE Wes Montgomery (A&M 2001/SP 3001)	66	98	GOLDEN RAINBOW Original Cast (Calendar KOM/KOS 1001)	—
24	ARE YOU EXPERIENCED Jimi Hendrix Experience (Reprise R/RS 6261)	29	49	DIONNE WARWICK'S GOLDEN HITS PART ONE (Scepter SRM/SRS 565)	40	74	SIMON SAYS 1910 Fruitgum Company (Buddah BDS 5010)	BB	99	LOVE IS BLUE Lawrence Welk (Randwood RLP B003)	109
25	SOUNDS OF SILENCE Simon & Garfunkel (Columbia CL 2469/CS 9269)	27	50	FEELIN' GOOD Lou Rawls (Capitol T/ST 2864)	53	75	THE UNICORN Irish Ravers (Decca DL 4951/DLS 74951)	B1	100	LOVE THAT Bert Kaempfert (Decca 749B6)	100
101	STEPPENWOLF (Dunhill D/S 50029)		111	TELL MAMA Etta James (Cadet LP/LPS 802)		121	WILDFLOWERS Judy Collins (Elektra EKS 74012)		130	MR. FANTASY Traffic (United Artists UAL 3651/UAS 6651)	
102	SOUL COAXING Raymond Le Favre & Orch. (4 Corners FCS 4244)		112	JUST TODAY Bobby Vee (Liberty L St 7554)		122	WHEN THE SNOW IS ON THE ROSES Ed Ames (RCA Victor LPM/LSP 3913)		131	WE CAN FLY Cowsills (MGM SE 4534)	
103	HEAVY Iron Butterfly (Atca 227/SD 227)		113	AL HIRT PLAYS BERT KAEMPFFERT (RCA Victor LPM 3917/LSP 3917)		123	THE OTHER MAN'S GRASS IS ALWAYS GREENER Petula Clark (Warner Bros./Seven Arts WS 1719)		132	THIS IS AL MARTINO (Capitol T/ST 2B43)	
104	FRESH CREAM Cream (Atca 206/SD 206)		114	MORE THAN A MIRACLE Roger Williams (Kapp KS 3550)		124	I LOVE YOU Murry Roman (Tetragrammaton 101)		133	REACH OUT Burt Bacharach (A&M 131/SP 4131)	
105	PLEASE LOVE ME FOREVER Bobby Vinton (Epic LN 2434/BN 26341)		115	TOM JONES LIVE (Parrot PA 61014/PAS 71014)		125	SONGS OF LEONARD COHEN (Columbia CL 2733/CS 9533)		134	HOORAY FOR THE SALVATION ARMY BAND! Bill Casby (Warner Bros. WS 172B)	
106	TWAIN SHALL MEET Animals (MGM SE-4537)		116	THERE ARE BUT FOUR SMALL FACES (Immediate 712 52002)		126	DAYS OF FUTURE PASSED Moody Blues (Deram DES 18012)		135	BEST OF THE LOVIN' SPOONFUL VOL. II (Kama Sutra KLPS B064)	
107	BEND ME, SHAPE ME American Breed (Atca AB003/3B003)		117	THE SEA San Sebastian Strings (Warner Bros. WS 1670)		127	GREEN TAMBOURINE Lemon Pipers (Buddah BDM 1009/BDS 50C9)		136	THE DRIFTERS GOLDEN HITS (Atlantic B153/SD B153)	
108	FAREWELL TO THE FIRST GOLDEN ERA Mamas & Papas (Dunhill D/DS 50025)		118	KNIGHTS ON BROADWAY King Richard's Fluegel Knights (MTA MTS 500B)		128	LOVE ANDY Andy Williams (Columbia CL 2766/CS 9566)		137	CRUSADE John Mayall's Blues Breakers (London LL 2529/PS 259)	
109	GOD BLESS TINY TIM (Reprise RS 6292)		119	TO EACH HIS OWN Frankie Laine (ABCS 628)		129	THE UNITED STATES OF AMERICA (Columbia CS 9614)		138	BEE GEES 1ST (Atca 223/SD 223)	
110	AMBOY DUKES (Mainstream 56104/S 6104)		120	BOTTLE OF WINE Fireballs (Atco SD 239)					139	RELEASE ME Engelbert Humperdinck (Parrat PA 16012/PAS 71012)	
									140	THE BEST OF WES MONTGOMERY (Verve V/V6 B714)	

Basic Album Inventory

A check list of best selling pop albums other than those appearing on the CASH BOX Top 100 Album chart. Feature is designed to call wholesalers' & retailers' attention to key catalog, top steady selling LP's, as well as recent chart hits still going strong in sales. Information is supplied by manufacturers. This is a weekly, revolving list presented in alphabetical order. It is advised that this card be kept until the list returns to this alphabetical section.

COLUMBIA SHOWS

Original Cast	Mame	KOL 6600/KOS 3000
Original Cast	Sweet Charity	KOL 6500/KOS 2900
Soundtrack	My Fair Lady	KOL 8000/KOS 2600
Original Cast	Camelot	KOL 5620/KOS 2031
Original Cast	The Sound Of Music	KOL 5450/KOS 2020
Soundtrack	West Side Story	OL 5670/OS 2070
Soundtrack	Porgy & Bess	OL 5410/OS 2016
Original Cast	Flower Drum Song	OL 5350/OS 2009
Original Cast	West Side Story	OL 5230/OS 2001
Original Cast	My Fair Lady	OL 5090/OS 2015
Original Cast	South Pacific	OL 4180/OS 2040
Original Cast	Cabaret	KOL 6640/KOS 3040
Original Cast	Hallelujah Baby	KLL 6690/KOS 3090

COMMAND

The Corporation	A "Sound" Contemporary Musical Investment	929
	Sound . . . In The 8th Dimension	928
Doc Severinsen	The Great Arrival	927
The Ray Charles Singers	Take Me Along	926
The Crome Syrcus	Love Cycle	925
Dick Hyman & "The Group"	Mirrors	924
Ray Charles Singers	At The Movies	923
Jerry Fielding & Orch.	Near East Brass West Coast Style	922
Benny Goodman & Paris	Listen To The Magic!	921
Warren Kime & Orch.	Explosive Brass Impact Vol. 2	919
Toots Thielemans & Orch.	Guitar & Strings And Things	918
Doc Severinsen & Orch.	New Sound Of Today's Big Band	917
Ray Charles Singers	A Special Something	914
Count Basie & Orch.	Hollywood—Basie's Way	912
Dick Hyman & Orch.	Brasilian Impressions	911
Warren Kime & Orch.	Brass Impact	910
Doc Severinsen & Friends	Swinging & Singing	909
Tony Mottola & Orch.	Guitar—U.S.A.	908
Count Basie & Orch.	Broadway—Basie's Way	905
Ray Charles Singers	What The World Needs Now Is Love	903
Doc Severinsen Sextet	Live!	901
Tony Mottola & Orch.	Amor Mexico/S.A.	900
Ray Charles Singers	One Of Those Songs	898
	Persuasive Percussion/1966	895
Doc Severinsen & Orch.	Fever	893
Ray Charles Singers	Young Lovers On Broadway	890
Tony Mottola	Love Songs Mexico/S.A.	889
Ray Charles Singers	Songs For Latin Lovers	886
Ray Charles Singers	Songs For Lonesome Lovers	874
Ray Charles Singers	Al-Di-La	870
Enoch Light & The Light Brigade	Dimension 3	867
Ray Charles Singers	Something Special For Young Lovers	866
Tony Mottola & Orch.	Sentimental Guitar	864
Dick Hyman at Lowery Organ	Fabulous	862
Doc Severinsen & Orch.	Torch Songs For Trumpet	859
Dick Hyman at Lowery Organ	Electrodynamics	856
Tony Mottola & Orch.	Romantic Guitar	847
Ray Charles Singers	Paradise Islands	845
Tony Mottola & Orch.	Spanish Guitar	841
Tony Mottola & Orch.	Roman Guitar Vol. 2	836
Ray Charles Singers	Something Wonderful	827
Enoch Light & Orch.	Stereo/35mm	826
Tony Mottola & Orch.	Roman Guitar	816
Los Admiradores	Bongos	809
Enoch Light & Orch.	Provocative Percussion	806
Persuasive Percussion	Persuasive Percussion	800

CONCERT DISC

Fine Arts Quartet & N.Y. Woodwind Quintet	Art Of The Fugue: Bach	MONO 1230	STEREO 230
Fine Arts Quartet & N.Y. Woodwind Quintet	Bach: Art Of The Fugue	1250	250
Fine Arts Quartet	Bela Bartok: Quartets Complete Nos. 1-6	1501/3	501/3
Fine Arts Quartet	Beethoven: Late Quartets Op. 127, 130, 131, 132, 136	1502/5	502/5
Beethoven Middle Quartets	Beethoven	1506/3	506/3

COUNTERPOINT

Dimitri Mitropoulos ISCM Concert Group	Schnoenberg: Serenade, Op. 24	MONO 501	STEREO 5501
Music of the Malinke & Baoule Tribes	Africa	529	—
Sistine Choir of Vatican City	Collection of Sacred Music	600	6500
Vocal Arts Ensemble	Music Of The Renaissance	601	5601
Roger Wagner Chorale	Handel: Water Music Suite, Royal Suite,	606	5606
Anthony Bernard-London Symp. Orch.	Royal Fireworks Music	607	5607
Gunter Wand Cologne Philhar. Orch.	Bartok: Divertimento For String Orch.	607	5607

CRESCENDO

Buddy Merrill	The Guitar Sounds of Buddy Merrill	GNP 5010	GNPS 5010
Don Adams	Don Adams Meets the Roving Reporter	91	91
Arthur Lyman	Pearly Shells	606	606
Joe & Eddie	There's A Meetin' Here Tonight	86	86
Arthur Lyman	Cast Your Fate To The Wind	607	607
Billy Strange	12 String Guitar	94	94
The Seeds	The Seeds	2023	2023

CRESCENDO (Contd.)

Buddy Merrill	Latin Festival	5018	5018
Billy Strange	The Best Of Billy Strange	2037	2037
Les Baxter	Brazil Now	2036	2036
The Seeds	A Web Of Sound	2033	2033
Joe & Eddie	The Best Of Joe & Eddie	2032	2032
The Seeds	Future	2038	2038
Billy Strange	James Bond Double Feature	2039	2039
The Seeds	A Full Spoon Of Seedy Blues	2040	2040
Mystic, Astrologic Crystal Band	Mystic, Astrologic, Crystal Band	8001	8001 (Stereo Only)
Billy Strange	Railroad Man	GNPS 2041	
Les Baxter	Love Is Blue	GNPS 2042	
Dave Myers Effect	Greatest Racing Themes	GNPS 8002	
Buddy Merrill	Sounds of Love	GNPS 5024	

DECCA—CORAL—BRUNSWICK

Earl Grant	Spanish Eyes	DL 4794	DL 74794
Burl Ives	The Big Country Hits	DL 4972	DL 74972
Bill Anderson & Jan Howard	For Loving You	DL 4959	DL 74959
Bert Kaempfert	Greatest Hits	DL 4810	DL 74810
Bill Anderson	Greatest Hits	DL 4859	DL 74859
Loretta Lynn	Who Says God Is Dead?	DL 4928	DL 74928
Danny Kaye	Danny Kaye Sings	DL 8479	DL 78479
Sound Track	Around The World In 80 Days	DL 9046	DL 79046
Patsy Cline	Greatest Hits	DL 4854	DL 74854
Jack Greene	What Locks The Door	DL 4939	DL 74939
Kitty Wells	Queen Of Honky Tonk Street	DL 4929	DL 74929
Earl Grant	Gently Swingin'	DL 4937	DL 74937
The Irish Rovers	The Unicorn	DL 4951	DL 74951
The Clebanoff Strings	Once Upon A Summertime	DL 4956	DL 74956
Earl Grant	Greatest Hits	DL 4813	DL 74813
Al Jolson	The Best of Al Jolson	DXA 169	DXSA 7169
Earl Grant	Ebb Tide	DL 4165	DL 74165
Carmen Cavallaro	Carmen Cavallaro Plays The Hits	DL 4914	DL 74914
Sophie Tucker	Greatest Hits	DL 4932	DL 74932
Pete Fountain	Pete Fountain Plays Bert Kaempfert	CRL 57499	CRL 757499
Sound Track	Thoroughly Modern Millie	DL 1500	DL 71500
Lenny Dee	Relaxin'	DL 4946	DL 74946
Bert Kaempfert	The World We Knew	DL 4925	DL 74925
Bert Kaempfert	Wonderland By Night	DL 4101	DL 74101
Bert Kaempfert	Strangers In The Night	DL 4795	DL 74795
Bert Kaempfert	Blue Midnight	DL 4569	DL 74569
Pete Fountain	Music To Turn You On	CRL 57496	CRL 757496
Pete Fountain	A Taste Of Honey	CRL 57486	CRL 757486
Patsy Cline	Patsy Cline Showcase	DL 4202	DL 74202
The Who	The Who Sings My Generation	DL 4664	DL 74664
Bert Kaempfert	Three O'Clock In The Morning	DL 4670	DL 74670
Quartette Tres Bien	Four Of A Kind	DL 4958	DL 74958
The Who	Happy Jack	DL 4892	DL 74892

DIAMOND

Ronnie Dove	Right Or Wrong	(SID)-5002
Ronnie Dove	One Kiss For Old Times' Sake	(SID)-5003
Ronnie Dove	I'll Make All Your Dreams Come True	(SID)-5004
Ronnie Dove	The Best Of Ronnie Dove	(SID)-5005
Ronnie Dove	Sings The Hits For You	(SID)-5006
Ronnie Dove	Cry	(SID)-5007
Ronnie Dove	The Best Of Ronnie Dove (Vol. 2)	(SID)-5008

DISNEYLAND/BUENA VISTA

Sound Track	Snow White	DQ-1201
Sound Track	Pinocchio	DQ-1202
Sound Track	Bambi	DQ-1203
Sound Track	Dumbo	DQ-1204
Sound Track	Uncle Remus	DQ-1205
Sound Track	Peter Pan	DQ-1206
Sound Track	Cinderella	DQ-1207
Sound Track	Alice In Wonderland	DQ-1208
Sterling Holloway	Mother Goose	DQ-1211
Children's Chorus	Acting Out The ABC's	DQ-1223
Various Artists	Songs For Bedtime	DQ-1224
Various Artists	Sleeping Beauty	DQ-1228
Songs From The Movie	Lady And The Tramp	DQ-1231
Sterling Holloway	Peter & The Wolf	DQ-1242
Leopold Stokowski & The Philadelphia Orch.	Nutcracker Suite	DQ-1243
Various Artists	Goldilocks & The 3 Bears	DQ-1250
Various Artists	Hansel & Gretel	DQ-1253
Various Artists	Songs From Mary Poppins	DQ-1256
Instrumental	Sounds Of The Haunted House	DQ-1257
Narrated by Laura Olsher	Little Engine That Could	DQ-1259
Narrated by Laura Olsher	Learning To Tell Time Is Fun	DQ-1263
Narrated by Robie Lester	Stories Of Hans Christian Andersen	DQ-1276
Sterling Holloway	Winnie The Pooh-Honey Tree	DQ-1277
Narrated by Rica Moore	Best Loved Fairy Tales	DQ-1284
Various Artists	Tubby The Tuba	DQ-1287
Disneyland Boys' Choir	It's A Small World	DQ-1289 & STER-1289
Mary Martin	Sound Of Music	DQ-1296 & STER-1296
Various Artists	Puff The Magic Dragon	DQ-1301
Various Artists	Happiest Millionaire	DQ-1303 & STER-1303
The Jungle V.I.P.'s	Jungle Book	DQ-1304 & STER-1304
Story & 4 Songs	Further Adventures Of Jiminy Cricket	DQ-1324
Mike Sammes Singers	Dr. Dolittle	DQ-1325
Sound Track	Happiest Millionaire	BV-5001 & STER-5001
Sound Track	Mary Poppins	BV-4026 & STER-4026
Camarata & Mike Sammes Singers	Man Of La Mancha	BV-4027 & STER-4027
Camarata & Mike Sammes Singers	Happiest Millionaire	BV-4030 & STER-4030

Parker Joins London Records Sales Staff

NEW YORK—Allan Parker has joined London Records New York sales staff. According to Herb Goldfarb, national sales and distribution manager, the appointment reflects continuing growth of sales volume at London, which recently closed the most successful sales year in its 21-year history.

An additional factor in the acquisition of talented sales personnel, Goldfarb said, is growth of the record industry's large rack and distribution operations now mushrooming in many areas of the country.

Parker began his career in sales for the Decca Records branch in Boston and later was active for Decca in both Providence and Hartford. He spent seven years as national director of LP sales and merchandising at ABC Records and most recently was associated with MGM Records as

eastern and southern district manager.



Allan Parker

Cowsills To Hit Nine Korvette's In Promo

NEW YORK—In order to publicize and promote their current chart single, "In Need Of A Friend," and their current chart album, "We Can Fly," MGM's crack rock group, the Cowsills, will make personal appearances at nine Korvette's stores in New York and New Jersey.

The tour kicks off Tuesday, April 16, when the Cowsills will appear in person at Korvette's store in Paramus, New Jersey and at the Nanuet store in Rockland County, New York. On Wednesday, April 17, the Cowsills are scheduled to appear at the Korvette's at 47th Street and Fifth Avenue and at Herald Square in NYC. On April 18, Thursday, the group will be seen in person at the Korvette's in Lawrence, Douglaston and Westbury, Long Island. On Friday, April

ABC Re-Services Armstrong Single

On the strength of its current success in Britain, a single by Louis Armstrong on the ABC label is being re-serviced to disk jockeys and others by the company.

ABC Records has printed a special mailing envelope for re-servicing the single, "What A Wonderful World," released domestically last December.

19, the Cowsills have been scheduled to appear at Korvette's in Portchester and Pellam Manor in Westchester County, N. Y.

All appearances will be advertised, promoted and publicized through newspaper ads, radio spot announcements, window displays, in-store displays and in-store public address system announcements.

WB Makes Stan Cornyn Creative Services Chief

BEVERLY HILLS, Cal.—Warner Bros.-Seven Arts Records has just named Stan Cornyn director of creative services. Cornyn has been the label's editorial director for the past eight years.

Cornyn's promotion is effective immediately, and he will be responsible for all creative functions emanating under the Warner Bros.-Seven Arts, Reprise and Loma labels. He will report to Joel Friedman, WB's vice president in charge of marketing.

Cornyn's duties include supervision of album annotation, album covers, audio-visual material, promotion, exploitation and other creative aids.

Hal Halverstadt, who recently joined WB-7 Arts, will report to Cornyn, functioning in the editorial department.

Cornyn joined WB in 1960, coming from Capitol Records. He holds a bachelor of arts degree from Claremont College, a master of arts from University of California, Los Angeles, and he is now taking his doctorate at

MJR Bows In NY

NEW YORK—A combination distributor and one-stop, M.R.J. Record Distributors, opened offices here at 636 Tenth Avenue last week.

Specializing in Latin music product, M.R.J. will be the exclusive New York distributor for the Fania, Roulette, Tico, Alegre and Mardi Gras labels. Other exclusive distribution agreements are in negotiation. As a one-stop, M.R.J. will carry all Latin music labels, as well as pop.

University of California, Los Angeles, in theatre arts.

He is the author of a number of dramatic productions which have been presented in Los Angeles, and in recent years he has also been active as a screen writer.

The merchandising wing operating under Joel Friedman, consists of Stan Cornyn, Hal Halverstadt, Don Schmitzerle, artists relations and publicity manager, and Ed Thrasher, art director.

On The Line

Songstress Jill Corey signs a recording contract with American Music Makers. Her first release will be "The Other Side Of Me"/"You With Darkness On Your Mind." Viewing the signing are (from the left): Leonard Martino, Don Hoak, and Lou Guarino (president of American Music Makers.)



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CashBox Country Roundup

In our Apr. 6 issue we printed a country editorial dealing with the exposure of country music at the annual NARM conventions, stating that, in our opinion, organizations the likes of CMA should strive to guarantee that some representation of country music is made at each and every NARM convention in the future. (We did not mention the fact that CMA had made such a presentation in Mar. 1967 only because we desired to dwell on the future rather than the past). However, we have just been informed by Starday's Hal Neely that he (in his capacity of CMA secretary) and board chairman Jack Loetz had been contacted by new NARM president Jack Geldbart regarding another presentation by CMA at next year's gathering in Los Angeles. In May, the idea will be put before the CMA board at its own meeting in Los Angeles for discussion and/or planning. (Cash Box cannot take credit for inspiring the move, since it was made before our editorial went to press, but we wholeheartedly applaud the gesture from NARM, and once again urge CMA to continue in its efforts to guarantee country representation at such gatherings in years to come).

Out in the Gold State capitol, KRAK-Sacramento's program to support President Johnson's call for the limiting of tourist travel overseas (a program which offers free air time to the Tourist Bureaus of every state in the union) has received response from 30 states to date. As an off-shoot of the campaign, station programming vp Jay Hoffer has just been named Colonel, Aide-de-camp to the staff of New Mexico's governor David Cargo, who strongly commended the idea of promoting tourism within the states. . . . Shifting back eastward, WWVA-Wheeling has announced the addition of Bill Quay to its programming staff. Quay, formerly with WEAM-D.C., will take over the afternoon slot vacated by Darrell Edwards who has shifted to a late night role. The station also has another new voice coming across the airwaves from Jamboree Hall—that of Jamboree coordinator Gus Thomas . . . In the Lone Star State,

KHEY-El Paso informs us that its 11th anniversary show, featuring Willie Nelson was an overwhelming success. The station immediately followed up with another powerpacked blowout on Apr. 13, boasting a lineup that included Porter Wagoner & the Wagonmasters, Dolly Parton, Bobby Bare, Dave Dudley & the Roadrunners, Jimmy Newman and Tom T. Hall. On May 31, the station will present a dance show headed up by Buck Owens & the Buckaroos. . . . In cooperation with the Atlanta Music Club, WPLO has scheduled a unique feature called "Country Music Salutes The Arts" for this week (15-21). The feature, which will include on-air salutes to cash contributors, as well as an "Auction of the Arts" (the on-air auctioning of items from famous country artists and other personalities), has already piled up approximately \$2000 in cash contributions and a list of auction items that includes Del Reeves' gold-plated boots, a wig from Dottie West, a be-jeweled show suit from Stonewall Jackson, a scrapbook of Bill Anderson's career, a Buck Owens album library, a show suit from Roy Drusky, a landscape painting by Archie Campbell and Chet Atkins' favorite golf hat. Other names who have pledged items are: Sonny James, Connie Smith, LeRoy Van Dyke, Jimmy Dickens, Mel Tillis, Porter Wagoner, Loretta Lynn, David Rogers, Tex Ritter, Wilma Burgess, Henson Cargill, Waylon Jennings and the Stonemans,



"I CHRISTEN THEE 'SUPER BUS'"
—One usually breaks a bottle of champagne over a new conveyance, but Epic Records' crack chanter, David Houston, decided to christen his new 'Super Bus' with a record of his super hit, "Almost Persuaded." David's current single, now in the Top 10 on the Country Top 50 and still climbing, is "Have A Little Faith." The ace songster comes into NY this week with his group, the Persuaders, to fulfill an April 16-20 engagement at the Nashville Room in the Hotel Taft.

among others. . . . KGBS-Los Angeles also has a power-packed gig in the works, this one set for May 4 at the Shrine Auditorium. The lineup, features the same names as the KHEY bill, Porter Wagoner & the Wagonmasters, Dolly Parton, Bobby Bare, Dave Dudley & the Roadrunners and Tom T. Hall. . . . WGOV-Valdosta, Ga., celebrated its first anniversary of 24-hour country broadcasting on Apr. 1. In addition to the dozen country artists who helped celebrate the occasion, the station staged a Texas-style barbecue for the public, with free gifts being given away from noon till midnight. . . . WHO-Des Moines spinner Mike Hoyer conducted a listener response poll to find out why listeners tuned in to his show. With albums by Buck Owens and Merle Haggard going to the best response, the poll drew 14,000 answers. . . . Another poll was taken by WNYR-Rochester to determine the all-time favorite country record in the area. Winner was Hank Williams' "Your Cheatin' Heart," followed by Jim Reeves' "He'll Have To Go" and Eddy Arnold's "Make The World Go Away" and "Cattle Call."



CashBox Country Reviews

Picks of the Week

WARNER MACK (Decca 32308)

I'm Gonna Move On (2:38) [Page Boy SESAC-McPherson]

Swinging with an uptempo sound this time out, Warner Mack is preparing for another smooth ride along the chart trail. The latest offering is a free-wheeling, galloping sound called "I'm Gonna Move On," which has some excellent stuff on the background track. Flip: "Tell Me To Go (Tell Me To Stay)" (2:42) [Page Boy SESAC-McPherson]

NAT STUCKEY (Paula 300)

Leave This One Alone (2:30) [Stuckey BMI—Bradshaw]

After skedaddling with his recent "My Can Do Can't Keep Up With My Want To," Nat Stuckey serves up a sad-sounding ballad called "Leave This One Alone." A nice change of pace for Nat, the deck could be one of his biggest to date. Flip: "I Never Knew" (1:40) [Stuckey BMI—Stuckey]

JACK RENO (Jab 9015)

How Sweet It is (To Be In Love With You) (2:42) [Tree BMI—Braddock]

Jack Reno quickly follows up his "Repeat After Me" smash with a powerful ballad that could do even better than the Top 10 action of "Repeat." The new lid, titled "How Sweet It Is," gets another superfine Reno performance and should move out quickly. Flip: "Juke Box" (2:41) [Tree BMI—Reno]

LIZ ANDERSON (RCA Victor 9508)

Like A Merry-Go-Round (1:59) [Greenback BMI—Anderson]

The newest Liz Anderson offering "Like A Merry-Go-Round," is a cute, catchy sound that has fun built right into the grooves. Infectious and light-hearted, the tune should catch on nicely in many areas. Flip: "Thanks, But No Thanks" (2:24) [Greenback BMI—Anderson]

Newcomer Picks

CHAPARRAL BROTHERS (Capitol 2153)

Standing In The Rain (2:03) [Central Songs BMI—Ducon]

An excellent sound from the Chaparral Brothers, "Standing In The Rain" could break wide open, both in pop and country markets. Fine harmony is set to a loping, low-key blueser, which combines melodic sound, good lyric and a first-rate production. Stop, look and listen to this one. Flip: "Just One More Time" (2:05) [Central Songs BMI—J./P./L. Vorhaben]

VIRGIL WARNER (LHI 1207)

I'm Running Out (2:46) [Four Star BMI—Campbell, Fuller]

One of these days Virgil Warner is going to break wide open, and this might well be his day. With a touching ballad called "I'm Running Out," Warner displays vocalizing abilities of a quality that should make deejays stop and listen. Flip: "Next To Her" (2:52) [Exquisite BMI—Wheeler]

LYNDA K. LANCE (Wayside 1015)

Fool Of The Year (2:45) [Denny ASCAP—Stearns]

Here's a side by Lynda K. Lance, titled "Fool Of The Year," which could easily open the doors to national recognition for her. Top-notch vocalizing and an excellent production makes the lid a good bet for programmers. Flip: "Now That It's Over" (2:35) [Checkadee, Back Bay BMI—Lance]

DIANA TRASK (Dial 4077)

Lock, Stock and Tear Drops (2:34) [Tree BMI-Miller]

TV songstress Diana Trask (formerly of "Mitch Miller" fame) is back on the scene again with a debut on the Dial label called "Lock, Stock And Tear Drops." Spiced with those things that call for pop, country and middle-of-the-road exposure, the pretty ballad could score big points. Flip: "Precious Time" (2:32) [Tree BMI-Wallis, Minor]

(Continued on page 72)

Best Bets

LEROY VAN DYKE (Kapp 908)

A Lonely Thing (2:28) [Moss Rose BMI-Rogers] The lushly orked sound of this LeRoy Van Dyke newie may be responsible for the deck seeing nice twin-market action. A real pretty side, this one. Flip: "One Minute More Of Lonely" (2:04) [BNP ASCAP-Jones, Green]

BOB LUMAN (Epic 10312)

Ain't Got Time To Be Unhappy (2:00) [Al Gallico BMI-Sutton] Here's a joyful, fun-filled stanza that could bring Bob Luman right back up to the top. The hand-clapper item should see good juke box action. Flip: "I Can't Remember To Forget" (2:32) [Show Biz BMI-Graham]

GORDON TERRY (Chart 1030)

That's What Tears Me Up (2:26) [Yonah BMI-Carter, Cheatham] This mid-tempo blueser could be just the thing that Gordon Terry needs to break him out. Songster does a nice job with the tune. Flip: "Baby Gets All Her Lovin' From Me" (2:17) [Vanjo BMI-Russell]

BILL HOWARD (Decca 32304)

Lonely Me, Lonely Me (2:30) [Bronze SESAC-Statler] May be some very nice action in store for this Bill Howard effort. A medium-paced tale of woe, the lid could score nicely with country buyers. Flip: "The People On The Other Side" (2:42) [Forrest BMI-Howard]

BOBBY AUSTIN (Capitol 2152)

Is This The Beginning Of The End (2:35) [Owen BMI-Stewart, Lewis, Mize] Bobby Austin may once again take that trip to chartville via this bluesy item. Could be the beginning of the beginning for Bobby. Flip: "Sweet Evelina" (2:58) [Central Songs BMI-Arr: Austin]

ONIE WHEELER (Jab 9013)

Burn Another Honky Tonk Down (2:33) [Tree BMI-Kemp] The pure country sound of this Onie Wheeler outing should make for some nice reaction from deejays and operators. The waltz-tempo lid could be a sleeper. Flip: "The Dirt Behind My Years" (2:33) [Tree BMI-Davis, Goates]

(Continued on page 72)

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CashBox Country Music Report

Campbell Draws 1500 At Macy's Promo

NEW YORK—Demonstrating his appeal as one of the hottest new names on the record-selling scene, Glen Campbell was recently the subject of a major in store promotion, staged jointly by Capitol Records and Macy's Herald Square in New York City. In a promotion project similar to one held last year for Buck Owens

by the same individuals, Campbell pulled in over 1500 fans in two shows on a Friday afternoon, at a time when most New Yorkers are bustling to head for more relaxed climes.

The songster's overall appearance on the New York scene was considered a major success by all participants.



Shown above are scenes from Glen Campbell's recent promotional appearance at Macy's Herald Square in New York, staged in conjunction with the famed department store and Capitol Records. On the top left, Capitol's New York district sales manager Ralph Schechtman is shown observing Campbell's performance along with WJZ music director Lee Arnold (who broadcast the early show 'live' by remote. The later show was carried by WTBE-Mineola), Capitol's N.Y. district promo manager Joe Maimone, and Campbell's drummer Bob Feltz. Bottom left shows (left to right) Billy Graham (guitar), Dennis McCarthy (electric organ), Campbell, WTBE deejay Bill Dante, Campbell's A&R man Al deLory, Capitol sales rep Ted Collins, Maimone and Feltz. On the right, Campbell is shown in action.

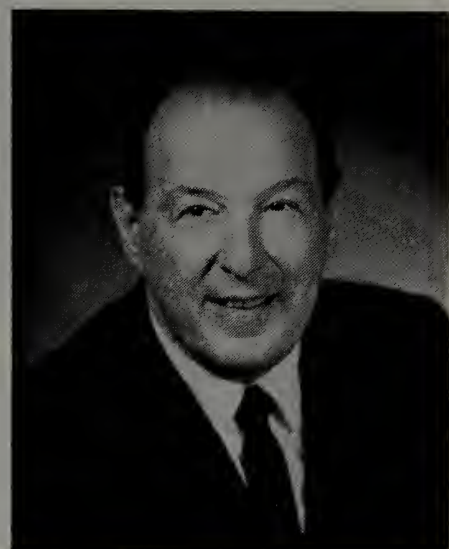
ABC Names Cohen As Nashville Head

NASHVILLE—Paul Cohen has been named to head the offices of ABC Records' Nashville division, it was announced last week by label president Larry Newton.

Cohen, a veteran of the Nashville scene for many years, is considered to be one of the original record business pioneers of that area and is recognized as one of the first A&R men to pinpoint Nashville as a major recording center.

Entering the music business in 1934 with Decca Records' sales department in Chicago, Cohen eventually became head of that label's country department, from which post he made strong moves in his drive to establish Nashville as a center for the promotion of the country sound. He worked with such Decca greats as Kitty Wells, Webb Pierce, Patsy Cline, Brenda Lee, Red Foley and pop acts Al Hibbler and the Four Aces, and is credited by many as being the first person to schedule an official major recording session in Nashville.

In 1959, he formed his own record companies, Todd and Briar, listing among the credits there the smash



Paul Cohen

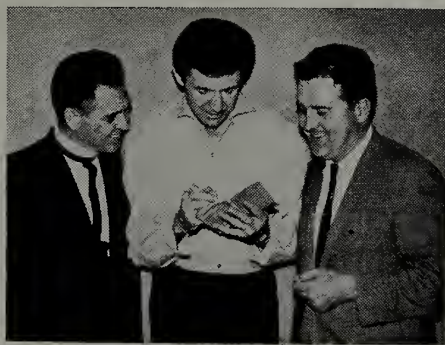
Joe Henderson deck, "Snap Your Fingers." Five years later he was named to head Kapp Records' office in Nashville, a position he held until joining ABC last week.

Athena Records Bows In Nashville

NASHVILLE—"Athena" is the name that W."D" Kilpatrick and Rick Powell chose for the new Nashville-based record company they head up.

"It was a long time coming, but we feel that 'Athena' is a name that will exemplify the solid and educational background of our business and musical concepts. The name will also give us an identity with Nashville. 'The Athens of the South,'" said "D" Kilpatrick, president of the firm. Vice president and director of A&R, Rick Powell, also announced today that the first Athena release is due immediately. "We feel that this record will prove our promise true to give the record buying public the finest product available. We sell entertainment and the public has learned to expect and demand only the best," said Powell. When asked about leasing, Powell said, "We are definitely interested in talking with people about leasing. We can be reached at: P.O. Box 68, Brentwood, Tennessee, Telephone (615) 832-9638 (Nashville Suburb)."

The directors of Athena Records,



WHO'S WHO AT WSHO?—Growing more in demand with each passing day, Capitol superstar Sonny James is shown above with deejay Bill Lambert (left) and vp Don Kern (right), both of radio station WSHO-New Orleans, who boast of staging the biggest country music show held in New Orleans in 15 years, thanks to the addition of Mr. James on the roster. (The rest of the lineup included Ernest Tubb, Conway Twitty, Ray Pillow and Lorene Mann).

James, by the way, has gotten to such a state of popularity in the last few years that manager Bob Neal has recently formed an association with Lee Karsian in order to give Sonny the best opportunities at expanding in different directions.

Inc. and the affiliated Alpine Music Publishing, Inc. (ASCAP), include "D" Kilpatrick, Rick Powell and Fred D. Bright, Nashville businessman.

Starday Goes Western To Show Line At NARM

MADISON, TENN.—Starday Records' general manager, Hal Neely, and marketing VP, Col. Jim Wilson, made their presence known in fine style at the recent NARM Convention in Miami. They were dressed in complete Western outfits, including ten-gallon hats, cowboy boots and six-shooters.

Rack merchandisers were treated to a pouch of stereo-flavored Country Cream tobacco, raised at Starday's Five Coves Farm, corn-cob pipes and a bottle of Jack Daniel Sippin' Whiskey to encourage a little relaxin' during the person-to person conferences where the Starday Countryopolitan "Hot Line" was presented.

Special sales emphasis was placed on two new albums, "The Country Side of Bonnie and Clyde" and "Songs and Sounds From The Bonnie and Clyde Era." Both albums contain the original Flatt and Scruggs recording of "Foggy Mountain Breakdown," theme song of the Oscar-nominated Bonnie and Clyde movie, while the latter also contains Col. Jimmie Skinner's recording of "The Story of Bonnie and Clyde," based on the original poem by Bonnie Parker used in the movie.

Meanwhile, out on the fairways, Starday President Don Pierce was in winning form as he captured first place in the annual NARM Golf Tournament at the Diplomat Country Club in Hollywood, Florida, and then climaxed the week by scoring a hole-in-one while playing the 16th hole of the Saint's Course at Port St. Lucie.

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CashBox Top Country Albums

1	SING ME BACK HOME	1	16	WHAT LOCKS THE DOOR	11
	Merle Hoggard (Capitol T/ST 2848)			Jack Greene (Decca DL 4939/74939)	
2	THE COUNTRY WAY	3	17	HONEY	23
	Chorley Pride			Bobby Goldsboro (United Artists	
	(RCA Victor LPM/LSP 3895)			UAL 3642/UAS 6642)	
3	BRANDED MAN	4	18	A WORLD OF OUR OWN	26
	Merle Hoggard (Capitol T/ST 2789)			Sonny James (Capitol ST 2884)	
4	BY THE TIME I GET TO PHOENIX	2	19	YOU MEAN THE WORLD TO ME	9
	Glen Campbell (Capitol T/ST 2851)			David Houston	
				(Epic LN 24338/BN 26338)	
5	IT TAKES PEOPLE LIKE YOU	5	20	BEST OF EDDY ARNOLD	12
	Buck Owens (Capitol T/ST 2841)			(RCA Victor LPM/LSP 3565)	
6	GENTLE ON MY MIND	6	21	HEY LITTLE ONE	29
	Glen Campbell (Capitol MT/ST 2809)			Glen Campbell (Capitol ST 2878)	
7	PROMISES, PROMISES	7	22	CHANGIN' TIMES	25
	Lynn Anderson (Chort CHM/CHS 1004)			Flatt & Scruggs	
				(Columbia CL 2796/CS 9596)	
8	JUST FOR YOU	13	23	EVER LOVIN' WORLD OF EDDY ARNOLD	27
	Ferlin Husky (Capitol T/ST 2870)			(RCA Victor LPM/LSP 3931)	
9	FOR LOVING YOU	8	24	HANGIN' ON	—
	Bill Anderson & Jon Howard			Woylon Jennings (RCA Victor	
	(Decca DL 4959/DL 4959)			LPM 3918/LSP 3918)	
10	JUST BETWEEN YOU & ME	14	25	THROUGH THE EYES OF LOVE	—
	Porter Wagoner & Dolly Parton			Tompoll & Glasers (MGM ES/ES 4510)	
	(RCA Victor LPM/LSP 3926)			—	
11	SKIP A ROPE	15	26	TAKE ME AS I AM	—
	Henson Cargill			Ray Price (Columbia CS 9606)	
	(Monument LP 8094/SLP 18094)			—	
12	ALL THE TIME	10	27	BOTTLE, BOTTLE	—
	Jock Greene (Decca DL 4904/DL 4904)			Jim Ed Brown (RCA Victor LPM	
				3942/LSP 3942)	
13	TAKE ME TO YOUR WORLD/I DON'T WANNA PLAY HOUSE	19	28	IT'S ANOTHER WORLD	—
	Tommy Wynette (Epic BN 26353)			Wilburn Bros. (Decca DL 4954/DL 7 4954)	
14	DAVID HOUSTON'S GREATEST HITS	16	29	LET ME TALK TO YOU	30
	(Epic BN 26342)			Mel Tillis (Kopp KL 1543/KS 3543)	
15	GEORGE JONES SINGS DALLAS FRAZIER	17	30	WHAT I'M CUT OUT TO BE	—
	(Musicor MM 2149/MS 3149)			Dottie West (RCA Victor	
				LPM 3932/LSP 3932)	

America's Western Sweetheart

JUDY LYNN



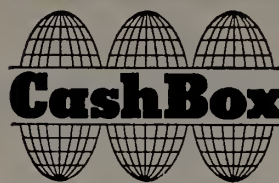
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CashBox Country Top 50

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|-----------|---|-----------|--|-----------|
| 1 | FIST CITY
(Sure-Fire—BMI)
Loretto Lynn (Decca 32264) | 1 | COUNT YOUR BLESSINGS, WOMAN
(Stollion—BMI)
Jon Howard (Decca 32269) | 36 |
| 2 | YOU ARE MY TREASURE
(Forrest Hills—BMI)
Jock Greene (Decca 32261) | 3 | 31 WELCOME HOME
(Pamper—BMI)
Jeannie Seely (Monument 1054) | 34 |
| 3 | LEGEND OF BONNIE & CLYDE
(Blue Book—BMI)
Merle Hoggard (Capitol 2123) | 4 | 32 IT'S ALL OVER
(Gollico—BMI)
David Houston & Tommy Wynette (Epic 10274) | 11 |
| 4 | SAY IT'S NOT YOU
(Glad/Blue Crest—BMI)
George Jones (Musicor 1289) | 7 | 33 BURY THE BOTTLE WITH ME
(Pomper—BMI)
Dick Curless (Tower 399) | 35 |
| 5 | A WORLD OF OUR OWN
(Chappell—ASCAP)
Sonny James (Capitol 2067) | 2 | WILD BLOOD
(Passkey—BMI)
Del Reeves (United Artists 50270) | 40 |
| 6 | HAVE A LITTLE FAITH
(Al Gallico—BMI)
David Houston (Epic 10291) | 10 | WILL YOU VISIT ME ON SUNDAYS
(Blue Crest—BMI)
Charlie Louvin (Capitol 2106) | 41 |
| 7 | THE LAST GOODBYE
(Moss-Rose—BMI)
Dick Miles (Capitol 2113) | 15 | I GOT YOU
(Music City—ASCAP)
Waylon Jennings & Anito Corter (RCA Victor 9484) | 44 |
| 8 | JUST FOR YOU
(Tree—BMI)
Ferlin Husky (Capitol 2048) | 5 | 37 ATLANTA GEORGIA STRAY
(Rustland—BMI)
Sonny Curtis (Vivo 626) | 37 |
| 9 | HONEY
(Russell-Coson—BMI)
Bobby Goldsboro (United Artists 50283) | 19 | YOU'D BETTER SIT DOWN KIDS
(Chrimorc—BMI)
Roy Drusky (Mercury 72784) | 45 |
| 10 | ANOTHER TIME, ANOTHER PLACE
(Passkey—BMI)
Jerry Lee Lewis (Smosh 2146) | 14 | 39 THE DAY THE WORLD STOOD STILL
(Holl-Clement—BMI)
Charlie Pride (RCA Victor 9403) | 18 |
| 11 | HOW LONG WILL MY BABY BE GONE
(Blue Book—BMI)
Buck Owens (Capitol 2080) | 6 | 40 FOGGY MOUNTAIN BREAKDOWN
(Peer—BMI)
Flott & Scruggs (Mercury 72739) | 42 |
| 12 | LITTLE GREEN APPLES
(Russell-Coson—ASCAP)
Roger Miller (Smosh 2138) | 17 | 41 MOODS OF MARY
(Jack—BMI)
Tompall & Glaser Bros. (MGM 13880) | 39 |
| 13 | HERE COMES THE RAIN BABY
(Acuff-Rose—BMI)
Eddy Arnold (RCA Victor 9437) | 12 | A THING CALLED LOVE
(Vector—BMI)
Jimmy Dean (RCA Victor 9454) | 49 |
| 14 | TAKE ME TO YOUR WORLD
(Al Gallico—BMI)
Tammy Wynette (Epic 10269) | 8 | 43 SET ME FREE
(Tree—BMI)
Charlie Rich (Epic 10287) | 48 |
| 15 | BABY'S BACK AGAIN
(Morchor—BMI)
Connie Smith (RCA Victor 9413) | 13 | 44 WANDERIN' MIND
(Gollico—BMI)
Morgie Singleton (Ashley 2050) | 47 |
| 16 | WALK ON OUT OF MY MIND
(Tree—BMI)
Waylon Jennings (RCA Victor 9414) | 9 | 45 RAINBOWS ARE BACK IN STYLE
(Four-Star—BMI)
Slim Whitman (Imperial 66283) | 50 |
| 17 | WILD WEEKEND
(Stallion—BMI)
Bill Anderson (Decca 32276) | 27 | 46 ORDINARY MIRACLE
(Southtown—BMI)
Bobby Lewis (United Artists 50263) | 51 |
| 18 | THERE AIN'T NO EASY RUN
(Newkeys—BMI)
Dave Dudley (Mercury 72779) | 25 | I WANNA LIVE
(Windword Side—BMI)
Glen Campbell (Capitol 2146) | — |
| 19 | THE IMAGE OF ME
(Tree—BMI)
Conway Twitty (Decca 32272) | 28 | 48 ASHES OF LOVE
(Acuff-Rose—BMI)
Don Gibson (RCA Victor 9460) | 52 |
| 20 | THAT'S WHEN I SEE THE BLUES
(Four Star—BMI)
Jim Reeves (RCA Victor 9455) | 22 | 49 NO ANOTHER TIME
(Yonah—BMI)
Lynn Anderson (Chort 1026) | 55 |
| 21 | SHE WENT A LITTLE BIT FARTHER
(Al Gallico—BMI)
Faron Young (Mercury 72774) | 26 | EVOLUTION & THE BIBLE
(Wilderness—BMI)
Hugh X Lewis (Kapp 895) | — |
| 22 | THE CAJUN STRIPPER
(Acuff-Rose—BMI)
Jim Ed Brown (RCA Victor 9434) | 21 | 51 WHAT A WAY TO LIVE
Johnny Bush (Stop 160) | — |
| 23 | NOTHING TAKES THE PLACE OF LOVING YOU
(Fingerlake—BMI)
Stonewall Jackson (Columbia 4416) | 20 | 52 MAMA SEZ
Marion Worth (Decca 32278) | — |
| 24 | MOTHER MAY I
(Green-Book—BMI)
Liz & Lynn Anderson (RCA Victor 9445) | 24 | 53 LOVE SONG FOR YOU
Honk Loughlin (RCA Victor 9476) | — |
| 25 | HEY LITTLE ONE
(Sherman, De Vorgen—BMI)
Glen Campbell (Capitol 2067) | 16 | 54 SUNSHINE OF MY WORLD
Dallos Frozier (Capitol 32285) | — |
| 26 | FIND OUT WHAT'S HAPPENING
(Chompion—BMI)
Bobby Bore (RCA Victor 9450) | 33 | 55 TRUCK DRIVING WOMAN
Norma Jean (RCA Victor 9466) | — |
| 27 | MENTAL JOURNEY
(Gollico—BMI)
Leon Ashley (Ashley 2075) | 32 | 56 HOLDING ON TO NOTHING
Porter Wagoner & Dolly Parton (RCA Victor 9490) | — |
| 28 | SUNDOWN MARY
(Combine—BMI)
Billy Walker (Monument 1055) | 29 | 57 SMALL TIME LABORING MAN
George Jones (Musicor 1297) | — |
| 29 | THE LITTLE THINGS
(Pamper—BMI)
Willie Nelson (RCA Victor 9427) | 23 | 58 BORN TO LOVE YOU
Bob Wills (Kapp 886) | — |
| | | | 59 I'D LOVE TO LIVE WITH YOU AGAIN
Darrell McCall (Woyside 1011) | — |
| | | | 60 HE'S A GOOD OLD BOY
Arlene Hordin (Columbia 44461) | — |

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BUCK OWENS
VOL. 2**
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A Golden Dozen
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- Act Naturally
- Bakers You Go
- Waitin' in Your Welfare Line
- My Heart Skips a Beat
- Open Up Your Heart
- Think of Me
- Buckaroo
- I Don't Care
- Only You (Can Break My Heart)
- Love's Gonna Live Here



ST 2897
Produced by
Ken Nelson

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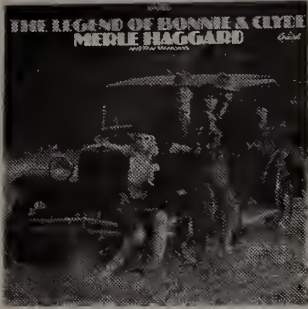


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CashBox Country LP Reviews



THE LEGEND OF BONNIE AND CLYDE—Merle Haggard—Capitol T/ST 2912

As the hottest single record in his career (which has been much more than lukewarm of late) continues to roar up the charts faster than a speeding bullet, Merle Haggard follows up with an album highlighted by that same lid. In addition to the "Bonnie & Clyde" saga, Haggard uncorks ten other goodies, including "Money Tree" and "Fool's Castle," to further enhance the LP. Haggard is bound to make a getaway with this one, and wind up high on the most wanted list.



KITTY WELLS SHOWCASE—Decca DL 4961/74961

Some of the biggest plums from recent chart listings, including her own "My Big Truck Drivin' Man," have been compiled in one heck of a Kitty Wells LP. The reigning queen of the country scene, Kitty is guaranteed to see exciting sales with each and every album release, and this one will definitely be no exception to the long-established rule. The songstress usual fine job is evident from beginning to end, with standout grooves in "What Locks The Door" and "Burning A Hole In My Mind."



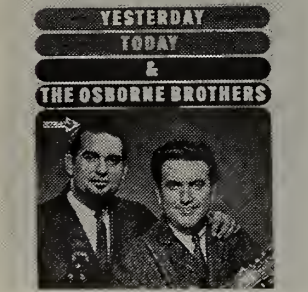
HERE'S CONWAY TWITTY—Decca DL 4990/74990

A touch of the old and generous sampling of the new have been expertly blended to make for a winning Conway Twitty concoction. Honky-tonkin' with "Dim Lights, Thick Smoke (And Loud Loud Music)," hootin' with "Jambalaya" and feelin' sorry for himself with "By The Time I Get To Phoenix," Conway offers something for everyone—and that something is well done all the way through. As a result, the set is bound to be one of his best in sales.



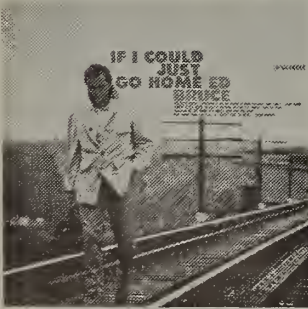
PUTTIN' ON — Lefty Frizzell — Columbia CL 2772/CS 9572

The first LP in quite a while from Lefty Frizzell, this Columbia item should meet with a nice response from both deejays and Frizzell fans. The artist's distinctive stylings make for an enjoyable performance, especially with such items as his recent single, "Get This Stranger Out Of Me," as well as "A Prayer On Your Lips" and "I Just Couldn't See The Forest (For The Trees)." Set would make a nice addition to the well-stocked library.



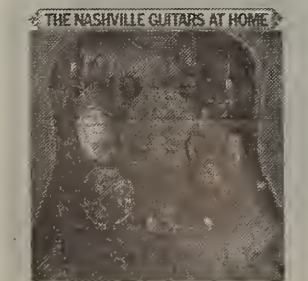
YESTERDAY, TODAY AND THE OSBORNE BROTHERS—Decca DL 4993/74993

There's some flat good bluegrass harmony by the Osborne Brothers in this package. Bobby and Sonny get things started with an excellent loping version of the ancient "Will You Be Loving Another Man," and are in high gear by the time they hit with their most single cut, "Rocky Top." A pleasure to listen to, the set is a fine, thoroughly enjoyable representation of 'grass' sounds.



IF I COULD JUST GO HOME—Ed Bruce—RCA Victor LPM/LSP 3948

Ed Bruce debuts on Victor's LP roster with a set that's certain to expand his growing audience to an even larger degree. Highlighted by one of his recent singles efforts, "Walker's Woods," the LP is a soul-filled assortment of country blues penned mostly by Bruce himself, with strong tracks in "By Route Of New Orleans" and "The Price I Pay To Stay." Songster should make a nice splash for himself with the deck.



THE NASHVILLE GUITARS AT HOME—Monument MLP 8093/SLP 18093

The quality of the musicianship of the Nashville Guitars certainly merits a par excellence rating. Picking strictly country, the Guitars (Harold Bradley, Jerry Byrd, Pete Wade, Joe Tanner, Jack Eubanks and Jimmy Colvard) go right to the heart of the matter, hitting with such juicy licks as "Rhode Island Red," "It's Such A Pretty World Today" and "Misty Blue," among others. An excellent choice for a well-stocked library.



CashBox Country Roundup

(Continued from page 68)



A HAPPY DISK UNION—Husband and wife Johnny Wright and Kitty Wells, both famed as C&W singers, have recorded numerous duets with other singers (Kitty with such artists as Red Foley, Webb Pierce and Ernest Tubb, and Johnny primarily with the late Jack Anglin), but they waited thirty-one years to complement their personal-life marriage with a professional-life disk union. The single they have just waxed together for Decca Records is "Heartbreak Waltz" b/w "We'll Stick Together."

Don Schafer, prez of Don Schafer productions, and the firm's south-eastern promo director Don McGregor visited Nashville recently to introduce a new indie promo program for country artists, a program which includes the handling of records, front work for artist appearances and constant

communications with distribs, one stops and juke box operators who handle the artists' product. Schafer opined that the growth of country music in the past five years has so overburdened label rosters and deejay-programming lists that it is quite often impossible for new acts to break through—even with good product—and he states that his program would give the artist (both established and new) the promotion that he would not ordinarily receive. In planning for nine months, the program has to date enrolled such names as Decca's Conway Twitty, Jack Greene and Billy Parker; Wayside's Darrell McCall; Columbia's David Rogers; Chart's Billy "Crash" Craddock and, since the program also handles publishers and writers, Blue Crest Music and Dalas Frazier. The firm can be reached at either P.O. Box 19872, Dallas or P.O. Box 211, Fayette, Alabama.

The Country and Western Promoters Organization held a dinner last week to celebrate the birthday of air veteran Cactus Jack and to commemorate his 43rd year of perpetuating country music in California. Although retired from broadcasting since the beginning of this year, Jack remains on the staff of Radio KEEN in a sales capacity. The birthday blow-out was held at the Jamaica Inn in Sunnyvale, Calif.

Charlie Lamb, who has recently added veteran Doc Williams to his promo-publicity roster, informs us that the Williams family has tossed another hat into the ring with the opening of the record career of Doc's daughter, Karen McKenzie. Karen will be cutting for Wheeling Records and has her initial release in the works.



CashBox Country Reviews

(Continued from page 68)

SONNY WRIGHT (Columbia 44496) **Pain Remover** (2:30) [Sure-Fire BMI-Hay] With a thumpin', mid-tempo wooser going for him, Sonny Wright might soon find himself decorating a lot of turntables. Deck should see some healthy play. Flip: "Hung To Another Man" (2:08) [Sure-Fire BMI-Johnson]

BOB ANDREWS (Great 1145) **She Gets Me There** (2:05) [Acclaim BMI-Frazier, Selman] May be a good response by consumers to this cute novelty offering by Bob Andrews. The easy-paced mover may just be responsible for getting Andrews there. Flip: "The Town Is Red" (2:13) [Amikay BMI-Carroll]

MYRNA LORRIE (Musicor 1293) **Changing of the Seasons** (3:15) [Glad, D&L BMI-Keplinger] Myrna Lorrie has been trying for a while, and this may be the side to get her into the national spotlight. Blueser gets a pretty job from the lark. Flip: "Bashful Billy" (2:06) [Dande Lion BMI-Grashey, Petrunka]

LEON McAULIFFE (Cimarron) **That's What I Shoulda Said** (2:20) [Glaser Pub. BMI-Glaser] The popularity of veteran Leon McAuliffe may give this deck a head start toward big stuff. The cute novelty side has a lot going for it. Flip: "Whose That?" (1:58) [Glaser BMI-Hartford]

PAT McKINNEY (Epic 10306) **Woman Of The World** (2:14) [Clement-Hall BMI-Foster, Shiner] Here's a pretty vocal effort by Pat McKinney, who does a beautiful job with this ballad. Stands a good chance. Flip: "I Left Your Bags At The Honky Tonk" (2:05) [Al Gallico BMI-Sherrill, Sutton]

RAY KING (Starday 833) **Curves And In Between** (2:14) [Tarheel BMI-King] Here's a barreling item that could do nice things for Ray King. The free-wheeling trucker's ditty makes for fun listening. Flip: "Where He Lives" (2:37) [Tarheel BMI-King]

BILLY PARKER (Decca 32305) **I've Still Got A Long Way To Go** (2:34) [English BMI-Barnett] A woe-filled session gets a fine treatment in the hands of Billy Parker. Songster's delivery is worth a listen. Flip: "That Big World Out There" (2:38) [Pamper BMI-Pennington]

BOB WITHERS (Nugget 267) **You Can't Put That Monkey On My Back** (2:49) [Mills ASCAP-Bernard, Heagney, Heath] Hard-moving workout. Flip: "Let Me Down Easy" (1:48) [Lonzo & Oscar BMI-Coleman]

LARRY LaPOLE (West Wind 5558) **Meaner Than You** (2:30) [Portage BMI-LaPole] LaPole scurries with an uptempo skedaddler. Flip: "The Last Time" (2:58) [Portage BMI-LaPole, Ricci]

HAROLD POPE (Renown 1023) **The Corpsman That Cried** (4:20) [Renown BMI-Pope] War-oriented tale of tragedy. Flip: "Stop And Consider My Plea" (2:46) [Renown BMI-Pope]

TOMMY GAEBLER (Lode 115) **Green (Is Her Favorite Color)** (2:30) [Open Road BMI-LYLE] Mid-tempo honky-tonker. Flip: "Have You The Heart" (2:38) [Pamper BMI-Hicks, Gaebler]

Cash Box



April 20, 1968



Spain emerged triumphant at this year's Eurovision Song Contest held at the Royal Albert Hall in London. The winning song, "La La La," was sung by 20 year old Massiel, who also scored a personal triumph with her dynamic performance. Published in Spain by Zafiro-Novola and sub-published in all English speaking territories by Dick James Music "La La La" has been rush-released by Philips in English and Spanish. Our picture shows Joaquin Merino (international director of Zafiro, Spain), Massiel and Stephen James of Dick James Music, England.



Great Britain

The burgeoning budget album business hereabouts gets another significant boost with the decision of United Artists to release its back catalogue on Pickwick's low-priced Hallmark label. Hallmark is already marketing CBS backlog material and the new deal will bring artists of the caliber of Long John Baldry, Ike, and Tina Turner, Lena Horne, the Isley Brothers and Frankie Avalon to the rack market. First release of the vaulted U.A. product is set for May, when soundtrack material "The Big Country" and "A Man And A Woman" will be issued. Pickwick International will also have access to U.A.'s budget line Unart. The deal is timely inasmuch as the budget album field is expected to be the only one to derive sales benefit from the recent Budget. This increased purchase tax on disks from 27½ to 50% makes all other categories of records an "expensive buy" comparatively speaking.

Tito Burns, who still had five years to run under his contract with Harold Davison Ltd. for whom he acted as deputy managing director, has quit the Davison talent agency to take up a key post in television. Burns becomes head of variety programs at London Weekend Television, the company which is scheduled to take over the Friday-Saturday-Sunday commercial TV franchise in London next August. His special responsibility will be to bring star names to British TV and to develop new talent for the small screen. By mutual agreement Burns has severed all connections with the Davison office, including Linden Records. Burns set up as a theatrical agent in 1969 after a successful career as a musician.

MGM Records, guided locally by Rex Oldfield, has cornered the market in singing deejays with Tony Blackburn and Jimmy Young. Following the policy that a deejay's built-in following will provide a good base on which to build disk sales, Oldfield has inked a third record spinner, Tony Brandon, who has a Radio 1 spot. The play has paid off initially in the case of Tony Blackburn who has had strong chart action. His first LP has also been issued. Jimmy Young's rendition of "Silver And Blue" however has proved a slower starter. The Tony Brandon release "Candy Kisses" may prove a point.

Terry Noon of Ambassador Music delighted with the current success of the Honeybus' "I Can't Let Magic Go" on Deram, which is selling at the rate of 2-3000 a day. With the many TV spots lined up it could make the Top Twenty very soon. The disk was penned, produced and arranged by the group. Other potential charters from Ambassador include "Maxine's Parlour" by the Crocheted Doughnut Ring on Deram and Swedish group Ola and the Janglers "What A Way To Die." The group is currently in Britain on a promotional tour. Lee Pincus of the American Gil Music will be in London shortly.

Larry Page of Page One Records plans another visit to the States in April where he will have discussions with Bell Records who distribute all his product on the Page One label (except the Troggs). The expansion of Page One is really underway and the catalog now boasts pop, folk, light orchestral, jazz and Irish repertoire. Healthy sales are currently being notched up with the Plastic Penny's "Nobody Knows It" and "I'm A Train" by Colors Of Love.

In keeping with the flush of record labels being created by the larger music publishers, Aaron Schroeder of Schroeder Music has set a distribution deal with CBS Records for the launch of his own logo, Aurora. It is expected to make its initial release later this month. Appointed musical director of Aurora, John McLeod will have overall responsibility for arrangements, routining and accompaniments. Discouraging noises made by the big record labels about the chances of the success of small, independent logos, are meantime being allayed by the present success of many newcomers. In the charts at the moment are disks by such newcomers as Milton Samuel's Beacon Records with its first release "Ain't Nothing But A House Party" by the Showstoppers; the newly launched Bell label with "Captain Of Your Ship" by Reparata and the Delrons plus "Cry Like A Baby" by the Box Tops. MCA have "If I Only Had Time" by John Rowles, and there are entries from the more established indies Page One, Island, President and others on the independent fringe.

Two ex-pirate disk jockeys Guy Blackmore and Ross Brown have formed an independent promotion firm Kandoo Promotions, and their first disk is "Surprise, Surprise" by the Troggs on Page One. Ross, who has had record production experience in Australia, hopes to enter the production field over here.

Quickies: United Artists issue the fast climbing American hit "Honey" by Bobby Goldsboro published by Peter Maurice. Goldsboro is due in shortly for promotion work which should give a boost to British disk sales . . . Pye's latest Collector series on the Golden Guinea label includes works by Mahler, Brahms and Hayden . . . "Delilah" topping Best Selling Sheet Music Lists for Donna Music . . . Liberty artist Brenton Wood who had a recent smash here with "Gimme Little Sign" returning to Europe for tours of Italy and France . . . Personal triumph for Esther and Abi Ofarim at their Royal Albert Hall concert March 30th . . . First release on new Nems label distributed by CBS "1941" by Billy J. Kramer published by Sunbury Music . . . Nick Curtis covers American smash "Honey" on Decca . . . Paper Dolls currently scoring with "Here In My Heart" on Pye open cabaret season at Fiesta Club Stockholm in May . . . Traffic's tour of U.S. so successful will return for two-month tour in August . . . Philips issue "La La La" by Juan Manuel Serrat—Spain's Eurovision entry—although Serrat did not perform the number in London because of political language problems. His place was taken by Zafiro artist Massiel . . . Felice Taylor's new President single "Captured By Your Love" . . . Great excitement about forthcoming Andy Williams London concerts.



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BUT PLENTY OF FOG—Liberty songstress Vikki Carr, pictured here with Ron Kass (left), European operations director for the label, and Robert Reisdorf, managing director of Liberty in Europe, has been making numerous TV appearances in London while promoting her latest single, "No Sun Today."



Mercury Fosters Closer Global Ties Of Its Label Family At London Meet

LONDON—Paddy Fleming, recently appointed manager of the Mercury label in the U.K. played host to an international conference of label top brass which was designed to foster co-operation between the various global divisions of the banner.

Many Topics

Attending this confab, which is the first to be held in London and which will be the forerunner of others, were delegates from the U.S., Holland, Norway and Sweden. According to Fleming, the meeting was a very encouraging one during which Mercury policy was hammered out in regard to releasing formulae, international talent tours and mutual co-operation in other areas.

General discussions on individual territories also took place and it was agreed that similar meetings of this nature should take place at relatively frequent intervals. Among those executives from the U.S. welcomed to London by Fleming were Irwin Steinberg (Mercury vice president); Lou Simon (A&R executive on the Philips side); Joe Bott (label's classical music factotum) and John Sipple (head of the

banner's creative services—publicity, promo, etc.). In from Holland were Herman Cats, Mercury's European liaison executive; Theo Van Dongen, repertoire chief and Fred Burkhardt who is in charge of Philips artists promotions. A. Wilhemson attended from Stockholm and from Oslo came T. V. Eten, J. Aas and T. Lysell. Lous Reizner, London based Mercury executive, also attended the conference and went with the party to subsequent talks in Hamburg and France.

Mercury's present and future success in the U.S. and the rest of the world is dependent on the free flow of product and idea between the international divisions of the label, says Fleming. While much of Mercury's present success in the U.S. is based on European product, the current big hit for Mercury in the U.K. is the American item "Little Green Apples" by Roger Miller.

The Mercury execs, who are now back in their Chicago headquarters, also visited Paris and Hamburg, with Sipple making a stopover in Baarn, Holland for meets with Philips officials

April Is A&M Month Thruout Italy

MILAN—April is "A&M Month" in Italy thru the facilities of the American label's rep there, CGD Records.

According to a report to Cash Box by Joe Gannini and Johnny Porta, top execs at CGD, the campaign will cover the following details: a special illustrated catalog; a special book-type LP, "Family Portrait," similar to one being issued in the U.S., containing photos and bios of all A&M artists; post cards of all A&M artists to be distributed to record shops all over Italy; special catalog envelope containers for albums and singles, with reproductions of LP covers.

'Family Portrait' Contest

In addition, there's a "Family Portrait" album involving the correct identification of A&M performers.

This will be done thru 200,000 copies of special contest brochures, which will be available at record shops, theatres and street handouts. Also, Italy's top pop magazine, *Giovani*, will publish the photos.

The campaign also involves a tie-in with MGM Pictures, whose premiere in Italy of "The Comedians," starring Elizabeth Taylor and Richard Burton, will see the distribution of A&M albums.

For dealers, there is a buy-10-get-1-free offer on all A&M LP product. And for CGD salesmen, one will be selected "A&M Man" among 35 CGD sales reps, with the first prize a weekend trip to London, second prize a suitcase and third prize a gold lighter. CGD is also mapping out a wide-range of publicity and consumer and trade ad program.

London Int'l Pact For New Pompeii Label

NEW YORK—London Records will handle foreign distribution for Pompeii Records in all world markets except the United States, according to Mimi Trepel, manager of foreign distribution for London. Product of Pompeii will flow through the worldwide network of the Decca Record Com-

pany Ltd. of England, which handles all of London's foreign distribution.

New Label

Principals of Pompeii, a new company just formed in Dallas, Texas, are Joe Perry, former exec with Big State Distributors, Dallas, president; and Pat Morgan, chairman of the board. Morgan was active on the Coast in staging the earliest psychedelic light shows and freakouts.

Key talent in the Pompeii operation, which will be distributed in the United States through Atco Records, is the famed duo, Ike and Tina Turner, who have a new single due for immediate release coupling "So Fine," the well-remembered Johnny Otis hit, and "So Blue Over You." Coincidentally, London also had the foreign distribution for an earlier major Ike and Tina hit, "River Deep Mountain High," released on the American Phillies label two years ago, which hit the top 10 in Britain.

In connection with the new single release, the Turners will leave late this month on a 16-day promotional tour of England, France and Holland. The first 10 days of the tour will involve a series of concert and ballroom dates in England with several television appearances also planned. The couple will also appear on major TV showcases in Holland and France.

The virtually simultaneous worldwide release, includes a strong promotional sendoff for the disk through London Records of Canada, where Ike and Tina are Dominion-wide favorites.

Pompeii will also release product by the girl-backing group for Ike and Tina Turner, known as the Ikettes, and albums by this group as well as by Ike and Tina, are also due for early release. Ike Turner, who has been signed by Pompeii as producer as well as artist, will handle production on both albums.

The company has also just signed a new group, Les Watson and the Panthers, who've become well-known in the college and club circuit of the southwest and far west. A single is expected from this group within the next two weeks.

AF Rep Visits NY

NEW YORK—Carl Greenberg, vice president in charge of international sales for the Audio Fidelity organization, was recently visited by Audio Fidelity representatives for Belgium and Argentina. Visiting with him to jointly formulate 1968 plans for Audio Fidelity label and new label distribution were Wolf Goldschmidt, head of Anvers Radio, Brussels, and Norberto Kaminsky, co-director of Microfon, Buenos Aires.

Bobbie Gentry Set For 6 Specials On BBC-TV

HOLLYWOOD—Bobbie Gentry will do six half-hour color specials on the BBC-TV in England.

Her agreement provides for her to star in each of the 30-minute shows and allows her the privilege of setting the format and selecting her own supporting talent and visiting guests.

The Gentry color specials will be taped at the BBC studios in London beginning May 20 and will be aired in England during prime-time (Saturday evenings—9.30), as well as on the Continent, beginning the last week in May and running through July 11.

With this pact, the Capitol Records artist becomes the first American artist ever signed for her own BBC-TV series. Previously, American entertainers had been signed to guest on a one-shot basis.

The offer for a "Bobbie Gentry BBC Show" was made to the young singer shortly after her performance at the San Remo Song Festival, where she had been invited to compete as an entrant for the U.S. During the next few weeks, she will consult with Stanley Dorfman, BBC producer in charge of the show, as to the show's format and upcoming guests from England and the U.S.

British-Dutch 'Grand Gala'

AMSTERDAM—Harold Davison Ltd., London, has proposed to the CCGC (Committee Collective Gramophone Campaign) in Holland to make a Dutch-British co-production from the "Grand Gala Du Disque." The intention should be to organize two Gala's with an interspace of about one week; one to be held in London and one in Amsterdam. Engaging, notably American artists would be much easier thanks to this co-operation. The CCGC is momentarily studying the English proposals. Meanwhile the United States, Japan and Germany showed interest for the way in which Holland is organizing the Gala.

Maitland, Rose Begin Tours Of WB-Seven Arts Int'l Markets

HOLLYWOOD—The Canadian and European operations of Warner Bros.-Seven Arts Records will be the main focus of business for president Mike Maitland and Phil Rose, international department head, in the coming weeks in a series of visits, meetings and finalization of future plans.

Beginning last week (8), Rose will headquarter for 10-days in the company's Montreal offices for meetings with executives of the firm's Canadian division. Opened approximately six-months ago, the label's Canadian division's growth has topped original estimates, the execs say, and will necessitate the acceleration of future expansion plans.

One of the main orders of business in Canada will be moves toward signing more Canadian artists to the label for worldwide release. In this area, company has recently signed Canadian writer-performer Joni Mitchell. Company also records artists for the domestic French-Canadian market.

Maitland will join Rose in Montreal and both will then jet to London, April 19, for a round of meetings with the company's licensee there as well as other trade executives and recording and publishing personnel.

Both Maitland and Rose will then visit the label's licensees in every major market on the Continent and will also meet with other trade executives in this area.

In addition to the general round of the business, both will go over plans with their representatives for the company's upcoming extensive campaign to introduce its impressive roster of "underground" artists overseas.

These recording artists have greatly aided the company's spiralling sales figures domestically, and the label has

earmarked strong advertising and promotional budget to introduce them to the world market.

Maitland and Rose plan to return to the company's Burbank home office on May 13.

Monument Rep Deals For 2 S.A. Nations

HOLLYWOOD — Climaxing a six-month test period of sales and promotion of the Monument Record catalog in Argentina and Uruguay, the label has just signed a three-year contract with Prodisa S.A., Buenos Aires, for distribution in Argentina and Uruguay.

Following personal meetings with Jorge Esperon, general manager of Prodisa, Bobby Weiss, vp and int'l director, firmed up guarantees concerning the Monument, Sound Stage Seven and Rising Sons catalogues with the releases of all product under the Monument trademark.

Prodisa will launch its May campaign with singles by The Contrasts featuring Bob Morrison, Robert Knight, Boots Randolph, Joe Simon, Robert Mitchum plus LP's of The Knightsbridge Strings, Boots Randolph, Rusty Draper and Joe Simon.

"It is most interesting," pointed out Weiss, "that Prodisa believes in pioneering various of our R and B plus C and W artists, besides our regular pop offerings and they will go to work on The Ambassadors, Sir Lattimore Brown, Bobby Bridger, Carl Vaughn, etc."

Monument artists will record special spot announcements in Spanish for circulation by Prodisa to key radio shows and disk jockies in Argentina and Uruguay to help spotlight various records and promote the artists in general.

This week "Valleri" of the Monkees entered the hit lists in Holland at 30. "U.S. Male" and "Stay Away" of Elvis Presley is the follow-up for "Guitar Man" that is still very popular at the moment. Inelco released for Holland not only a single but also an album! "Elvis' Gold Records Volume 4" is the fourth splendid album of golden records of "The King." Inelco released three Country & Western top sigles: "The Cajun Stripper" by Jim Ed Brown, "Find Out What's Happening" by Bobby Bare and "Here Comes The Rain, Baby" by Eddy Arnold. Three singles that might have good sales in Holland because of the popular sound of Country & Western after Inelco's big autumn campaign "The Best Of Country & West." A very special album of Chet Atkins is "Solo Flights." On side one there's a new sound in guitar: "The octabass guitar" developed by Chet Atkins and Jimmie Webster. It sounds like a guitar" developed by Chet Atkins and Jimmie Webster. It sounds like a Watson for Holland entitled "Home Again." Inelco expects very much of a new series, "Music For All." The first two albums have been released: "Swingin' Hearts Along Moon River" by Living Brass/Ray Martin and "The Best Of Perez Prado."

Artone currently is scoring heavily with several of its newly-released local productions including a highly successful initial LP release by soft jazz singer Ann Burton. Backed by the Louis Van Dyke Trio, Ann does romantic readings of evergreens with which she has managed to reach a host of record-buying fans. In the same line of international repertoire, Artone also released initial albums by the Theo Loevendie Three comprised of conservatory schooled local jazz greats who play a distinguished kind of avant-garde jazz, and the Millers, a top small combo during the 40's and 50's which was reunited recently for stereo recordings. The latter reunion meanwhile has prompted several other diskeries to remark old 78 rmp sides by the group in LP packages. Due to the Artone reunion the Millers have made a strong comeback on the local music scene. Another reunion which has proved highly successful concerns former soloists of the Dutch Swing College Band. They were presented on record by Artone as the Reunion Jazz Band and their initial album became the biggest selling Dixieland LP of 1967. The follow-up LP is entitled "Reunion 2" and contains further proof of excellent musicianship. Still another Artone first is the first LP recording in Stereo by Beryl Bryden presenting the famous jazz singer in top-notch renditions of her "Greatest Hits" backed by the New Orleans Syncopaters.

CBS new single issues include Andy Williams' "Can't Take My Eyes Off You," the Chambers Brothers with "Time Has Come Today" and the Platters with their famous songs "Only You" and "The Great Pretender." Further releases in the popular LP field are the latest Caravelli Album entitled "If I Were A Rich Man," the first LP recording by Zoot Money & The Big Roll Band on CBS entitled "Transition," as well as the French accordion player Jo Sony with a new album entitled "Circus Parade." A very nice package of "the good old days," recorded in London as is presented by the BBC-TV of Music Hall varieties in the Edwardian Style. TV series is being aired in Holland and is very successful.

On April 28, Aretha Franklin will make in-person appearances in Rotterdam and Amsterdam. She will come to Holland with her own orchestra and the Sweet Inspirations; organizer is Paul Acket. So far, CBS issued 6 albums and 4 singles by Aretha. Also the famous Gypsy Guitarist Manitas de Plata will again make in-person appearances here after his great success at the recent held Grand Gala. Manitas will be here on April 14/15, concerts in Amsterdam and The Hague as well as a TV recording on April 19. Count Basie & Georgie Fame will come to Holland on April 21 for two concerts in Rotterdam. CBS issues "Battle Royal" by Basie & Ellington as well as an LP recording entitled "Basie's Best," according to CBS Sales Manager Hemmy J. S. Wapperom.

Han Dunk of Holland Music, Amsterdam (Peer Southern Organization) is very happy with the number "Foggy Mountain Breakdown" by Lester Flatt and Earl Scruggs which is the original theme music of the film "Bonnie & Clyde." Speaking about films, the film "Poor Cow," which will be in the theaters shortly, has 25 numbers of the Holland Music Organization in it and, of course, the title song "Poor Cow" by Donovan.

"Cinderella Rockefeller," a Rondor Music copyright controlled by Basart, is number one in Holland. The popular singing couple Esther and Abi Ofarim had a wonderful TV promotion performance here at the Grand Gala du Disque in Amsterdam. "Congratulations" (Basart N.V. for Holland) by Cliff Richard, entered the Dutch Cash Box Top Ten at 6 this week and is expected to be a big hit in Holland. Move's "Firebrigade," an Essex copyright controlled by Basart, is 37 now. Dutch top item Rob Hoeke's R&B group is in the Top Ten now. Their Impala-Basart song "Drinking On My Bed" jumped from 17 to 10 this week. Basart Records International is very happy with their release "Harry's Wooden Woodshoes" by Steve Francis. The song is an 1968 arrangement of an old Dutch traditional. Disc jockey's are enthusiastic and give the song tremendous airplay.



MILAN MEETS THE RENEGADES—The Renegades, from England, were feted with a cocktail party by EMI Italiana in Milan. The purpose was to debut their new deck, which pairs "The Mighty Quinn" with "Love Is Blue." Both of these tunes will be presented by the Renegades on the "Chissa' Chi Losa" and "7 Voci" TV's as well as on their own 15-minute TV stint.

The Compagnie Europeenne d'Etudes et de Services (CEES) (5 rue du Helder-9 eme, Paris) just created a monitoring service for the various French radio stations. For 500 francs a month this service offers to the record producers and music publishers all information concerning the broadcasting of their songs. As of April 1st, C.E.E.S. has been covering France Inter, Europe No. 1, Luxembourg and Monte Carlo and will soon include France-Musique.

Roland Rennie, Managing Director of Polydor in London, and Alan Bates, Marketing Director, recently visited the Polydor staff in Paris. This company is doing a strong promotion on new French singer Etienne Roblot and announced excellent results in France and Belgium. At the same time, Andre Poulain, International Manager, is preparing a special Marmalade label promotion show for April 23rd. Julie Driscoll, Brian Auger and the Trinity will be, of course, the leads of the show.

CBS artist Anita Harris will arrive in Paris April 17 for a TV promotion. This will be her first Paris appearance. French songstress Patachou, who is cut by CBS, is back in town after an extensive American tour including New York, Puerto Rico, Venezuela.

Double Shot artist Brenton Wood is expected in France in May for a promotional appearance tour. He will be accompanied by record producer Hal Winn. Double Shot is represented here by AZ records.

Unidisc got the rights of Jacques Douai's records "Chants at Danses de France" No. 1 and 2. These two EPs were previously released through the BAM label, however, Douai just recorded a new album for Unidisc which published the complete collection.

Quickies . . . RCA Victor just released the new Monkees' hit "Valleri" which was well welcomed by DJs. . . CBS announces good sales for the Chambers Brothers' "Time Has Come Today" and for new James Royal single, "Sitting In The Station" . . . They also report good reaction on the Tremoloes' "Suddenly You Love Me" and the Love Affair's "Everlasting Love" . . . "Dady Da Da" is the new France Gall hit through Philips . . . Peter Holm presents through Riviera the French treatment of German hit "Monja" . . . New name, in the AZ team: Jean Pierre Doran who just released his first EP . . . "Thank U Very Much" was adapted in French by Andre Salvat for the newest Annie Cordy record . . . A new Paul Mauriat album was just published by Philips. It is titled "Love Is Blue" and includes treatments of "Delilah" "La Source," "Pata Pata" and "Comme Un Garcon" . . . Polydor artist John William is the lead of the new Bobino program . . . At the same time Josephine Baker is doing a spectacular comeback on Olympia stage.

Due to the grace of England, Germany finished 6th in the Eurovision "Song For Europe" contest. Why 6th? Why not 5th or 12th? That's a very hard question to answer. The show which was seen by a viewing audience of over 200 million people is in no way indicative of the quality of the pop music being produced in this part of the world. The viewers just sat and wondered just who chose the material in each country for this very important event, and who chose the members of the jury who cast votes for all 17 songs, and let less than 20% of the total votes choose the winner. This contest is becoming more and more obviously a contrived tool of the state-controlled Radio-TV networks, and the overall quality of the material presented was embarrassing.

Spain's lovely Miss Massiel is now set for a career which is wonderful. Cliff Richard will sell a ton of records on his "Congratulations" but the fact remains that the winner got votes from only 10 of the 16 possible countries and that votes were spread around like at a political convention and not like a competition for the best "Song For Europe." The contest provides no rules at all as to how the material is to be chosen and the methods vary from the excellent English method of choosing a top star and letting top songwriters submit material to the simple task of one man appointing a writer and a singer and then stating that the material presented is representative of that country's productivity in the pop field.

Great Britain gave Germany 5 of the 11 points that it received. If this had not happened, the German entry would have finished in the bottom half of the field of tunes. Germany was also the country that gave 6 points to Spain and 2 to England and as the next to last voter cost England their second victory in a row. If no logical standardized method is found to choose the tunes and the jury above all, then next year why not just flip a coin? Contests of this importance should be left in the hands of the professionals who belong to the recording and music industry.

Vogue's Peter Deburba reports a rush release on "La La La" by Massiel with a tremendous demand for the record already booked.

Philips reports that the German tour of France's Johnny Hallyday is a tremendous success. Johnny toured Hamburg, Nuremberg, Ludwigshafen, Essen, Bremen, Cologne, Stuttgart and Munich.

A hit in the making is the "Cinderella Rockefeller" single from Esther & Abi Ofarim. The platter has passed the 100,000 sales mark here.

Barbara Kist of AME-Kassner Music tells us that the new disc "I Get So Excited" by the Equals has passed the 30,000 sales mark. A new group getting the big push from the firm's President label is the Exception who just did their first big TV'er here.

Holger Voss of Peer Music tells us that the push this month is for Donovan with his "Jennifer Juniper" and the title song from the new pic "Poor Cow."

Klaus Teubig of Francis Day & Hunter has 4 huge hits in the offing. Three German covers of top international hits such as "Delilah" with Peter Alexander on Ariola, "Kiss Me Goodbye" done in German by Petula Clark on Vogue, and the Dave Clark Five hit "No One Can Break A Heart Like You" done by newcomer Peter Safari. The fourth smash is "If I Were A Carpenter" done by the Four Tops.

Rainer Etzrodt has taken over as promotion man by Alfred Schacht's publishing house. Al is swinging with "Dear Delilah" from the Grapefruit. The record hit the top 5 in North German Radio from Hamburg.

Miller International Records closed an exclusive contract with the popular magazine "Constanze" to do a special label with the promotion being handled by the magazine. This promotion is similar to several very successful magazine-label ties with the exception that the Miller product is low-priced product, whereas the other major label and magazines cooperation is on normal priced product.



CashBox Argentina

Italian chantress Ornella Vanoni is the visitor of the week in Buenos Aires. She has been appearing on TV through the new musical show started by Channel 11 under the title of "La Galera." Ornella was received at the airport and greeted by Mauricio Brenner, head of Fermata, who releases her records, recorded originally by Ariston of Italy.

Noberto Kaminsky is finishing his tour of the Americas and is expected in Buenos Aires this week. Kaminsky has visited the countries where his label is represented and re-inked several contracts with U.S. labels represented in Argentina by Microfon. The label's arranger and orkster Malvicino is now recording an album especially for Mexico, and other recordings will be internationally-oriented in the future.

Disk jockey and TV personality Raul Matas and television producer Manuel Iglesias are flying to Europe for contacts with diskeries and artists in European countries and the recording of some acts for their program "Telemusica," aired daily by Channel 11. Length of the tour will be about two weeks.

Maria Elena Walsh opened brightly a show at the Regina Theater under the title of "Songs For Executives" and containing twelve songs recently composed by the same Maria Elena. The tunes have also been recorded on an LP already released by CBS with orchestra directed by Oscar Cardozo Ocampo.

More from CBS: strong sales are reported for Georgie Fame's version of "The Ballad Of Bonnie And Clyde," already in the charts. The film has been very well received by movie goers. The diskery is preparing a strong promotion campaign for Italian lark Milva who is coming to Buenos Aires next week.

Music Hall reports the arrival of Melodic songstress Olga Guillot who is currently in Mexico and will appear on TV and help promote the series that is being aired by Channel 11 which has been taped in Mexico by Telesistema. The Press Dept. of the label infos also that Miriam Makeba will come to Buenos Aires next month, appearing on stage at the Opera and probably also on TV. Her "Pata Pata" and "Malaysia" have been strong sellers in this country and are still in the charts.

Phonogram's Press Dept. sends word about a show that will be staged at one of the main theaters in Buenos Aires featuring several of the label's artists like Los Tucu Tucu, Cesar Isella, Luis Landriscina and others. The label is selling strongly the Paul Mauriat version of "Love Is Blue," after strong promo work. Now it has released a new album by the French orkster with some of his latest hits.

RCA has released the first album by Spanish chantress Massiel, as well as another one by Pablo del Rio, and a selection of the best recordings by the late Mexican top name Jorge Negrete, and another by Samuel Aguayo and his regional music group. The diskery is promoting strongly the new single by Palito Ortega, "Estoy Celoso," and the new one by group Los Gatos, "Wind, Tell The Rain."

Disc Jockey's Rodriguez Luque is finishing the details for his new trip to the States, Mexico and Europe which will be started next week. One of the purposes of the tour is to establish contacts with U.S. labels, and also study the possibilities for local recordings in the markets where Disc Jockey isn't represented.

Melograf Publishers reports that they have contracted 20 songs written by well-known composer Chucho Navarro, member of group Los Panchos. There are also new recordings of several chart-riding songs controlled by the pubbery, like "Quiero Llenarme de Ti," now waxed by Alfredo de Angelis, and "To Sir With Love," cut by local group Popsingers.

Famous reported this week the outing of new albums by group Los Cuatro Cadillacs, British group the Hollies and Brazilian orkster Lyrio Panicalni. The diskery is also promoting an album by Emilio Muñoz, and has another one by Bovea. The single by Enrico Macias, "Les Millionaires du Dimanche," already mentioned in this column, may appear as a strong seller in short time.

Surco is promoting the latest album by Petula Clark, recorded originally by Vogue in France. Petula may turn into a very consistent artist in this market since her previous waxings have shown good sales marks. The diskery is also working on two other good French artists, Jacques Dutronc and Francoise Hardy, through their latest releases.

Argentina's Best Sellers

This Week	Last Week	Artist/Label
1	1	Digan Lo Que Digan (Fermata)/Mi Gran Noche (Odeon) Raphael (Odeon); Hugo Marcel (RCA)
2	2	Pata Pata (Odeon) Miriam Makeba, Tony Fontan (Music Hall); Jacko Zeller, Cuatro Brillantes (CBS); Zaima Beñeño (Odeon); Los Venetos (Disc Jockey); Hot Pickles (Disc Jockey)
3	7	Ballad Of Bonnie And Clyde—Georgie Fame (CBS); Johnny Hallyday (Philips); Barbara y Dick (RCA); Soundtrack (Music Hall)
4	4	Canzone Per Te (Fermata) Roberto Carlos (CBS); Sergio Endrigo (Fermata) Elio Roca (Polydor)
5	6	Judy In Disguise—Anthony Swete, Barbara & Dick (RCA); Billy Bond (Music Hall)
6	8	Malaysia—Miriam Makeba (Music Hall); Barbara & Dick (RCA)
7	3	La Copa Rota—Jose Feliciano (RCA); Rosamel Araya (Disc Jockey); Tony Fontan, Los Nocturnos (Music Hall)
8	5	Suddenly You Love Me (Uno Tranquilo) (Melograf) Three Tremeloes (CBS)
9	12	To Sir With Love (Melograf) (Lulu (Odeon); Cristina (Odeon); Derek y Ray (Mercury); Popsingers (CBS)
10	9	Call My Name—James Royal (CBS)
11	11	The Last Waltz—Engelbert Humperdinck (Odeon); Mireille Mathieu, Raymond Lefevre (Disc Jockey); Tony Fontan (Music Hall); Caravelli (CBS); Elio Roca (Polydor)
12	13	Cuando Sali De Cuba (Korn) Luis Aguile (CBS); Juan Ramon, Les Capricorns (RCA); The Sandpipers (Fermata); Tony Fontan (Music Hall); Pepito Perez, Hot Pickles (Disc Jockey)
13	—	*Estoy Celoso—Palito Ortega (RCA)
14	16	Massachusetts—Bee Gees (Polydor); Tony Fontan (Music Hall); Hot Pickles (Disc Jockey)
15	10	La Pata Pela—Bovea (RCA); Tropical Combo (Music Hall)
16	14	Esta Tarde Vi Llover (Relay) Armando Manzanero (RCA); Olga Guillot, Los Nocturnos (Music Hall); King Klave (Polydor); Cuatro Brillantes (CBS)
17	—	Love Is Blue—Paul Mauriat (Philips); Franck Pourcel (Odeon)
18	15	*Despues De La Guerra (Melograf) Sandros (CBS)
19	—	Todavia (Relay) Armando Manzanero (RCA); Los Nocturnos (Music Hall)
20	19	Al Ponerse El Sol (Fermata) Raphael (Music Hall) * Local



CashBox Australia

A rather unusual situation has arisen over the single—originated in South Africa—"Master Jack" by Four Jacks & A Jill. It firstly appeared here on the Festival label, which was followed soon after by a release of the identical record by RCA.

As at the time of writing this report, both versions are still freely available in record stores and neither record company is showing any signs of withdrawing. Publishing rights in the song are held for this area by Acuff-Rose which is administered through Allans Music.

New sheet issues from publishing house of J. Albert & Son include "Everlasting Love," "Lapland," "Mighty Quinn," "Delilah" and the title song from the movie, "Far From The Madding Crowd."

Several new locally-recorded singles have been issued through Festival. Rosalind Keene is heard with "The Nuns Chorus" and "If I Can Help Somebody" (Festival); Judy Stone with "I May As Well Get Used To It" c/w "Love Will Always Find A Way" (A.T.A.); Ross D. Wyllie is heard with "Smile" and "Faces" (Festival); and the Laurie Allen Revue is out with "Any Little Bit" c/w "Cool Jerk" on Festival.

Record production figures in Australia now are running consistently at better than one million units per month. The present year could exceed the all-time record of 13,444,000 discs produced in year 1966/67.

Still at the head of our best-seller list is "Love Is Blue" which has had phenomenal success for Paul Mauriat and Philips. It is being hard-pressed now by the Beatles with their newie "Lady Madonna" which debuts on the chart at number two. Another hot mover is "Delilah" by Tom Jones. Local boy Johnny Farnham, who had an enormous first hit with "Sadie, The Cleaning Lady," moves into our list this week at number seven spot with his second record, a revival of "Underneath The Arches." Copyright is held by Chappell & Co.

Word has filtered back to us to the effect that Johnny Farnham is beginning to pick up some nice airplay in the United States and Canada with "Sadie," which is released in that part of the world by Capitol. For those who are interested in such facts, Johnny Farnham has one of the biggest sellers ever in this country to his credit with "Sadie" which is now more than 100,000 in sales, which, on a population basis is equal to about two million in the United States. The "Sadie" deck was produced for EMI (issued here on their Columbia logo) by David Mackay who also produced "Underneath The Arches."

Edwin H. Morris & Co., through Chappell & Co., have issued sheet copies on three songs from "Mame." They are "If He Walked Into My Life," "My Best Girl," and "We Need A Little Christmas."

Radio 3UZ is presently staging "The Big Break," a talent contest for local groups similar to one that was conducted in New York a while ago. The contest is being conducted over a period of a couple of months and winning combination wins a cash prize and an offer of a recording contract with a major label. Johnny McMahon, program director of the station, says that response to "The Big Break" has been very exciting to date and he is hopeful that the high standard of talent so far aired, will continue all the way along the line.

Local boy Merv Benton, who was forced to quit the business some time back with a throat ailment, has a new single out on the W & G label. It carries "Come On Up" and "Lovin' Up A Storm." Merv recently appeared on the television series, "Uptight."

Local boy Frank Davidson has released a single on Festival as a sequel to the sensational hit "Sadie, The Cleaning Lady." Frankie's effort, self-penned, is called "Hector, The Trash Collector."

The recording studios of Bill Armstrong Pty. Ltd., are in greater demand than ever since the installation of their brand new Scully 8-track recorder. The studio also has plenty of four-track facilities available. Bill Armstrong's is the first studio in Australia to be fully operational with an 8-track machine. The machine was air-lifted to Melbourne, from New York.



SCORING—Phonodisc Ltd., Canadian licensee for Chess-Checker-Cadet and the new Cadet Concept label, recently undertook a full scale promotional campaign on behalf of the initial Cadet Concept release by the Rotary Connection. The promo includes: telegrams, full scale review mailings, follow-up phone calls, samples to buyers, consumer photo card mailings featuring the album's cover, and a wide spread mailing of reprints from trade and consumer press. Shown above is a view of the Rotary Connection window display at the Record Villa in Toronto.

Argentina's Top LP's

1	1	El Impacto—Palito Ortega (RCA)
2	5	Al Ponerse El Sol—Raphael (Music Hall)
3	2	Los Hits En Castellano—Adamo (Odeon)
4	3	Presenta Los Exitos—Lafayette (CBS)
5	7	A Mi Amor Conamor—Armando Manzanero (RCA)
6	4	Hablame—Los Panchos (CBS)
7	8	Rosamel 68—Rosamel Araya (Disc Jockey)
8	6	Pata Pata—Miriam Makeba (Music Hall)
9	—	First—The Bee Gees (Polydor)
10	—	Pepito Perez Canta Boleros—Pepito Perez—(Disc Jockey)
11	—	San Remo 68—Selection (Fermata)

Great Britain's Best Sellers

This Week	Last Week	Weeks On Chart	Title	Artist	Label
1	5	4	What A Wonderful World	Louis Armstrong	(HMV)
2	1	6	*Delilah	Tom Jones	(Decca) Donna
3	2	4	*Lady Madonna	The Beatles	(Parlophone) Northern
4	7	3	*Congratulations	Cliff Richard	(Columbia) KPM
5	3	5	Dock Of The Bay	Otis Redding	(Stax) Carlin
6	16	3	If I Only Had Time	John Rowles	(MCA) Leeds
7	4	9	Cinderella Rockefella	Esther & Abi Ofarim	(Philips) Rondo
8	11	4	*Step Inside Love	Cilla Black	(Parlophone) Northern
9	6	8	*Legend Of Xanadu	Dave Dee, Dozy, Beaky, Mick and Tich	(Fontana) Lynn
10	10	4	If I Were A Carpenter	Four Tops	(Tamla Motown) Robbins
11	20	1	Ain't Nothing But A Houseparty	Show Stoppers	(Beacon) KPM
12	8	7	*Rosie	Don Partridge	(Columbia) Essex
13	—	1	Can't Take My Eyes Off You	Andy Williams	(CBS) Ardmore & Beechwood
14	12	5	Me The Peaceful Heart	Lulu	(Columbia) Bron
15	13	4	Love Is Blue	Paul Mauriat	(Philips) Shaftesbury
16	9	6	*Jennifer Juniper	Donovan	(Pye) Donovan
17	—	1	Simon Says	1910 Fruitgum Co.	(Pye) Mecolico
18	18	2	Valleri	The Monkees	(RCA) Screen Gems
19	—	1	Captain Of Your Ship	Reparata and the Delrons	(Bell) Carlin
20	—	1	*Jennifer Eccles	The Hollies	(Parlophone) Gralto

* Local copyrights

Great Britain's Top Ten LP's

1	John Wesley Harding	Bob Dylan	(CBS)
2	History Of Otis Redding	Otis Redding	(Stax)
3	Sound Of Music	Soundtrack	(RCA)
4	Supremes Greatest Hits	The Supremes	(Tamla Motown)
5	2 In 3	Esther & Abi Ofarim	(Philips)
6	Four Tops Greatest Hits	Four Tops	(Tamla Motown)
7	Wild Honey	The Beachboys	(Capitol)
8	Scott Walker Vol. 2	Scott Walker	(Philips)
9	This Is Soul	Various	(Atlantic)
10	Fleetwood Mac	Fleetwood Mac	(Blue Horizon)



STANDIN' AT THE SAVOY—Shown gathered at a reception held for Andre Previn at London's Savoy, are (from the left): Peter Dellheim, classical A & R producer from RCA in New York; Andre Previn; Harold Lawrence, general manager of the London Symphony Orchestra; and Robert Angles, manager of repertoire coordination for RCA Grt. Britain, Ltd.

Cash Box Mexico

Mexico City station Radio Mil dedicated 40 continuous hours broadcasting exclusively records of Spanish idol Raphael. A few days ago Capitol Records released his latest album which is selling sensationally here.

On April 23, Capitol Records will officially introduce the distribution of the Tamla Motown catalog. A huge party is planned for the occasion, and it is possible that the Stevie Wonder show will perform. Rene Leon will be in charge of this label in Mexico.

The Lemon Pipers recorded in Spanish their top hit "Green Tambourine." This is an experiment which, if successful, will be continued by many other artists on the MGM and Kama Sutra labels.

Four new long plays were recently released by Musart Records: "Rolando Laserie (El Guapachoso)," "Antonio Aguilar-Vol. 10," "Joyas de Espana, gran Orquesta de Concierto" and "Desfile de favoritas" with the Caravelles.

"Kilometro Cero" is the name of the new long play cut at the Eco label by popular rock and roll group Frankie y Los Matadores. Top singer of the label, Marco Antonio Vazquez, cut an EP with his popular hit "Caricia y Herida."

CBS released the top album "The Union Gap" featuring Gary Puckett. On the national production is the album sung by Linda Vera, "Los Grandes Boleros Tropicales" and another where she sings music of Armando Manzanero.

Gamma Records released "The Golden Album" of Chubby Checker on the Parkway label and "The Association" 33 1/3 album on the Warner Bros.

Japan's Best Sellers

This Week	Last Week	ALBUMS
1	1	Monkees Golden Album—The Monkees (RCA)
2	2	Pisces, Aquarius, Capricorn & Jones, Ltd.—The Monkees (RCA)
3	4	Equinox—Sergio Mendes & Brasil '66 (A&M)
4	3	Blue Comets In Europe—The Blue Comets (CBS)
5	5	Rolling Stones Golden Album—The Rolling Stones (London)
LOCAL		
1	1	Yube-No Himitsu—Tomoko Ogawa (Toshiba)
2	3	Namida-No Kawakumade—Sachiko Nishida (Polydor)
3	2	Koi-No Shizuku—Yukari Itoh (King)
4	6	Isezakicho Blues—Mina Aoe (Victor)
5	5	Jukensei Blues—Toymoya Takaishi (Victor)
6	4	Zansetsu—Kazuo Funaki (Columbia)
7	8	Daitokai-No Koibitotachi—W. Sakai & K. Enatsu (Columbia)
8	7	Nijihiro-No Mizuumi—Akiko Nakamura (King)
9	9	Sakariba Blues—Shinichi Mori (Victor)
10	—	Satsuma-No Hito—Sabro Kitajima (Crown)
INTERNATIONAL		
1	1	Massachusetts—The Bee Gees (Polydor). Sub-Publisher/Musical Rights.
2	3	Kamisama Onegai!—The Tempters (Philips). Publisher/Tanabe.
3	2	Daydream Believer—The Monkees (RCA Victor). Sub-Publisher/Shinko.
4	5	Anotoki Kimi-Wa Wakakatta—The Spiders (Philips). Publisher/Top
5	6	Amairo-No Kami-No Otome—The Village Singers (CBS). Publisher/Seven Seas.
6	4	Kemeko-No Uta—The Darts (CBS). Publisher/—.
7	8	Madmoiselle Blues—The Jaguars (Philips). Publisher/Shinko.
8	—	Taiyo-No Hana—The Bunnys (Seven Seas). Publisher/Terauchi.
9	9	Kokoro-No Niji—The Blue Comets (CBS). Publisher/Watanabe.
10	7	The Rain, The Park and Other Things—The Cowsills (MGM). Sub-Publisher/—.
11	10	Nakazuni Itene—The Carnabeats (Philips). Publisher/Shinko.
12	13	She's A Rainbow—The Rolling Stones (London). Sub-Publisher/Shinko.
13	12	I Only Live Twice—The Folk Crusaders (Capitol). Publisher/Art Music-Pacific.
14	—	Hana-No Kubikazari—The Tigers (Polydor). Publisher/Watanabe.
15	14	Kimi-Dakeni Ai-O—The Tigers (Polydor). Publisher/Watanabe.



KING IN TOKYO—King Records held a celebration at the Tokyo Prince Hotel on Mar. 16th in honor of the 15th anniversary of their tie-up with Decca Ltd. for London in Japan. Shown here (from left to right) are: Ohsawa, publicity manager for King Records; Derrick Coupland, manager of Decca Records Orient Ltd.; Yanai, managing director of King; Otto Strasser and Rudolf Streg, both of whom are with the Vienna Philharmonic Quartet.

Cash Box Japan

Following up the release of Engelbert Humperdinck's latest single "Am I That Easy To Forget" early this month, King Records has now released his first LP here, "Last Waltz." Also from London comes the second issue of the Deramic Sound System Series with the LPs "Fascinating Emerald Mood" and "Grand Piano Fantasy." Capitalizing on the tremendous reception that Sergio Mendez and the Brasil '66 received throughout their fortnight tour of Japan, King has released their third LP "Look Around."

Nippon Grammaphon began the first of a six month intensive sales promotion campaign on "World Famous Big 10 Group Sound Presents" covering the Bee Gees, Procol Harum, the Who on Polydor, the Cowsills, Every Mother's Son, Eric Burdon & the Animals on MGM, Young Rascals on Atlantic, Lovin' Spoonful on Kama Sutra, and Japanese original sound groups the Tigers and the Peacocks.

Currently the Bee Gees rank as the most popular due to their "Massachusetts" (500,000 sold to date). The Cowsills are right behind with their "The Rain, The Park And Other Things" still selling very strongly, hence much is expected from their new "We Can Fly." Extremely popular original group the Tigers had advance orders of over 400,000 for their current chart rider "Romance In The Milky Way/Flower Necklace."

The RCA Department of Nippon Victor is strongly pushing their new singles releases which include the Monkees' "Valleri," "Quicksand" by the Youngbloods, "You've Not Changed" by Sandy Shaw, and Ed Ames' "Who Will Answer."

From the World Department of Nippon Victor, strong emphasis is put on Miriam Makeba's "Malayisha," the Dells' "There Is," "A Place In The Sun" by Stevie Wonder, "Things" by Dean Martin and Nancy Sinatra, and "My Girl" by the Temptations.

France's Best Sellers

1	1	8	Riquita (Georgette Plana) Vogue; Beuscher
2	5	5	Quand Une Fille Aime Un Garçon/Dalila (Sheila) Carrère; Carrère/Francis Day
3	6	3	Lady Madonna (The Beatles) Odéon; Northern-Tournier
4	4	5	Il Est Cinq Heures Paris S'Eveille (Jacques Dutronc) Vogue; Alpha
5	2	9	Nights In White Satin (The Moody Blues) Deram; Essex
6	3	7	J'Ai Gardé L'Accent (Mireille Mathieu) Barclay; Banco
7	13	5	Le Bal Des Lazes (Michel Polnareff) AZ; Meridian
8	7	4	Dès Que Je Me Réveille (Enrico Macias) Philips; Cirta
9	11	11	Days Of Pearly Spencer (David McWilliams) Maxi; Tournier
10	12	5	If I Were A Rich Man (Roger Whittaker) Festival; Chappell
11	10	5	I'll Never Leave You (Nicole Croisille) Riviéra-CED; La Compagnie
12	14	2	The Dock Of The Bay (Otis Redding) Stax-CED
13	16	3	Pour La Vie (Monty) Barclay; AMI-Carrère
14	15	2	Mighty Quinn (Manfred Mann) Fontana; Barclay
15	9	8	L'Histoire de Bonnie & Clyde/Hush (Johnny Hallyday) Philips; Tulsa/Chappell

Holland's Best Sellers

1	1	Cinderella Rockefeller (Esther & Abi Ofarim/Philips) (Basart/Amsterdam)
2	4	Delilah (Tom Jones/Decca) (Francis Day/Amsterdam)
3	2	Lady Madonna (The Beatles/Parlophone) (Leeds Holland-Basart/Amsterdam)
4	3	Kom Uit De Bedstee (Egbert Douwe/Philips) (Altona-Ivan Mogull/Amsterdam)
5	5	If I Were A Carpenter (The Four Tops/Tamla-Motown) (Belinda/Amsterdam)
6	—	Congratulations (Cliff Richard/Columbia) (Basart/Amsterdam)
7	—	Storybook Children (Sandra & Andrez/Philips, Billy & Judy/Atlantic, Nancy & Lee/Reprise)
8	10	The Legend Of Xanadu (Dave Dee Group/Fontana) (Impala-Basart/Amsterdam)
9	—	In Een Rijtuigje (Wim Sonneveld & Leen Jongewaard/Philips)
10	—	Drinking On My Bed (Rob Hoeke's R&B Groep/Philips) (Impala-Basart/Amsterdam)

Mexico's Best Sellers

1	Love Is Blue (El amor es triste)—Paul Mauriat (Philips). Paul Mauriat and The Pop Singers (Philips). Al Martino (Capitol). Karina (Gamma). Matilde (Tico).
2	Norma La De Guadalajara—Perez Prado (RCA). Los Aragón (Musart).
3	Lady Madona—Los Beatles (Capitol).
4	Rosas En El Mar—Massiel (Musart). Los Aragón (Musart).
5	Simon Says (El Juego de Simón)—1910 Fruit Gum Company (Kamasutra). Roberto Jordán (RCA). Los Shippys (Capitol). Los Rockin Devils (Orfeon).
6	Pata Pata—Miriam Makeba (Reprise). Los Rockin Devils (Orfeon).
7	Mi Gran Noche—Raphael (Capitol).
8	Gimme A Little Sign (Hazme una señal)—Brenton Wood (Gamma). Roberto Jordán (RCA). Manolo Muñoz (Musart). Carmina (Rex).
9	Enamorada De Un Amigo—Pablo Beltrán Ruiz (RCA). Los Johnny Jets (CBS). Roberto Carlos (CBS).
10	Judy In Disguise (Judy en disfraz)—John Fred & The Playboys Band (Gamma). Los Hooligans (Orfeon).

Norway's Best Sellers

1	1	12	Lyckliga gatan (Il ragazzo della Via Gluck) (Anna-Lena Löfgren/Metronome) Arne Bendiksen A/S, Norway
2	3	2	Lady Madonna (Beatles/Parlophone) Sonora Musikkforlags A/S, Norway
3	2	2	The Legend Of Xanadu (Dave Dee, Dozy, Beaky, Mick & Tich/Fontana) Sonora Musikkforlags A/S, Norway
4	6	2	The Dock Of The Bay (Otis Redding/Atlantic)
5	7	5	Love Is Blue (Paul Mauriat/Philips) Sonora Musikkforlags A/S, Norway
6	4	11	Under ditt parasoll (Sven-Ingvars/Svensk-American) Seven Brothers Music Inc./Edition Odeon, Sweden
7	9	2	Et bitte lite miniskjort (Dizzie Tunes/Troll)
8	5	8	Mighty Quinn (Manfred Mann/Fontana) Sonora Musikkforlags A/S, Norway
9	8	2	Cinderella Rockefeller (Esther & Abi Ofarim/Philips) Sweden Music AB, Sweden
10	—	1	Minns du den gangen (Anita Lindblom/CBS) Sonora Musikkforlags A/S, Norway

Sweden's Best Sellers

1	4	2	Lady Madonna (Beatles/Parlophone) Sonora Musikkforlags AB, Sweden
2	1	4	Cinderella Rockefeller (Esther & Abi Ofarim/Philips) Sweden Music AB, Sweden
3	5	2	*Mälarökyrka (Lenne Broberg/RCA Victor) Edition Liberty, Sweden
4	3	5	*Tiotusen röda rosor (Jan Höiland/Polydor) No publisher
5	7	2	The Legend Of Xanadu (Dave Dee, Dozy, Beaky, Mick & Tich/Fontana) Sonora Musikkforlags AB, Sweden
6	—	1	*Det börjar verka kärlek, banne mej (Claes-Göran Hederström/RCA Victor) Thore Ehrling Musik AB, Sweden
7	2	6	Mighty Quinn (Manfred Mann/Fontana) Sonora Musikkforlags AB, Sweden
8	9	8	Judy In Disguise (John Fred & His Playboy Band/California) American Songs AB, Sweden
9	10	8	Two Faces Have I (New Generation/Sonet) Sonora Musikkforlags AB, Sweden
10	6	4	*Det som göms i snö (Robban Broberg/HMV) Edition Odeon, Sweden

* Local copyright



Scandinavia

Denmark

"Congratulations," the British entry at the Eurovision Song Contest this year, is handled here by Imudico A/S, the Danish EMI publishing house.

Starting this summer, Denmark will have its own Song Festival. Known as the "Melody Grand Prix of Summer 1968," it is arranged by a weekly magazine, Se og Hor and A/S Oriko. This year it takes place April 15th. From a total of 536 songs received, a jury has picked out eight for the final.

Norway

Arne Bendiksen is currently on an extensive promotion tour around Europe with Kirsti Sparboe who just has done her first German recording. So far his schedule has included press conferences in Hamburg, radio interview in Luxembourg, color-TV in Hamburg, radio and press party in Baden-Baden and Munich, etc.

Sweden

Mr. Ronald Sjögren, general manager of Southern Music AB in Stockholm since 1946, will retire next July 1st due to ill health. He has been active in music publishing biz for 33 years. 22 years ago he was appointed general manager of Southern's Stockholm office, also covering the other Scandinavian countries and Finland.

Sweden's song for Europe, "Det börjar verka kärlek, banne mej," which ended at fifth spot at the recent Eurovision Song Contest in London, looks like a world hit. It is reported that so far the tune has been placed at the American market. The local recording with Claes-Göran Hederström at RCA Victor this week entered the charts here.

Anna-Lena Löfgren on Metronome has just followed up her recent hit with a new single that also includes an Italian tune in Swedish—"Quando M'Innamoro." Flip side has a local tune. Miss Löfgren recently had a Gold Disc for her Swedish version of "Il ragazzo della Via Gluck."

Denmark's Best Sellers

1	1	2	Lady Madonna (Beatles/Parlophone) Dacapo Musikforlag, Denmark
2	2	8	Kærlighed er ingen leg (Liebe ist doch kein Ringelreih'n) Gitte Hænning/HMV) Imudico A/S, Denmark
3	4	3	Cinderella Rockefeller (Esther & Abi Ofarim/Philips) Sweden Music AB, Sweden
4	3	5	Mighty Quinn (Manfred Mann/Fontana) Dacapo Musikforlag, Denmark
5	5	4	I Feel The Sun Up There (Lollipops/CBS) No publisher
6	7	2	Pictures Of A Matchstick Man (Status Quo/Pye)
7	—	1	Delilah (Tom Jones/Decca)
8	9	2	Kære lille Anna (Five Tonnes/Oktav)
9	6	15	Sussy Moore (Lollipops/Fontana) No publisher
10	—	1	What A Wonderful World (Louis Armstrong/HMV)

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Editorial: Today's Distributor

Back in the "good old days" of the coin machine industry, (that frenetic boom period which characterized the thirties and a good five years or so just after the War), the concept of coin machine distributing was an extremely lucrative enterprise. Factories looked to those big operating companies who could command big shipments of new amusement and music machines to find their exclusive distributing representatives in specific territories. Commitments or quotas on new machines were pretty easily filled, since new merchandise was much in demand with thousands upon thousands of virgin locations just begging for something. Many operators-turned-distributor eventually sold off the route when they found that selling their equipment lines made plenty of money alone without the necessity of operating.

Veterans in this trade fondly recall those big Chicago conventions when the brass band met the incoming trains and the equipment orders came thick as flies. They also remember when distributors made periodic sales trips into the Windy City calling on the factories and transacting big business during the day and swinging at night. Yessir, it was indeed a ball.

But in reality, as this fledgling trade rushed to become an industry, with established sales channels from factory through distributor to operator, some of the original factors which fueled its early boom days began to crumble. Like the settlers in the Oklahoma Land Rush, the trade passed itself by, and in the last decade, has had to retrench.

Much gambling equipment, the lifeblood of many a large and prosperous route, has since been banned. Even the pingame, that marvelous machine which this business **created 100%** without drawing from outside sources for ideas, has been hounded and hounded to the point where giant metropolitan areas are now denied the unique pleasure it offers. Perhaps most indicative of the period we now face is the dwindling number of traditional street locations—below the number of operators looking for them. As a result, the situation has reversed itself where the operator must now bend to the demands of the location where once it was he making the demands. And the hard-nosed competition going on among all levels of this industry has resulted in price wars and the proverbial loan and bonus cancer.

Distributors once sat in an enviable position, trafficking orders from operator to the factory, with little need to promote, push, send road men into the field to coax a hesitant operator into writing his name on an order blank, today they must do all these things and more to stay in business. Indeed, this situation has also come full round as distributors in increasing numbers are looking to their operating interests as their chief bread and butter.

Distributors today face fewer customers in the showroom. Consolidation of routes through sale or merger places a burden upon the distributor who would love to see new faces walk into the showroom to buy equipment. But inevitably they end up bargaining with the same so-called "hard block" of operators whose singular purchasing power give them a big bargaining stick to shake over the distributor's head. And it's no secret that

a good number of distributing outlets have so over-extended credit to their customers they've called it quits and the factory had to pick up the pieces.

Still another problem arises when a distributor, who places the bulk of the machines he handles onto his own route, faces competitors instead of customers in the showroom. It's been said without argument that no operator likes to give money to his competitors. On the same score, no operator can effectively conduct business without placing new machines on his locations from time to time and the result is a Mexican standoff where the operator buys just those machines he thinks he absolutely needs.

Just what is the distributor's role today? He provides four chief services: 1. a local place where the operator can inspect new and reconditioned equipment; 2. a source for financing machine purchases; 3. a place to trade in used equipment; 4. a guy to call for mechanical help or advice. But if this was **all** a distributor in fact did offer, then, as many have already predicted, the day when operators will deal directly with factory representatives, bypassing the distributor, just might come.

That should never be. As surely as the factors which built our distributing networks have ebbed, new services designed to benefit a mature, modern industry have arisen. The progressive distributor today does not simply sit as a switch-board operator, channeling machine orders to this factory or that. He has carved out a new role to meet the new factors buffeting this trade. Instead of engaging in price and loan interest wars with the guys down the street, he sits down with his customers, often with their accountants present, and formulates intelligent common sense financial programs—not used car lot bargains. Some distributors are well known for their excellent used equipment reconditioning. Others enjoy a solid reputation for standing new equipment warranties. Some actively romance the less established machine and supplies factories for new products which they believe can earn additional income for their customers. Others have periodic "problem clinics" where they'll sit down with a group of progressive operators and find out what's currently bugging the local trade and try to come up with reasonable solutions. Some are known by the good legal information they offer their customers. Others stage periodic give-away promotions to move machines during the slack periods and offer the operator that little something extra. Some hold service sessions in addition to those conducted by the factories. Others sponsor open house equipment showings at designated spots out in the territory, in addition to those in the home office. Some aggressively exploit the home pool table market by advertising in the local paper and providing a clean showroom for this product.

Yes, today's progressive distributor does fill a vital need. But only if he creates and nurtures that need. Simply existing as a factory unloading station means nothing. There are many energetic, creative, vital distributing houses across the country. Unfortunately, there's also a lot of "dead wood" around with it. But in the inexorable "natural selection" by profit and loss, the fittest will ultimately survive.

Illinois Ops Urged to Get Involved with Community

Bally Issues Shares

SPRINGFIELD—An unusually large number of operators turned out for the ICMOA Spring Conference, held last weekend (6-7) at the St. Nicholas Hotel in Springfield, Illinois. In view of the existing turmoil in Chicago and major cities across the country, a moment of silence was observed preceding the opening of the meeting.

Registration was held on Saturday (6) from 6:00-7:30 PM, followed by hospitality hours from 7:00-9:00 PM.

The business meeting was held on Sunday (7) from 12:30-3:00 PM.

Malden Jones, veteran state house correspondent and columnist for Chicago's American was the keynote speaker. His subject was public relations. Jones stressed very strongly the urgent need within the industry for good, solid public relations in order to erase the so-called "image" that has plagued the industry for so many years. He spelled out the three main

elements of public relations—informing people, persuading people and integrating people with people—and encouraged operators to do their parts individually and collectively towards the development of the support and good will of the people in their communities. Along these lines, he recommended active participation in civic groups and various community projects.

MOA's executive vice president Fred Granger delivered a brief, but very informative speech on the recent Washington board meeting and various legislative activities.

ICMOA's legislative counsel Jim Winning, in his speech, encouraged operators to participate in organized political activities and to lend their active support to the candidates who are working in their behalf.

ICMOA officers in attendance included Harry Schaffner, president; Wayne Hesch and Ed Gilbert, vice presidents; Orma Johnson Mohr, secretary-treasurer; E. Frederick C. Gain, executive director and members of the Board of Directors.

At the close of the meeting Board member Les Montooth announced that, instead of the quarterly meetings, regional meetings are being planned in addition to the annual meeting.

WASHINGTON—Bally Mfg. Corp. announced last week that they had registered with the Securities and Exchange Commission a total of 225,000 common shares of stock, of which 150,000 shares are outstanding and up for public sale through underwriters headed by Saunders, Stiver & Co., Cleveland; and by Coenen Securities Corp., New York.

Net proceeds of Bally's part of the offering will be used to retire short-term bank loans and added to general funds.

The prospectus lists six selling shareholders.

Cal. Ops Party at Portale Opening



Facade of Bob Portale's brand new showroom and office at 1319 W. Pico Blvd. in Los Angeles.

LOS ANGELES — Bob Portale, coin machine industry veteran formerly associated with Lou Wolcher's Advance Automatic Sales Co., held a grand open house celebration Sunday March 24th to officially herald the opening of his new Portale Automatic Sales Co. showrooms, sales offices and shop on Pico Blvd. Approximately 250 of Southern California's operators, their employees and guests turned out for the festive occasion.

Portale Automatic opens with an impressive list of equipment lines to offer his customers, including the full line of Rock-Ola music and vending machines, Chicago Coin games, D. Gottlieb pingames and United Billiards pool tables. Other lines are also available through a jobbing arrangement.

Portale's facilities, located in the heart of Los Angeles' 'coin row' district, are reportedly among the best planned and most modern looking anywhere in the industry. With over 12,500 sq. ft. of space, the company boasts a spacious showroom, one of the finest and most fully equipped parts departments headed by manager Jack

Leonard, and a large shop area at the rear for checking out new machines and reconditioning those used pieces taken in on trade. The following pix were snapped at the affair.



Good cheer abounded among nearly 250 tradesmen and guests attending the Portale party.



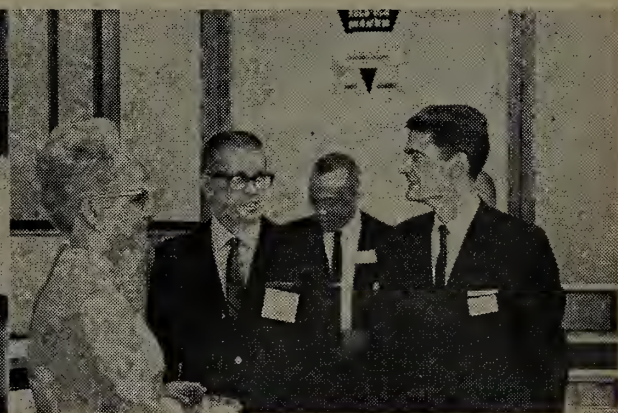
Smiles all around as Portale receives congratulations from (l to r) Art Daddis, Pomona op Walt Murra and friends.



Chicago Coin's Mort Seore (right) joins Bob at the 'All Stars' baseball game.



(l to r) Mrs. Bob Parker, Elky Ray (D. Gottlieb's West Coast rep), operator Bob Parker and Bob.



Rock-Ola's service chief Bill Findlay (right) talks about today's phonographs with Portale guests.



Bob joins Meredith McElvey and Walt Hemple (executive director of the California Music Merchants Association). United Billiards prexy Art Daddis (right) demonstrates his coin machine to Doc Dockins and Don Bush of D & B Sales.

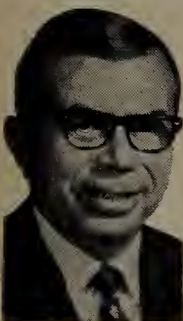




Top 100 Chart Guide

The following list is compiled from the current Cash Box Top 100 Chart. The new chart additions are in numerical order as they broke onto the Top 100.

- 67 If I Were A Carpenter*
4 Tops (Motown 1124)
 - 72 I Promise To Wait My Love*
Martha & Vandellas (Gordy 7070)
 - 76 Soul Train*
Classics IV (Imperial 66293)
 - 87 Chain Gang*
Jackie Wilson & Count Basie (Brunswick 55373)
 - 88 I Am The Man For You Baby*
Edwin Starr (Gordy 7071)
 - 93 May I Take A Giant Step
1910 Fruitgum Co. (Buddah 39)
 - 94 Like To Get To Know You
Spanky & Our Gang (Mercury 72795)
 - 97 Take Me In Your Arms
Isley Bros. (Tamla 54164)
 - 98 The Shadow Of Your Love
Five Stairsteps (Buddah 35)
 - 99 I Love You
People (Capitol 2078)
 - 100 Can I Carry Your Balloon
Swampseeds (Epic 10281)
- * Indicates chart bullet



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Cash Box Location Programming Guide

THIS WEEK'S TOP RECORD RELEASES FOR COIN PHONOGRAPHS

Adult Locations

EASY LISTENING

FOLLOW ME (2:28)

JACK JONES

Without Her (2:05) RCA Victor 9510

REASON TO BELIEVE (2:25)

PEGGY LEE

Didn't Want To Have To Do It (2:40) Copitol 2171

FAITHFULLY (2:23)

MARGARET WHITING

Am I Losing You (2:33) London 122

STRONG POTENTIAL

HOW DO YOU SAY GOODBYE (2:50)

JIMMIE RODGERS

I Wanna Be Free (2:18) A & M 930

C & W

FOLLOW-UP

HOW SWEET IT IS (2:42)

JACK RENO

Juke Box (2:41) JOB 14088

STRONG POTENTIAL

I'M GONNA MOVE ON (2:38)

WARNER MACK

Tell Me To Go (2:42) Decca 32308

Specialty

FEELIN' GOOD (2:07)

KING RICHARD'S FLUEGEL KNIGHTS

To Life (2:06) MTA 151

check your local One Stop for availability of the listed recordings



ONE STOPPIN'

East
Tommy Tarantelli's coupon offer on all record purchases up at his Syracuse one-stop is moving real fine, we hear. Ops get coupons in amounts depending on number of disks bought (something like 5 coupons for every 100 records) and can redeem them on the basis of 25 freebies for every 50 coupons. In their hit picking dept, Jimmy Galuppi set his finger on the Monterey's new "If Wishes Were Horses" (Buff) as having strong potential. Mike "Smokey" Smokler at Town Hall Record Service cites Latin American releases "Soul Sister" by Joe Panama (Decca) and "Fever" by La Lupe (Tico) as ones to watch. New York's music operators all seem to be getting good action on Guy Mark's "Loving You Has Made Me Bananas" (ABC).

Mid West
Ops in this area of the country seem to be paying quite a lot of

attention to "Yummy, Yummy, Yummy" by the Ohio Express (Buddah), "Lily Marlene" by Al Martino (Capitol), "If You Love Me" Peggy March (RCA), "Tighten Up" by Archie Bell (Atlantic) and "Cabaret" by Herb Alpert (A & M). Harlan Wingrave of Emporia Music out in Kansas told us that his top jukebox records were "Young Girl" by the Union Gap (Columbia), "Honey" Bobby Goldsboro (U.A.) and "Cab Driver" by the Mills Bros. (Dot).

South
Jack Reno's new C&W disk "How Sweet It Is" b/w "Juke Box" on JOB is expected to get a lot of action in the South's many country locations. Simon & Garfunkel's "Mrs. Robinson" (Columbia) taken from the movie "The Graduate," which incidentally gained director Mike Nichols one of the coveted Oscars at last Wednesday's Oscar Awards, is expected to be one of the favorites. Neil Diamond's "Brooklyn Roads" (UNI) should get a lot of action. Johnny River's "Look To Your Soul" (Imperial) is probably the biggest thing in Tallahassee. They love him!

Teen Locations

SURVEY LEADERS

MRS. ROBINSON (3:39)

SIMON & GARFUNKEL

Old Friends/Bookends (3:55) Columbia 44511

FOLLOW-UPS

I'M SORRY (2:41)

DEL-FONICS

No Flip Info Available Philly Groove 151

MAY I TAKE A GIANT STEP (2:24)

1910 FRUITGUM CO.

Mr. Jensen (2:15) Buddah 39

BROOKLYN ROADS (3:26)

NEIL DIAMOND

Holiday Inn Blues (3:15) UNI 55065

R & B

SURVEY LEADERS

THE HAPPY SONG (2:40)

OTIS REDDING

Open The Door (2:21) Volt 163

FOLLOW-UPS

WHY CAN'T I STOP (2:50)

ESQUIRES

The Feeling's Gone (2:25) Bunky 7755

I PROMISE TO WAIT MY LOVE (2:05)

MARTHA REEVES & VANDELLAS

Forget Me Not (2:58) Gordy 7070

SURVEY LEADER—The heading 'Survey Leader' refers to those artists and groups whose record releases normally enjoy healthy play on coin-operated phonographs (as determined by the Cash Box Operator Survey). New single releases by Survey Leaders, therefore, present the most promising programming material for jukebox locations.

FOLLOW UP—The 'Follow-Up' title refers to artists and groups who have enjoyed a recent chart hit and follow-up with a promising new release.

SPANISH & LATIN HITS NEW YORK

JUICY
Monguito Santamaria-Fania

ADORO
Roberto Ledesma-Gema

I'M INSANE
Joe Cuba-Tico

SOUL SISTER
Joe Panama-Decca

MR. TRUMPET MAN
Ricardo Ray-Alegre

LOOKING AHEAD

LET'S GET STONED
Levron Bros.-Cortikue

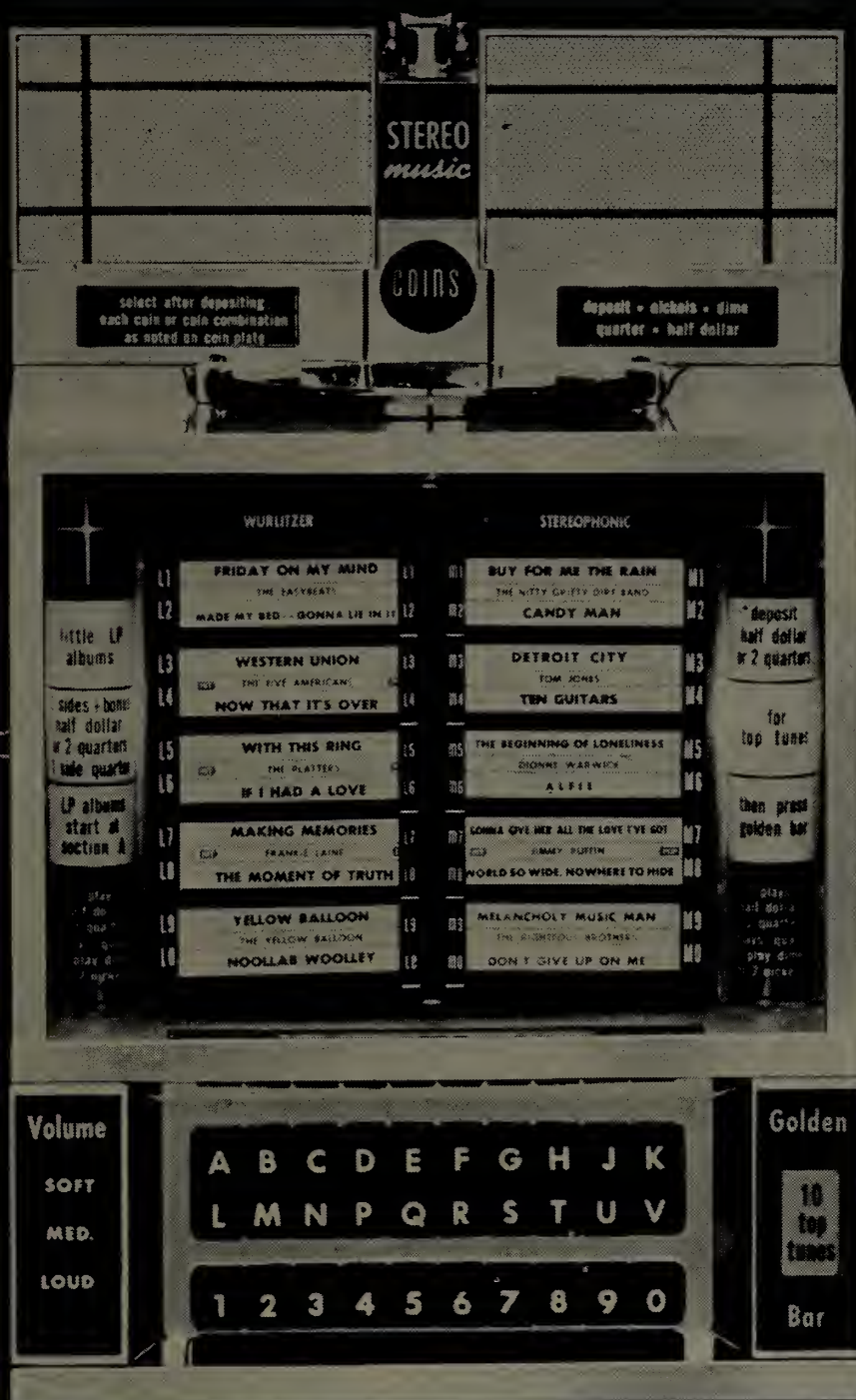
MY DREAM
Harvey Averde-Atlantic

FEVER
La Lupe-Tico

CUANDO YO VUELVA A MI TIERRA
Ateve Alaimo-Atco

Compiled From New York City One Stops And Operators

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The Further Adventures of the Shuffleboard



Northwest Shuffleboard Tournament in Seattle

NEW YORK—Shuffleboard, undeniably the largest as well as the longest lasting game on any given location, is currently enjoying a tremendous resurgence in popularity throughout the country, thanks largely to well planned, often elaborate tournament contests promoted and staged by the game's coin-oriented distributing organizations.

With a new full-line availability of coin-operated shuffleboards, numerous taverns whose space had previously been at a premium, have fallen into the scope of the shorter shuffle locations. The traditional 16' to 22' long board has been indeed preempted in many areas by such innovations as American Shuffleboard Company's 9' and 12' Imperial cushion bankshot series and its Shuffle '88'. As a result of the added number of locations, thousands more customers have been exposed to the unique fun and demanding skills of this game.

That hard core tournament duo (Les Lysted of American's Seattle, Wash. office and Ed Martell at Tri-State in New Hampshire) have successfully exploited the long board

tournament play for many years and have lately been joined by other American representatives in the program. Many contests staged during 1967 utilized the new 12' Cushion bank board, which has given added dimension, as well as new skill disciplines to the traditional game.

These distributors normally arrange for hall space through organizations such as the Elks and Moose Clubs, large enough to accommodate upwards of 1,000 competitors because shuffleboard contests have invariably attracted an abundance of interested players. The number of boards needed usually falls between 12 and 20.

American's distributors have introduced player competition on this grand scale to the Southwest (especially Texas where Santone Sales, Wallace Dist., O'Connor Dist. and State Music have jumped into the program), to Pennsylvania through Kloop Dist. out of Reading, in Memphis under the tutelage of Games Sales, in Oakland, Cal., through Stan Lysted's American Shuffleboard Sales as well as in localized play-offs in Dakota, Minnesota, Colorado, Montana

and in Louisiana where Tom Hughes' S & H Distributors is representing the full shuffleboard line.

Sol Lipkin, American Shuffleboard's national sales director, spends more time on the road visiting with distributors than he does in the company's main office in Union City, N.J. Lipkin keeps a close watch on the annual volume of their shuffleboard sales, knows the key areas most partial to the game and is now concentrating on those regions showing strong potential. To help introduce tournament play, he usually travels well-armed with all the necessary literature to explain all rules and regulations for staging and promoting a successful play-off.

"From a factory point of view," Lipkin stated recently, "it's not that easy to determine the exact number of shuffleboards now on location in this country, because the game itself just lasts too long there. It's certainly not a replacement market, although we do enjoy reorders for certain given spots. A great percentage of the new units we sell each year are the shorter bank boards and almost always wind up on a smaller location that has never before offered shuffleboard play to its customers. Our sales curve here has been climbing appreciably the past three or four years, showing clearly that the popularity of the concept of shuffleboard is gaining tremendously."

Lipkin cites the tournament play-off as a singularly strong promotional technique for stimulating the game's appeal. Many past tournaments, especially those staged in the Northwest region of the country, have been televised. "Les Lysted, our general manager out there, holds a giant tournament every year, usually attracting anywhere from 4,000 to 4,500 entrants. These are both men and women, understand," he declared. "Les rents a hall for six weekends for this big tourney and the thing has become so well known, he gets a load of players down from British Columbia in Canada. Matter of fact, the Canadians have been champs of the Northwest three years running."

Local leagues, usually encompassing one, two or more towns, prevail throughout Oregon, Washington and Northern California. "The Texas area is shaping up very nicely for shuffleboard," Lipkin stated. "Of course, Ed Martell's tourneys up in New England are legendary by now. His competitors come in from all over the Northeast, including Canada."

Lou Osterman's American Sales in Peoria has been a particularly strong booster of the tournament program. Still other news comes from Ted Tomea who announces that a Tri-State Tourney of Moose Lodge members (for Pa., NJ&NY) will be held at the Passaic Moose Lodge #542 on April 19-21.

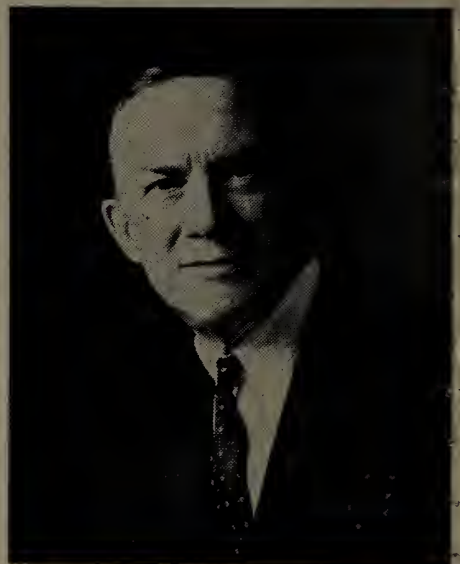
It's a fair guess that shuffleboard popularity should continue its upward ride. The demanding skills required to come anywhere close to mastering the game take many plays and many dimes to learn. It's duration in this industry, and the attendance at its tournaments demonstrates an appeal that wears off slowly if at all.

Carnival's Comin'

CHICAGO COIN—Mort Secore, national sales manager for Chicago Coin, revealed that the amusement company's much-heralded 'Carnival' target rifle game will be released to their distributors next week. The rifle gallery features a brand new Telescopic Range Finder, a Windmill Bullseye that delivers high score and an extra shot bonus when the target is lit, and realistic sound effects reflecting the Carnival theme.

The game also offers oscillating, spinning targets such as flashing stars, black light, jack-in-the-box drop targets, bonus scoring etc. Secore says the company has pioneered with new features such realistic gun flash and recoil action. "Operators will be glad they waited," Secore stated, "because the many revolutionary features crammed into this game are certain to spark tremendous activity at amusement locations."

Palmer Appoints Asst.



MERL SOLOMON

N. TONAWANDA, N.Y. — The appointment of Merl Solomon to the position of Assistant Advertising and Sales Promotional Manager was announced today by A. D. Palmer, Jr. He joined the company on March 1st following twelve years in the Advertising Department of Pratt and Lambert, Inc., manufacturer of paints and varnishes in Buffalo, New York.

Solomon has had wide experience in the advertising and promotional fields at both the retail and manufacturing levels. This background should serve him well in developing new ideas for promotion themes in the coin music business.

In an effort to become more immediately familiar with the many facets of automatic music, Mr. Solomon this week attended the Wurlitzer Service Training Seminar in Atlantic City, New Jersey. He will continue to make contact with distributors and operators in order to familiarize himself completely with the business.

The Solomon family, consisting of wife Barbara and three children, Ardrey, 14; Andrew, 11; and Jane, 7, reside in the City of Buffalo which is Solomon's birthplace.



Les Lysted's impressive lineup of trophies for his Northwest elimination winners.



They're bankin' 'em in Memphis,



in Waltham, Mass.



and in Seattle.

Consolidated Music's Motto — "When You're Selling Music—You Have To Be Prepared"



Harper

Derrick

LAS CRUCES, New Mexico—Consolidated Music Company, distributor for the Wurlitzer line throughout twenty-nine counties in New Mexico, just completed a series of service seminars for customers and their mechanics at both Las Cruces and Albuquerque.

Consolidated Music Company is owned by Alfred D. Harper with Frank Derrick managing the branch store in Albuquerque. Both men have extensive experience in the field of coin-operated machines. By coincidence, each began his career in the coin machine industry in 1945. Both men have operated extensively and their know-how... combined experience of 23 years, has been of great value to their customers throughout the vast territory in which they represent Wurlitzer.

The attractive showroom of the Consolidated Music Company in Las Cruces is always well-stocked with a full line of Wurlitzer phonographs, equipment, and a complete line of their parts. Speaking of this, both Harper and Derrick are particularly proud of their service departments.

1968 Parts Catalogue Published By WICO

CHICAGO — The WICO Corp. announced last week that their 1968 catalogue of coin machine parts and supplies is now in international distribution.

Bob Garrott, ad manager for WICO stated that "this is the biggest, most colorful catalog ever published by WICO, with 4-color varnished covers featuring a new line of cue sticks on the back which are exclusive with WICO. The body of the book has been expanded (by more than 20 pages) to 224 pages crammed with items for service and maintenance of coin-operated music, games, pool table and cigarette vending equipment. There is an additional 8-page catalog section of new merchandise available under the WICO Trading Stamp Plan."

"All sections of replacement parts for machines have been expanded and every effort has been made to list manufacturers' reference numbers. Particular care has been taken where long lists of items such as coils, lamps, motors, etc., are required to make it easy as possible for the customer to locate the exact part wanted.

"Pool Supplies and Cigarette Machines sections are greatly expanded to offer a bigger variety of new items... particularly products for up-dating old equipment with conversion kits, replacement parts, service kits," he added.

Garrott also said, "While prices in some cases are necessarily higher, the popularity of many others with the trade has made lower prices possible for these items. To help the buyer offset some higher costs, WICO has made many items available now at lower unit cost when purchased in quantity. Other items have been improved to give longer service, or duplicated in different materials so the buyer may have a choice of quality and price to suit his needs. For example, machine parts may be available either in metal or plastic. Pool Table Cloth has been improved with tighter weaves blended with Nylon for longer wear, better play.

The catalog is available free of charge to those in this trade.

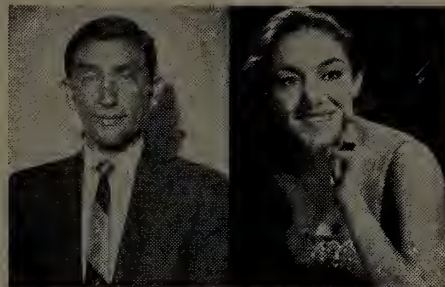
Al Harper feels the same about servicing around Las Cruces, that Frank Derrick does around his territory of Albuquerque... that service is becoming an increasingly important part of their operation. It has to be as trouble-free an operation as possible. "You're selling music," Al said, "and when people go to the phonograph they expect good music... we have to be prepared."

They both know the importance of good public relations with waitresses, bartenders and all other personnel working in a particular location. "It develops a lot of good will... and costs you nothing to cultivate a friendly relationship with these people," he said.

At the conclusion of the Consolidated Music Company service seminars, Leonard Hicks swung up north to Denver, Colorado. The Draco Sales Company sponsored Bob Paulson and John Schissler at another of the Wurlitzer service seminars. Hicks said, "If there's someone around to listen, I'll always take the time to talk Wurlitzer to them!"

STEIN TO BE HONORED BY ST. OF ISRAEL

■ Rivha Raz Will Entertain May 5th



Stein

Rivha Raz

PHILADELPHIA — The officers and Board of Directors of Congregation Beth El Suburban are honoring its former vice president, Marvin Stein, at a State of Israel Tribute Dinner-Dance Sun. May 5, at the Congregation, 715 Paxon Hollow rd., Broomall.

Elwood Shore, chairman of the event, announced that a reception for Stein will be held at 5:30 p. m., and dinner will be served at 6. Israel's Service Award will be presented to Stein.

Stein is prominent in the coin machine industry as president of Eastern Music Systems Corp. and Eastern

Vending Distributors, Inc.

Shore also announced that entertainment at the event will be provided by Rivka Raz, sensational singing star of Israel's production of "My Fair Lady," which helped play to full houses for more than a year. Her Columbia recording of "My Fair Lady" was a hit disc in the United States. She came to the U. S. for an Ed Sullivan TV show, and has stayed to tour the country since.

BINGO MECHANICS WANTED

Legal Territory in Nevada

Must be experienced.

State age, past experience, references.

Send photo if possible.

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United Coin Machine Co.

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DOGIES

JUICY Cactus Juice BONUS
SEPARATE BONUS COMPUTER FOR EACH PLAYER

Double FREE BALL GATES

Standard Lower Free Ball Gate opens by "hit when lit" skill shot. New SNEAKY JOE GATE (see FREE arrow at right) swings open at the touch of a side-shot ball, delivers ball to the shooter tip, advances Cactus Juice Bonus and adds 100, 200 or 300 to totalizer. Double shot at free balls adds to play appeal, stimulates "came-close" repeat play, insures top earning power collection after collection.



Tricky Skill Canyons
SCORE 100 TO 500

Flipper-Zipper
closes flipper gap

Skill shot ball banged against White Mushroom Bumper closes Main Entrance to Out-Hole, holds the ball a busy, busy captive on the score-crazy playfield. Every Flipper-Zipper game has been an outstanding money-maker. DOGIES is too!

The stampede of scoring action built into Bally DOGIES is corralling record-smashing collections everywhere. Get your share. Get DOGIES.

FREE
Free Ball Gate

One, two, three or
4 CAN PLAY

STANDARD
Model

ADD-A-BALL
Model

See your distributor or write BALLY MANUFACTURING CORPORATION • 2640 BELMONT AVENUE, CHICAGO, ILLINOIS 60618, U.S.A.



PROFILE ON: Harlan Wingrave—Accent Is On Diversification

"I can't be discouraged, we absolutely have to find new means to increase our revenue. Its impossible to cut down on expenditures, because if you do it impairs service to your customers and that would be fatal. I can't afford to cut corners and save pennies on service—if anything—I have to increase the efficiency of my service. And that's hard to do when we're right in the middle of an inflationary squeeze." So states no-nonsense businessman, Harlan Wingrave, president and owner of Emporia Music Service located in Emporia, Kansas. The subject of this week's Cash Box Profile received his degree in accounting from Kansas State University in 1947 and practiced as a CPA with F. B. Kubik in Wichita for nearly two years before he learned the coin machine business.

His work as an accountant brought him in close contact with the trade and he decided that it looked easy enough to put a few machines out, collect the coins each week and get rich. With this in mind, Wingrave found a music and game route for sale and bought it. "It didn't take long for me to realize that this business was not as easy as I had originally thought," Wingrave stated, "It took a lot of work to build my operation into what it is today."

Since 1949, when Wingrave bought his route, he has increased his scope of operation to encompass a 50 mile radius of the 20,000 resident and 10,000 student population of Emporia.

In 1957, he started his full-line vending division, which is unique in itself. "We have a commissary kitchen in which the cook works all night preparing food. Then in the morning, our men come in and deliver to our locations. We have units primarily in small plants (600 or less employees). We have some in the College fraternity houses and dorms, also." He revealed. (Emporia has two colleges, The College of Emporia which is Prespytarian and the Kansas State Teachers College).

Although cigarette machines are not as lucrative as some other types of machines, Wingrave prefers them because, "cigarettes are easier to handle, they seem to be more of a clean-cut business. The other segments of the trade seems to be a rat-race."

Wingrave recently went into another business venture when he purchased the Sweetheart Candy & Tobacco Wholesale House in Salinas, Kansas. "With the present state of the business being somewhat stagnant, which I assume is on a national level, we must find new ave-



HARLAN WINGRAVE
"Jukebox is still a good exposure medium"

nues of revenue. The trade at large is doing good, but it seems optimistic—its not aggressive enough," he stated.

Wingrave's area enjoys a restful atmosphere of virtually no legislative harrassment, but the area does experience the nationwide problem of loans and bonuses. "I've been around long enough to ignore the problem, but the new men coming into the business are handing out tons of money to locations and getting them.

I've found that they don't keep the spots for long — sometimes six months, sometimes as long as a year, but then you hear the location owner yelling, 'please come back and take care of me, this new guy gives me no service at all,' and that's about the situation. You can give out large sums of money, but you better make sure you give them service and enough of it," Wingrave went on to say.

We asked Harlan if he expected a good summer and he said, "there's no reason why we shouldn't . . . I don't expect any sudden boom, but it should be an average summer. Some of our students will be going to summer school, so we'll still have them around."

Can you give me your personal opinions about the new innovations and procedures incorporated by MOA at the recent board of directors meeting in Washington? Do you think it will strengthen MOA?

I was directly involved in the administrative changes and feel that we hit a new turning point with the system of electing board members. A lot of us have been in there for years and years and we're getting old—we needed this method to work in fresh blood with new ideas to insure the future of MOA. This is a change that we all must realize that is for the better. The MOA is there to protect it's members against adverse legislation, such as the present copyright legislation. It will come to an end someday because of the revision of the copyright laws and when this happens, we're going to need some men in there with new ideas that can lead us in the right direction. You know, there's a wealth of talented young men in the business who can contribute a great deal to the future strength, security and financial picture.

About Music

Wingrave feels that the, "jukebox is still a great medium of exposure for artists, but is uncertain if it is a top medium for sales."

He says, "ten to fifteen years ago, anyone with 30 days experience could program a jukebox, but today it is much more sophisticated and requires one to constantly have his finger on the pulse of what is new and what type of music any particular location needs to make it a profitable and happy one.

"About the only problem we have out in this area is that sometimes we get ahead of ourselves. We'll place a new release in one of our locations and find that we have to take it off within two weeks because the play-meter shows no plays for it. Meanwhile, back in the East, the tune is making it's way onto the top 10. The biggest thing we have in this area now is Bobby Goldboro's 'Honey,' followed by 'Union Gap' Rascals and 'Cab Driver' by the Mill's Bros.,' he further stated.

According to Wingrave, little LP's are not profitable and 2 plays for 25¢ is not ready for his area. "I've used little LP product before, but they just took up space on the machines, so I don't pay much attention to them anymore. 10 to 12 years ago, I crusaded for 10¢ play and got my ears pinned to the wall, so I don't make much attempt to promote 2 plays for 25¢."

Wingrave has a long list of credits with associations and civic organizations that warrant mentioning. Among them are: member of MOA board of directors, director of the Kansas Tobacco & Candy Association, president of the Kansas Amusement and Music Association, member of the board of the Kiwanis Club, member of both the VFW and American Legion, Elder of his church and member of the executive council board of the Boy Scouts of America.

Thank you Mr. Wingrave for your pleasant, interesting, informative opinions and answers to our questions.

YOU'LL BE GLAD YOU WAITED!

OUT NEXT WEEK . . .

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CARNIVAL

TELESCOPIC RANGE-FINDER RIFLE

★ **NEW FEATURES!**

★ **DARINGLY DIFFERENT!**

LOCATION-PROVEN AS A NO. 1 MONEY-MAKER!

YOU CAN'T AFFORD NOT TO WAIT!

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SERVICE SCHOOL REPORT

Lieberman Hosts Seeburg & Williams



Discussing the Seeburg phonograph during a coffee break at the Lieberman Music Company are left to right: Hal Williamson, Terry Boerger, Gordon Runnberg, Jack Mulford, Seeburg engineer, Don Wagner, Glen Charney, Al Eggermont Jr., Bill Case and Solly Rose.

MINNEAPOLIS—Jack Mulford, Seeburg service engineer said that the service schools he held at Lieberman Music Company Wednesday and Thursday, 3-4, had the largest attendance ever. Jack Mulford held a service school on Williams Games on Wednesday and on Seeburg Phonographs and accessories on Thursday. Catered lunch and refreshments were served both days.

Operator's and service men attending the two day meeting were from Minneapolis; Pat Flanagan, Tony Bartus, Jack Deming, Dave McCann, Jim Keller, Ray Stoer, Loren Beaudoin, Lou Basil, Dick Grave, Dick Couch, Don Carmichael, Norman Schlessinger, Dick Benson, Les Brunning, Eddie Mischel. . . Also from Minneapolis, Wally Schatherr, Jim Lindbergh, Gary Kittelson, Bob Fricke. . . Arndt Peterson, New Ulm, George Andry, John Schuldt, Max Spaulding and Jim Stansfield Jr. from LaCrosse, Hank Krueger and Gusty Gustafson, Jerry Lawler, Joey Kasietta, and Jack McQiggin from Hurley, Bob Gulliaume, Phil Hertel, Martin Kallsen, Earl Ackley, John Lawson, and Tommy Merrimonte, Trego. . . John McMahon and Howard Parker, Eau Claire, John Galep, Duane Reiners, Dennis Mahoney, and C. I. Kennedy, Milbank. . . Hal Williamson, Wayne Anderson, Doug Smart, Terry Boerger, Gordon Runnberg, William Case, Art Hagness, Clem Kaul and Jimmy Tausignant, Owatonna, Gabby Clusiau, Don Hazelwood and Gary, Dennis Weber, Jim Stolp, Ike Sundem, Don Wagner, Joe Topic, and Jack Godfrey, Ray Ditman, Ralph Sanders. . . Al Eggermont Jr. . .

Vinton, Checker, Cooper To Entertain At UJA Victory Dinner May 11th

NEW YORK—According to Lou Wolberg (Runyon Sales) and Abe Lipsky (Lipsky Dist.), members of the entertainment committee of the 1968 UJA Campaign Fund Drive, two recording artists and a comedian have accepted invitations to appear at the UJA Victory Dinner May 11th at the New York Hilton where Musical Distributors' Harold Kaufman will be honored as the man of the year.

Appearing will be Bobby Vinton (Epic Records) and Chubby Checker (formerly with Cameo-Parkway) along with comedian Pat Cooper (United Artists). Checker is not presently represented on the Cash Box Top 100 chart, however, Vinton holds down the #34 spot with "Take Good Care of My Baby" and Pat Cooper has a comedy album on the market.

It was also announced by Lipsky and Wolberg that Spitz Cedar Hurst will donate all flowers for the affair.

RECONDITIONED SPECIALS GUARANTEED

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BANDWAGON, 4-PI.	\$325	TV BASEBALL	\$325
2-IN-1	220	BULLS-EYE BASEBALL	370
BUS STOP, 2-PI.	215	BIG LEAGUE	295
GRAND TOUR	170	PAR GOLF	180
HARVEST	180	HULA HULA	325
MAD WORLD, 2-PI.	210		
BULL FIGHT	210	MIDWAY	
DISCOTEK, 2-PI.	260	CAPTAIN KID	\$420
50/50, 2-PI.	240	TROPHY GUN	210
MAGIC CIRCLE	235	RIFLE CHAMP GUN	250
TRIO	250	MONSTER GUN	295
		MYSTERY SCORE	185
WILLIAMS			
FOUR ROSES	\$135		
JUMPIN' JACK	175		
DOUBLE PLAY	195		



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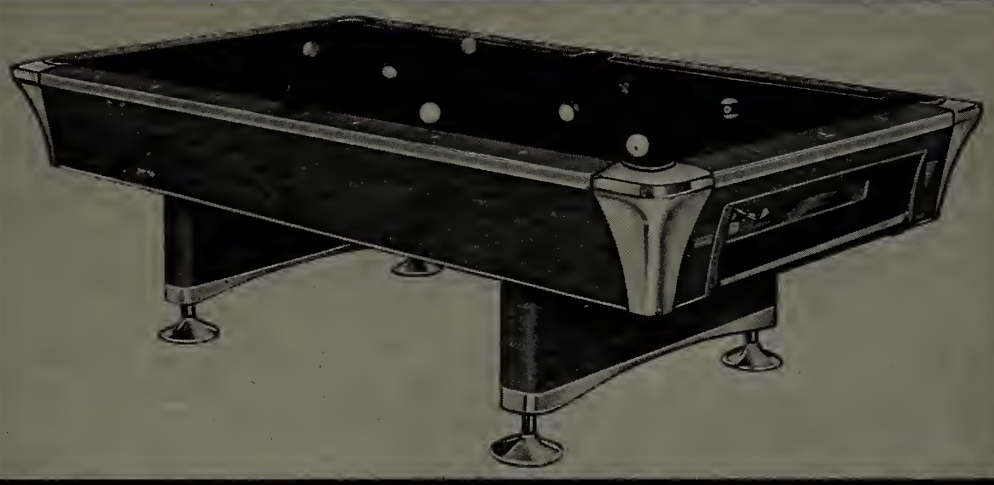
ATLAS MUSIC COMPANY

2122 N. WESTERN AVE., CHICAGO, ILL. 60647. ARmitage 6-5005

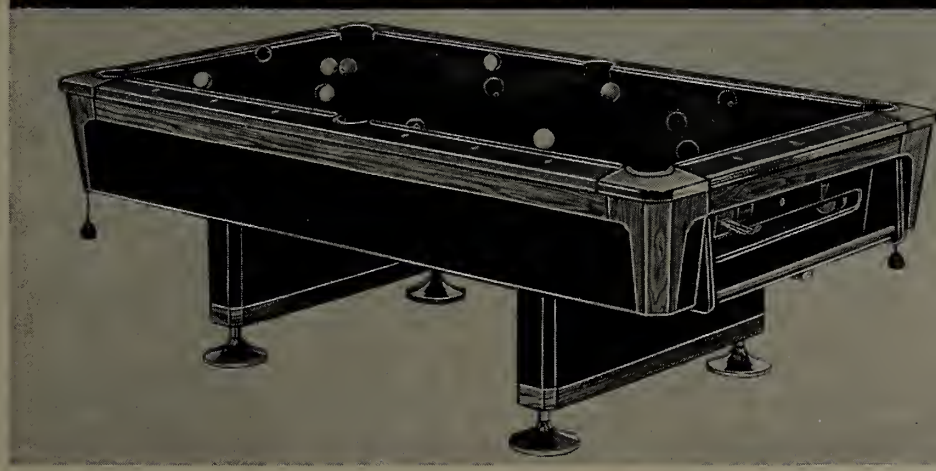
FISCHER TABLES

Operators affectionately call them "Money-Magnets"

THE EMPRESS SERIES
Model 105-D 105" x 59"
Model 92-D 91" x 52"



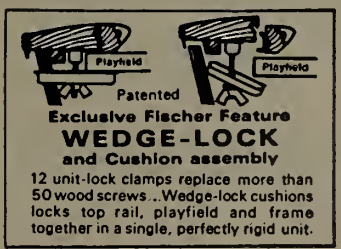
Available in: Walnut-grained finish. Luxuriously styled and precision crafted throughout to please even the most serious players. Durability-designed to provide many extra years of use.



THE REGENT SERIES
Model 101-D 101" x 57"
Model 91-D 91" x 52"
Model 86-D 84" x 48"

Compact companion to Empress line. Long-lived beauty of Walnut-look vinyl, high-lighted by chrome plated cast pocket fittings.

Fischer tables attract players like bikinis attract lookers. The big difference, however, is Fischer's attraction pays off with high profits. What's more, Fischer's other magnetic advantages like solid quality throughout, advanced features and service problems a thing of the past, have been attracting top operators everywhere. How about taking a closer look? But mind you, the nearer you get, the stronger the attraction.



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CashBox 'Round The Route

Eastern Flashes

LONG ISLAND TOURNEY—The Greater Long Island Sanctioned Location 8-Ball Tournament is now in its fourth week and we decided to check with some of the registered operators to see if and how much collection rose as a result of the contest being conducted at their locations. Without naming locations specifically, a sampling of the gains in weekly grosses logged are: \$155 to \$191, \$162 to \$170, \$74 way up to \$150, \$60 to \$114 and \$142 up to \$190. It seems the greater gains were encountered in those spots where the coin table had once been good, slacked off to a poor gross of late and then shot back up with the tournament play. We understand those really bum spots where the operator never enjoyed good collections shouldn't be entered into this type of contest. Likewise, those spots already grossing well don't really need the contest to stimulate play. Len Schneller, just back from Los Angeles meeting with ops out that way who want to get onto the 8-ball bandwagon, will probably get the Long Island operators together in his office this week to check how things are panning out. Lenny also heard that Taverns in the sanctioned competition have enjoyed increased bar sales. Curiously enough, collections have also risen in many cases on the other equipment in the tavern such as the music, game and cig machine.

COUPONS COOKIN'—Tommy Tarantelli's coupon offer on all record purchases up at his Syracuse one-stop is moving along real fine, we hear. Ops get coupons in amounts depending on number of disks bought (e.g. 5 for every 100 records) and redeem them on the basis of 25 freebees for every 50 coupons. In the hit picking department, Jimmy Galuppi set his finger on the Monteray's new 'If Wishes Were Horses' on Buff Records.

HERE AND THERE—Received nice letter from Vic McCarthy of Catskill Amusements in Hurleyville. He likes our Location Programming Guide. Likewise Bill Cannon (now off to India's boondocks) who says he's heard nothing but favorable comment on the Guide from ops he's spoken to recently . . . NAMA's appointed an Eastern legislative counsel name of Marc Brookman. He'll handle the association's activities in the Eastern states in state and local legislative matters as well as help out NAMA members with any tax and public health advice they might need. The East Coast office is located in Philadelphia . . . Connecticut operators should look to the mailbox for invitation to upcoming Betson Enterprises open house showing to be held early in May up in Milford . . . Spoke with Joe Cirillo out at Betson recently and he says the big games moving with Jersey ops right now are Chi Coin's 'All Stars' baseball and Bally's 'World Cup' soccer. Joe says all the equipment on the showroom floor has been doing extremely well for the distrib and thinks March just might have hit another sales record.

DRIVING—Jerome Bonnabeau made an appeal to the New York State coin trade last week to please try and find a piece of used equipment that you are not using and be kind enough to donate it to his department which heads up all recreation divisions of New York State Hospitals and mental institutions. Jerome can be contacted in New York City at the Bronx State Hospital. The phone number is: 792-8000 . . . New York Coin Machine Division of the United Jewish Appeal reported last week that over \$10,000 had been pledged for the 1968 Campaign to date. At a telephone marathon, callers sold an additional 170 tickets to the May 11th, victory dinner where Harold Kaufman will be honored as the 'Man of the Year'. Monday, April 15th, the committeemen will hold another telephone marathon

at 10:30 A.M. and a regular meeting will be held later in the day at 6:00 P.M.

DEEPEST SYMPATHY—Heard the untimely news of the passing of New Jersey music, games and cigarette operator Eddie Diericks, Eddie, in his late fifties when he died, left a mammoth route which spread out into many of the State's counties. His right hand man Ray Keyes will assume management of the operation while Mrs. Diericks takes over ownership.

SHUFFLEBOARD CONTEST—Sol Lipkin, just back from extensive road trip and already preparing for next excursion to the Coast, info's the factory's lending four 22' Royal Imperial shuffleboards to the Passaic Moose Lodge for their April 19, 20 and 21 Tri-State Tournament. Sol figures about 450 entrants will compete for shuffleboard honors, representing locations in New York, Jersey and Pennsylvania. The Lodge is located in Passaic at 135 Summer St. (See separate feature article on the upsurge in shuffleboard popularity.)

W.S. FOR MIDWAY—W.S. Distributing in Brighton, Mass., operated by Bill Schwartz, has been named exclusive distributor for the Midway games line for the entire New England area. W.S. already distributes Seeburg and Williams products. Midway's current line topper is their '1 Million B.C.' target rifle.

FLORIDA MUSIC FOR UNITED—Art Daddis, United Billiards chief, has appointed Florida Music and Vending (Seeburg's Miami outlet) as exclusive distributor in that area for his company's table line. The Florida Music and Vending is headed by Ed Blankenbecker with Herb Mullins as manager.

BALLY STOCK—The large number of securities issued by Bally last week, according to market insiders, will probably be snapped up by sources close to the organization, but if and when the stocks reach the public (Over the Counter), shares will probably kick off at \$18 per. This last item from the Investment Dealers Digest.

NAMA COUNCIL MEETINGS—Schedule of the area's Annual State Council Meetings, as issued by NAMA, are: May 3-4 for the Georgia branch at Jeckell Island; May 17-19 for the Pennsy Council again at Host Farms and June 7-8 for the New York group at the Lido Beach Hotel.

Mort Hoffman, director of sales and promotion for Epic Records stated in a letter to music operators last week that "over the past several years Epic has received requests to provide stereo singles product for use on coin phonographs. The top usually crops up at the annual MOA convention and then it's quiet for another year. Most recently there has been considerable publicity related to stereo singles in the trade press."

Hoffman, a staunch supporter of the jukebox as an exposure medium, further stated, "the jukebox is a very important avenue of exposure for single records and the music operator is a very important customer. We're interested in the operator's reaction to stereo singles and have sent them two samples, in stereo, of two new single releases. The samples were a special pressing just for music operators (the commercial product for these two releases are available only in monaural), and we hope they will try them in a location and test the sound, after which, they are urged to send us their opinions via a post card that is enclosed in the package."

Hoffman feels that the information gathered from operator opinion will be a valuable guide to them in the future. You are urged to send your opinions to 51 West 52nd. Street, NY, NY. 10019.

ELECTRIC SCOREBOARDS . . . 2 Models

OVERHEAD MODEL
(Natural finish hardwood cabinet)
● Two-faced. Scores 15-21 and/or 50 pts.
● Large metal coin box holds \$500 in dimes.
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Chicago Chatter

Needless to say, the shocking events of last week resulted in untold damage to several areas of our city. The coin machine business took its toll. One of the hardest hit was Mary Gillette of Music Merchants, who had extensive equipment in three of the prime target areas, the south side, Madison St., and Roosevelt Road. Up until last Wednesday the areas were closed to everyone so it was impossible to survey the losses. . . . "Carnival" is the name of the exciting, new rifle gun being readied for shipment out of Chicago Dynamic Industries. A very enthusiastic Mort Secore describes it as not only exciting but very realistic with its special recoil action! Distributors will receive shipments this week. . . .

Here's a reminder from Julius Sturm, executive director of FAMA, to get your reservations in to The Newport ((Miami Beach, Fla.) no later than May 17, for the 1968 annual convention being held May 24-26! . . . This past week saw a fantastic demand in both domestic and foreign markets for the Williams Electronics Mfg. "Aqua Gun." We talked to Bill DeSelm and he excitedly advised that production is at full speed now, in an effort to fill the accumulated orders and "keep our customers happy"! To great advantage at this time, of course, is Williams recent expansion move which has provided 30,000 additional square feet of space and moved the firm's entire operation under one roof! . . . The staff at Atlas Music Co. are collectively making ready for the distributor's initial service school on the Rowe-AMI "Music Master." Session will be held on Wednesday evening (17) in the Atlas showrooms and refreshments will be served. Distributor's Bill Phillips and Bob Vihon took to the road last week, covering their respective territories of Iowa and Illinois. . . . Bally Mfg. Corp.'s ad manager Herb Jones is mighty proud of the new 1968 Parts Catalog for flipper type pinball games, which is enroute to the firm's customers around the world! . . . The staff at World Wide Dist. are being kept busy by the steady flow of orders pouring in from road men Art Wood, Tom Higdon and John Neville. We talked to Howie Freer, who added that the distributor is enjoying much activity with the current Williams and United lineup and, in fact, is anxiously awaiting factory shipments to help meet the demand! . . .

A reminder: the Illinois Automatic Merchandising Council annual meeting will be coming up this weekend (18-19-20). Place is the Lake Lawn Lodge in Delavan, Wisconsin. Ross B. Scheer of Midway Mfg. announced last week the appointment of W. S. Dist. Co., 126 Lincoln St., Brighton, Massachusetts, as their exclusive distributor for coin-operated amusement games in New England. W. S., headed by William Schwartz, is the Seeburg and Williams distributor for NE, and has an outstanding record of accomplishment in the music and games field. . . . NAC president Julian Lefkowitz, announced last week that officers and directors of the association will hold their mid-year board meet, May 22, at the Bis-

mark Hotel in Chicago. . . . Charles Bertsch, Bertsch Vending Co., has been president of the Indiana Vending Council of NAMA, serving with him will be: Earl Dixon, Fred Fowler, Orvall Fetters, Robert Delauter, Lee Hunter, G. Lee Jones, E. D. Kendrick, Pat O'Malley, Jr., Thomas Perkins, Richard Courtney, Charles French, E. E. Kinnear, Robert Martz and Andrew Russell. . . . Paul L. Klutts, Vending Service, Inc., has been elected to serve as president of the Mississippi Automatic Merch. Ass'n. of NAMA. He succeeds D. O. Thoms. Serving with him will be James Sumrall, Paul Daniels, Ralph Green, Cal Baker, Sam Jones, Mrs. Bettye Ajax, Joe O'Callaghan and Thoms.

Milwaukee Mentions

A large number of operators turned out for the recent Wisconsin NAMA weekend meeting at the Holiday Inn Central. Empire's Bob Rondeau, who was there, described it as "very informative" and extremely well attended. Among those participating were Roger and Jerry Zaug (Zaug Vending); Jim Lindberg (A-Z Vending); Jack Turner (Owens Vending); Louie Konop and his foreman Russ (Konop Vending); The Stansfield brothers (Stansfield Novelty); Warner Fahl (Nelson Vending); The Peltier brothers (Peltier Vending) and, from Empire, Dave St. Pierre, who heads up the vending division, Bob Rondeau and Harry Fry. Carl Millman was voted "Operator of the Year"! . . . For a look at the local singles scene we talked to Gordon Pelzek at Record City, who listed the following as strong juke box items: "Yummy Yummy Yummy" by the Ohio Express (Buddah), "Lighten Up" by Archie Bell (Atlantic), "If You Love Me" by Peggy March (RCA), "Lily Marlene" by Al Martino (Capitol), "Cabaret" by Herb Alpert (A&M) and "Loving You Has Made Me Bananas" by Guy Marks (ABC).

Mid West Musings

Oscar Winter in town for the day making the rounds and buying equipment, records and parts. . . . Darrell Weber in town for the day on a business trip also picking up parts and records. . . . Congratulations to Mr. & Mrs. Curtis Anderson on the marriage of their daughter Allura last month. . . . Ben Kragtorp in the cities for a few days vacation visiting relatives in St. Paul. . . . The Fritz Eichingers returned this week from a very long vacation at Ft. Lauderdale. They flew in and their large cruiser will be sailed up here. . . . Al Eggermont Jr. in the cities for a couple of days. . . . Earl Schultz in town for the day making the rounds and visiting his daughter living in Bloomington. . . . Arndt Peterson in town for records and parts. . . . The Mike Imig's from Yankton are home after spending a very nice vacation in Hawaii. . . . Mr. & Mrs. Warren Sandler are vacationing in California. . . . Our deepest sympathy to Mrs. Owen Bjergum and family on the sudden death of her husband Owen Sunday 31st. Owen awoke early Sunday morning coughing and died instantly of a heart attack. He was 37 years old and had been in the coin machine business for 14 years. Burial services were held Thursday 4th. . . . Tony Bennett, Duke Ellington and Orchestra, Jack Leonard at Minneapolis Auditorium Sunday April 28th. . . . Ice Follies at Sports Center April 17-28. . . . Chad Mitchell and Mitchell Quartette at Colliwog Lounge at Sheraton Ritz. . . . Mary Martin and Robert Preston at Orpheum April 22-27 in I DO, I DO. . . .

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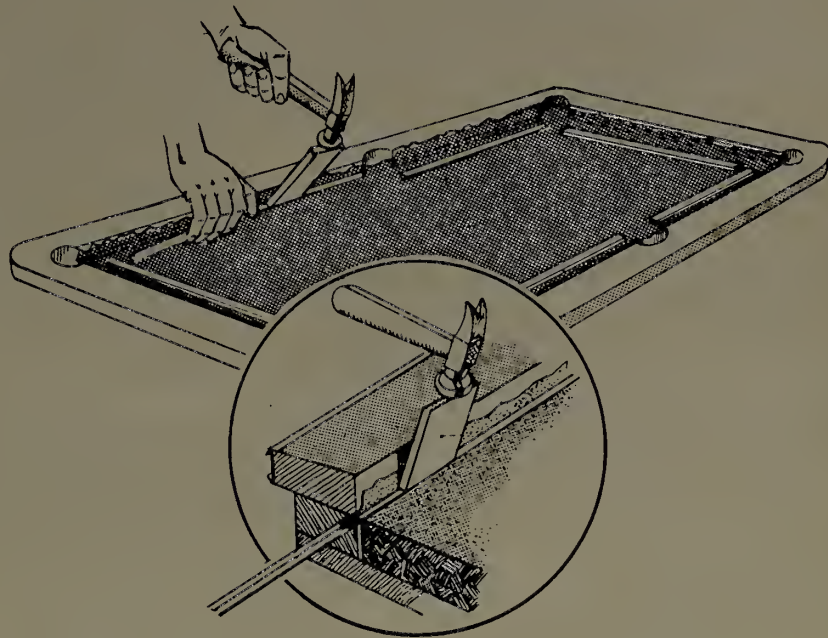
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WE ARE ALWAYS INTERESTED IN USED AND brand new phonographs, pinballs, bingos, guns, arcade, kiddie rides, slot machines, etc., all makes, all models. QUOTE FOB SEA VESSEL TO HOLLAND BELGIE EUROPE, SPRL., 276 AVENUE LOUISE, BRUSSELS 5, BELGIUM. CABLE: HOBELEURO/BRUSSELS.

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CHANGERS—NEW HAMILTON CHANGERS—25¢ and 50¢ Below wholesale cost. Original Mutoscope Punching Bag A-1 \$250.00; Downey Johnson Coin Counter—Complete \$150.00. Complete stock new & used Guns — Phonos — Pool Tables — Cigarette Machines. PAUL A. LAYMON, INC., 1429 W. PICO, LOS ANGELES, CALIF., PHONE: 749-7351.

FOR SALE—Rock-Ola 1475, \$135.00; 1497, \$250.00; 426, \$625.00; 432, \$825.00; Mid. Monster Gun \$245.00; Seeburg Mustang, \$495.00. Bird Music Dist., Inc., 124 Payne St., Manhattan, Kansas, Area Code 913 PR 8-5229.

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