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Atlantic ••• Major RCA Expansion Of Field Sales,
Promo Force •
MGM, London
Do Big Sales

January 20, 1968
Part 1 of 2 Parts

Cash Box

Job At Confabs ••• Oscar Nominees: What-
ever Happened To 'To Sir With Love?' • RCA In
Australia Sets Main Office, Factory Complex

Cash Box



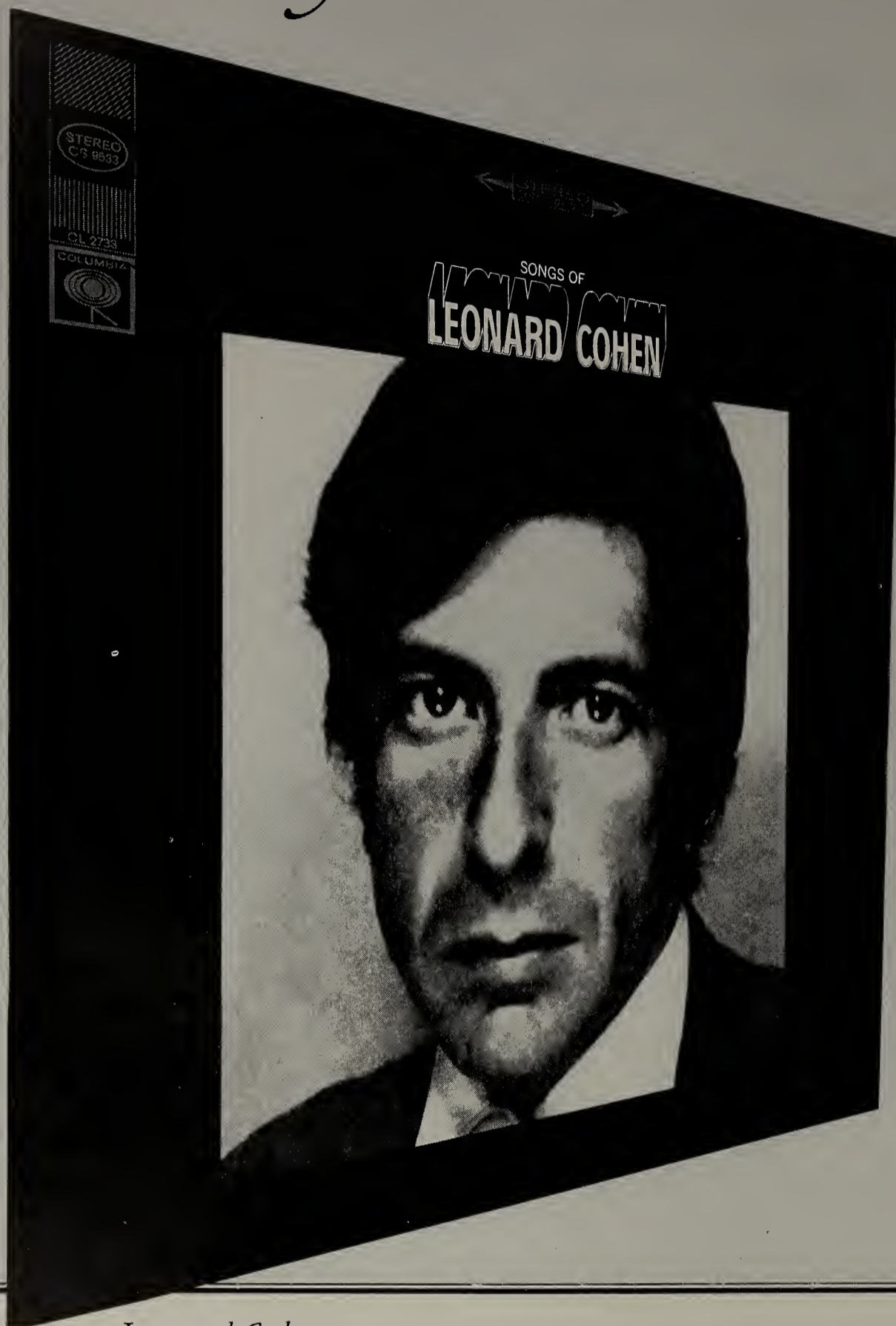
STRAWBERRY ALARM CLOCK: TIMELY MUSICAL FLAVOR

MIDEM Convention Special: See Part 2



Leonard Cohen

Poetry in motion



Leonard Cohen.


Acclaimed for his novels. Hailed for his poems.

Beloved for his songs.

Now he's made his first album. It's already back ordered.

But we're not surprised.

They were singing Leonard Cohen before they knew his name.

Leonard Cohen...Singing...On Columbia Records 

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A Date To Keep in 1970

Cold snaps, and a sun whose presence doesn't help much, make January a bleak month for most of the country. The record industry, however, sports some of its hottest product in the first month of the new year. Besides the business point of view (e.g. re-stocking, etc.), new material by the industry's brightest stars can go a long way towards making home the place to be, especially during long winter evenings.

From a perusal of new product, labels, artists and producers can be rightly proud of their output this year. This is the kind of fine creative start that assures the business of continued success, and most probably a banner year from two standpoints that reflect product worth its salt: a better sales year than the one before and the presentation of more gold record awards by the Record Industry Association of America (RIAA). As for the former goal, the business has a date to keep with 1970, when, predictions state, the business will reach \$1 billion in annual sales. The gold disk situation is also bright. In 1967, the RIAA presented a total of 95 gold records (62 albums, 33 singles), a hearty increase over 1966's showing of 81 award winners (23 singles, 58 albums).

There is, of course, no denying the fact that for some this has been a winner of discontent. This is largely in the area of the mono LP, with a good mea-

sure of controversy and confusion still left from the removal of the price differential between mono and stereo last June. Accepting the view of Mort Nasiatir, president of MGM, that the industry has "lost confidence" in mono, the demise of mono, on the brink of widespread acceptance, should be a stabilizing factor and turn the industry's attention to marketing saleable product, not two-of-a-kind LP inventory.

We've heard all the pros-and-cons concerning the mono situation; the past is past, and, to repeat the comment of the president of MGM, "all the king's horses and all the king's men couldn't put mono together again."

As the industry's embarks on a new year, there is little sense in rehashing decisions or indecisions. The die has been cast, and the mono LP is on its way out—too soon for some, better-late-than-never for others. The irony is that the industry is confronted with selling the consumer on stereo, more than a decade after its introduction.

Perhaps it's time, anyway, for the business to embark on institutional ad programs for the world of records. Everyone is talking "we are not reaching the full potential of the market out there." Consumer confidence in the entertainment values of recordings could well need uplifting at this point. Remember, we've got an important date in 1970.

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| | | | |
|----|--|------|-----|
| 1 | CHAIN OF FOOLS | 1/13 | 1/6 |
| | Aretha Franklin-Atlantic 2164 | 2 | 5 |
| 2 | JUDY IN DISGUISE | 6 | 8 |
| | John Fred & Ployboy Bond-Poulo 282 | | |
| 3 | WOMAN, WOMAN | 3 | 4 |
| | Union Gap-Columbia 44297 | | |
| 4 | I HEARD IT THRU THE GRAPEVINE | 1 | 3 |
| | Glodys Knight & The Pips-Soul 35039 | | |
| 5 | BEND ME, SHAPE ME | 5 | 6 |
| | American Breed-Atco 811 | | |
| 6 | GREEN TAMBOURINE | 8 | 13 |
| | Lemon Pipers-Buddah 23 | | |
| 7 | HELLO GOODBYE | 4 | 1 |
| | Beatles-Capitol 2056 | | |
| 8 | DAYDREAM BELIEVER | 7 | 2 |
| | Monkees-Colgems 1012 | | |
| 9 | SUSAN | 16 | 20 |
| | Buckinghams-Columbia 44378 | | |
| 10 | SUMMER RAIN | 13 | 14 |
| | Johnny Rivers-Imperial 66267 | | |
| 11 | I SECOND THAT EMOTION | 11 | 7 |
| | Smokey Robinson & Miracles-Tamlo 54159 | | |
| 12 | DARLIN' | 14 | 24 |
| | Beach Boys-Capitol 2068 | | |
| 13 | MONTEREY | 10 | 11 |
| | Eric Burdon & The Animals-MGM 13868 | | |
| 14 | A DIFFERENT DRUM | 15 | 17 |
| | Stone Poneys-Capitol 2004 | | |
| 15 | NEXT PLANE TO LONDON | 18 | 17 |
| | Rose Garden-Atco 6510 | | |
| 15 | SKINNY LEGS AND ALL | 9 | 9 |
| | Joe Tex-Dial 4063 | | |
| 16 | WHO WILL ANSWER? | 20 | 22 |
| | Ed Ames-RCA 9400 | | |
| 17 | SHE'S A RAINBOW | 19 | 20 |
| | Rolling Stones-London 906 | | |
| 18 | HONEY CHILE | 12 | 12 |
| | Martha Reeves & Vandellas-Gordy 7067 | | |
| 19 | MY BABY MUST BE A MAGICIAN | 24 | 31 |
| | Marvelettes-Tamlo 54158 | | |
| 20 | NOBODY BUT ME | 36 | 50 |
| | Human Beinz-Capitol 5990 | | |
| 21 | BABY, NOW THAT I'VE FOUND YOU | 32 | 49 |
| | Foundations-Uni 55038 | | |
| 22 | SPOOKY | 43 | 70 |
| | Classics IV-Imperial 66259 | | |
| 23 | ITCHYCOO PARK | 35 | 44 |
| | Small Faces-Immediate 501 | | |
| 24 | TO GIVE | 31 | 39 |
| | Frankie Valli-Philips 40510 | | |
| 25 | JUST AS MUCH AS EVER | 38 | 61 |
| | Bobby Vinton-Eric 10266 | | |
| 26 | GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU | 30 | 33 |
| | Lettermen-Capitol 2054 | | |
| 27 | AM I THAT EASY TO FORGET | 26 | 27 |
| | Engelbert Humperdinck-Parrot 40023 | | |
| 28 | TOMORROW | 33 | 49 |
| | Strawberry Alarm Clock-Uni 55046 | | |
| 29 | COME SEE ABOUT ME | 27 | 30 |
| | Jr. Walker & The All Stars-Soul 35401 | | |
| 30 | LOVE ME TWO TIMES | 25 | 25 |
| | Doors-Elektra 45624 | | |
| 31 | TELL MAMA | 34 | 42 |
| | Etta James-Cadet 5578 | | |
| 32 | IF I COULD BUILD MY WORLD AROUND YOU | 18 | 19 |
| | Morvin Goye & Tammi Terrell-Tamla 54161 | | |

| | | | |
|----|--|----|----|
| 33 | BOOGALOO DOWN BROADWAY | 21 | 10 |
| | Fantastic Johnny C-Phil-L. A. of Soul 305 | | |
| 34 | IT'S WONDERFUL | 22 | 15 |
| | Young Rascals-Atlantic 2463 | | |
| 35 | I WISH IT WOULD RAIN | 57 | 77 |
| | The Temptations-Gordy 7068 | | |
| 36 | LOVE POWER | 39 | 46 |
| | Sandpebbles-Callo 141 | | |
| 37 | SUNDAY MORNING | 69 | — |
| | Spanky And Our Gong-Mercury 72765 | | |
| 38 | TWO LITTLE KIDS | 45 | 53 |
| | Peaches & Herb-Dote 1586 | | |
| 39 | THE LESSON | 44 | 51 |
| | Vikki Carr-Liberty 56012 | | |
| 40 | I WONDER WHAT SHE'S DOING TONIGHT | 54 | 65 |
| | Tommy Boyce & Bobby Hart A&M 893 | | |
| 41 | EXPLOSION IN MY SOUL | 42 | 48 |
| | Soul Survivors-Crimson 1012 | | |
| 42 | SKIP A ROPE | 52 | 66 |
| | Henson Corgill-Monument 1041 | | |
| 43 | AND GET AWAY | 29 | 29 |
| | Esquires-Bunky 7752 | | |
| 44 | I'M IN LOVE | 40 | 40 |
| | Wilson Pickett-Atlantic 2448 | | |
| 45 | EVERYBODY KNOWS | 41 | 45 |
| | Dove Clark Five-Epic 10265 | | |
| 46 | BACK UP TRAIN | 55 | 57 |
| | Al Greene-Hot Line 15000 | | |
| 47 | I CAN'T STAND MYSELF | 49 | 32 |
| | James Brown-King 6144 | | |
| 48 | MONEY | 62 | 79 |
| | Lovin' Spoonful-Kama Sutra 241 | | |
| 49 | NEW ORLEANS | 67 | 80 |
| | Neil Diamond-Bang 554 | | |
| 50 | WE'RE A WINNER | 60 | 71 |
| | Impressions-ABC 11022 | | |
| 51 | YOU | 63 | 78 |
| | Marvin Gaye-Tamlo 54160 | | |
| 52 | LOST | 56 | 63 |
| | Jerry Butler-Mercury 72764 | | |
| 53 | BOTTLE OF WINE | 70 | 89 |
| | Fireballs-Atco 6491 | | |
| 54 | WE CAN FLY | 72 | — |
| | The Cowsills-MGM 13886 | | |
| 55 | WEAR YOUR LOVE LIKE HEAVEN | 28 | 26 |
| | Donovan-Epic 10253 | | |
| 56 | OH HOW IT HURTS | 65 | 75 |
| | Barbara Mason-Arctic 137 | | |
| 57 | BEST OF BOTH WORLDS | 37 | 38 |
| | Lulu-Epic 10260 | | |
| 58 | STORYBOOK CHILDREN | 61 | 64 |
| | Billy Vero & Judy Clay-Atlantic 2445 | | |
| 59 | I CAN TAKE OR LEAVE YOUR LOVING | 75 | — |
| | Herman's Hermits-MGM 13885 | | |
| 60 | DEAR ELOISE | 53 | 54 |
| | Hollies-Epic 10251 | | |
| 61 | SOME VELVET MORNING | 71 | 85 |
| | Nancy Sinatra & Lee Hazlewood-Reprise 0651 | | |
| 62 | I'LL BE SWEETER TOMORROW | 59 | 58 |
| | O'Joys-8ell 691 | | |
| 63 | LOVE IS BLUE (L'AMOUR EST BLEU) | 74 | 84 |
| | Paul Mauriat-Philips 40495 | | |
| 64 | I'M COMING HOME | 66 | 73 |
| | Tom Jones-Parrot 40024 | | |
| 65 | SHE'S MY GIRL | 23 | 16 |
| | Turtles-White Whale 260 | | |
| 66 | YOU BETTER SIT DOWN KIDS | 46 | 21 |
| | Cher-Imperial 66261 | | |

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|-----|--|----|-----|
| 69 | THE OTHER MAN'S GRASS IS ALWAYS GREENER | 48 | 28 |
| | Petula Clark-Worner Bros. 7097 | | |
| 71 | CARMEN | 77 | 87 |
| | Herb Alpert & Tijuana Brass-A&M 890 | | |
| 71 | DO UNTO ME | — | — |
| | James & Bobby Purify-Bell 700 | | |
| 71 | MALAYISHA | — | — |
| | Miriam Makeba-Reprise 0654 | | |
| 71 | BORN FREE | 86 | 92 |
| | Hesitations-Kopp 878 | | |
| 75 | COVER ME | 83 | 72 |
| | Percy Sledge-Atlantic 2453 | | |
| 76 | BABY YOU GOT IT | 76 | 55 |
| | Brenton Wood-Double Shot 121 | | |
| 77 | LITTLE RAIN MUST FALL | 81 | 86 |
| | Epic Splendor-Hot Biscuit 1450 | | |
| 77 | NO SAD SONGS | 88 | — |
| | Joe Simon-Sound Stage 7 2602 | | |
| 79 | GOOD COMBINATION | 82 | 68 |
| | Sonny & Cher-Atco 6541 | | |
| 80 | COUNT THE DAYS | 87 | 92 |
| | Inez & Charlie Foxx-Dynamo 112 | | |
| 81 | VALLEY OF THE DOLLS | — | — |
| | Dionne Warwick-Scepter 12203 | | |
| 82 | SUNSHINE OF MY LOVE | 95 | 99 |
| | The Cream-Atco 6544 | | |
| 83 | TO EACH HIS OWN | 91 | 94 |
| | Frankie Loane-ABC 11032 | | |
| 84 | A WORKING MAN'S PRAYER | 92 | 100 |
| | Arthur Prysock-Verve 10574 | | |
| 85 | THERE WAS A TIME | — | — |
| | James Brown-King 6144 | | |
| 86 | CROSS MY HEART | 93 | — |
| | Billy Stewart-Chess 2002 | | |
| 87 | I WAS MADE TO LOVE HER | — | — |
| | King Curtis & King Pine-Atco 6547 | | |
| 88 | THERE IS | — | — |
| | The Dells-Cadet 5574 | | |
| 89 | HEY LITTLE ONE | — | — |
| | Glen Campbell-Capitol 2076 | | |
| 90 | MISSION IMPOSSIBLE | 98 | — |
| | Lolo Schiffrin Dot 17059 | | |
| 91 | MAN NEEDS A WOMAN | 94 | — |
| | James Carr-Goldwax 332 | | |
| 92 | UNITED PART I | — | — |
| | Music Makers-Gomble 210 | | |
| 93 | UP TIGHT GOOD MAN | 96 | 93 |
| | Louisa Lee-Chess 2030 | | |
| 94 | IT'S NOT EASY | — | — |
| | Will-O-Bees-Dote 1583 | | |
| 95 | DO WHAT YOU GOTTA DO | — | — |
| | Al Wilson-Soul City 761 | | |
| 96 | NEVER EVER | — | — |
| | Peter & Gordon-Capitol 2071 | | |
| 97 | WITHOUT LOVE (THERE IS NOTHING) | — | — |
| | Oscar Toney, Jr.-Bell 699 | | |
| 98 | IT'S A GAS | — | — |
| | The Hombres-Verve-Forecast 5076 | | |
| 99 | COLD FEET | — | — |
| | Albert King-Stax 241 | | |
| 100 | LET THE HEARTACHES BEGIN | — | — |
| | Long John Baldry-Warner Bros. 7098 | | |

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|---|----|---|----|--|-----|---|----|
| A Different Drum (Screen Gems, Columbia, BMI) | 14 | Everybody Knows (Francis, Day, Hunter, ASCAP) | 45 | It's Wonderful (Shacsar, BMI) | 34 | Strawberry Shortcake (Patrick Bradley, BMI) | 68 |
| A Little Rain Must Fall (Chardon, BMI) | 77 | Explosion in My Soul (Double Diamond, BMI) | 41 | Judy in Disguise (Su Ma, BMI) | 2 | Spooky (Bill Lowery, BMI) | 22 |
| A Man Needs A Woman (Rise, AIM, BMI) | 91 | Goin' Out of My Head (Saturday, Seasons Four, Vogue, BMI) | 26 | Just As Much As Ever (Roosevelt, BMI) | 25 | Summer Rain (Johnny Rivers, BMI) | 10 |
| A Working Man's Prayer (Flomar, Sark, BMI) | 84 | Good Combination (Tripartite, Pam-Bar, O&K, BMI) | 79 | Let The Heartaches Begin (January, BMI) | 100 | Sunday Mornin' (Blackwood, BMI) | 37 |
| Am I That Easy To Forget (4 Star, BMI) | 27 | Green Tambourine (Kama-Sutra, BMI) | 6 | Lost (Double Diamond, Oownstairs, Parabout, BMI) | 52 | Sunshine of Your Love (Oratleaf, BMI) | 82 |
| And Get Away (Hi-Mi, Flomar, BMI) | 43 | Hello Goodbye (MacLen, BMI) | 7 | Love Is Blue (Croma, ASCAP) | 63 | Susan (Bag-O-Tunes, Oiogenes, BMI) | 9 |
| Baby Now That I've Found You (January, BMI) | 21 | Hey Little One (Sherman DeVorzon, BMI) | 89 | Love Me Two Times (Wippen, BMI) | 30 | Tell Mama (Flame, BMI) | 31 |
| Baby You Got It (Big Shot, BMI) | 76 | Honey Chile (Jobete, BMI) | 18 | Love Power (Unbelievable, BMI) | 36 | The Lesson (Alta, ASCAP) | 39 |
| Back Up Train (Tosted, BMI) | 46 | I Can Take or Leave Your Loving (Miller, ASCAP) | 59 | Malayisha (Raj Kumar, BMI) | 73 | There Is (Chevis, BMI) | 88 |
| Bend Me, Shape Me (Heloise, BMI) | 5 | I Can't Stand Myself (Taccua, Soil, BMI) | 47 | Mission Impossible (Bruin, BMI) | 90 | There Was a Time (Golo, BMI) | 85 |
| Best of Both Worlds (Oick James, BMI) | 57 | If I Could Build My Whole World Around You (Jobete, BMI) | 32 | Money (Faithful Virtue, BMI) | 48 | To Each His Own (Paramount, ASCAP) | 83 |
| Boogaloo Down Broadway (Dandelion, BMI) | 33 | I Heard It Thru the Grapevine (Jobete, BMI) | 4 | Monterey (Slamina, Sea Lark, BMI) | 13 | To Give (Saturday, Seasons Four, BMI) | 24 |
| Born Free (Screen Gems/Columbia, BMI) | 74 | I'm In Love (Pronto, Tracebob, BMI) | 44 | My Baby Must Be a Magician (Jobete, BMI) | 19 | Tomorrow (Alarm Clock, ASCAP) | 28 |
| Bottle of Wine (Deep Fork, ASCAP) | 53 | I Second That Emotion (Jobete, BMI) | 11 | New Orleans (Rockmasters, BMI) | 49 | Two Little Kids (Jalynne, BMI) | 38 |
| Carmen (Irving, BMI) | 71 | I Was Made to Love Her (Jobete, BMI) | 87 | Never Ever (Felicia, BMI) | 96 | United Part I (Razor Sharp, BMI) | 92 |
| Chain of Fools (14th Hour, Pronto, BMI) | 1 | I Wish It Would Rain (Jobete, BMI) | 35 | Nobody But Me (Weman, BMI) | 20 | Up Tight Good Man (Fame, BMI) | 93 |
| Cold Feet (East, BMI) | 99 | I Wonder What She's Ooing Tonight (Screen Gems/Columbia, BMI) | 40 | No Sad Songs (Press, BMI) | 75 | Valley of the Dolls (Leo Feist, ASCAP) | 81 |
| Come See About Me (Jobete, BMI) | 29 | Itchycoo Park (Nice Songs, BMI) | 23 | Nobody But Me (Weman, BMI) | 20 | Wear Your Love Like Heaven (Peer Int'l., BMI) | 55 |
| Count the Oays (Catalogue, BMI) | 80 | I'll Be Sweeter Tomorrow (Ziro, Floteca, BMI, Mia, ASCAP) | 62 | Other Man's Grass Is Always Greener (Nothern, ASCAP) | 69 | We Can Fly (Akbestall, BMI) | 54 |
| Cover Me (Pronto, BMI) | 75 | I'm Coming Home (E. H. Morris, ASCAP) | 64 | Mission Impossible (Bruin, BMI) | 90 | We're A Winner (Chi Sound, BMI) | 50 |
| Cross My Heart (Chevis, BMI) | 86 | It's A Gas (Crazy Cajun, BMI) | 98 | Money (Faithful Virtue, BMI) | 48 | Who Will Answer (Sunbury, ASCAP) | 16 |
| Darlin' (Sea of Tunes, BMI) | 12 | It's Not Easy (Screen Gems/Columbia, BMI) | 94 | Monterey (Slamina, Sea Lark, BMI) | 13 | Without Love (Progressive, Suffolk, BMI) | 97 |
| Daydream Believer (Screen Gems, BMI) | 8 | | | My Baby Must Be a Magician (Jobete, BMI) | 19 | Woman Woman (Glaser, BMI) | 3 |
| Dear Eloise (Maribus, BMI) | 60 | | | New Orleans (Rockmasters, BMI) | 49 | Words (Nemperor, BMI) | 67 |
| Do Unto Me (Big 7, BMI) | 72 | | | Never Ever (Felicia, BMI) | 96 | You (Jobete, BMI) | 51 |
| Do What You Gotta Do (Johnny Rivers, BMI) | 95 | | | Nobody But Me (Weman, BMI) | 20 | You Better Sit Down Kids (Christmarc, BMI) | 66 |
| | | | | No Sad Songs (Press, BMI) | 75 | Zabadak (Al Gallico, BMI) | 70 |
| | | | | Nobody But Me (Weman, BMI) | 20 | | |
| | | | | Oh How It Hurts (Blockbuster, BMI) | 56 | | |
| | | | | Other Man's Grass Is Always Greener (Nothern, ASCAP) | 69 | | |
| | | | | Mission Impossible (Bruin, BMI) | 90 | | |
| | | | | Money (Faithful Virtue, BMI) | 48 | | |
| | | | | Monterey (Slamina, Sea Lark, BMI) | 13 | | |
| | | | | My Baby Must Be a Magician (Jobete, BMI) | 19 | | |
| | | | | New Orleans (Rockmasters, BMI) | 49 | | |
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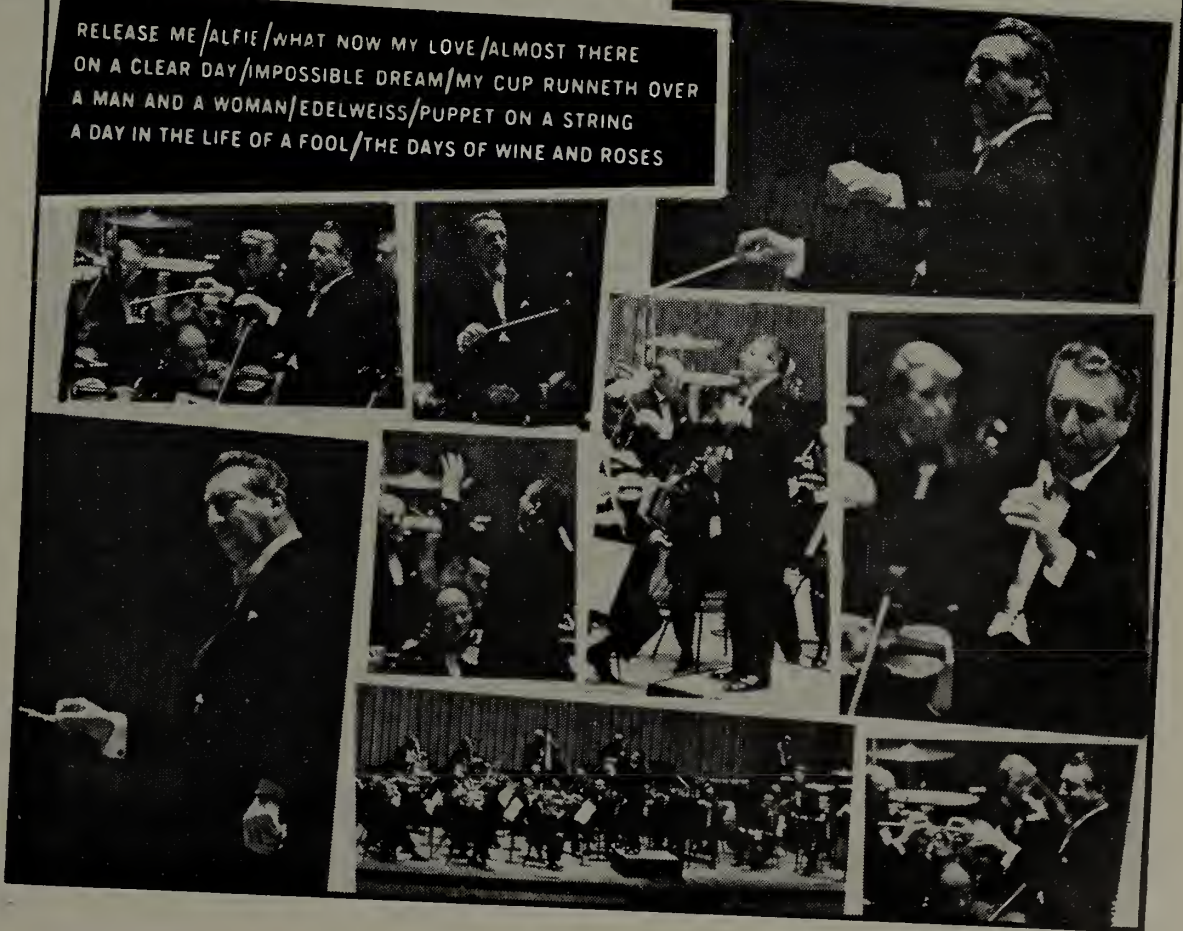


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Every one a chart breaker!**

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ever!**

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MANTOVANI AND HIS ORCHESTRA

RELEASE ME / ALFIE / WHAT NOW MY LOVE / ALMOST THERE
ON A CLEAR DAY / IMPOSSIBLE DREAM / MY CUP RUNNETH OVER
A MAN AND A WOMAN / EDELWEISS / PUPPET ON A STRING
A DAY IN THE LIFE OF A FOOL / THE DAYS OF WINE AND ROSES



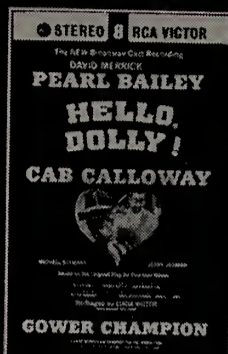
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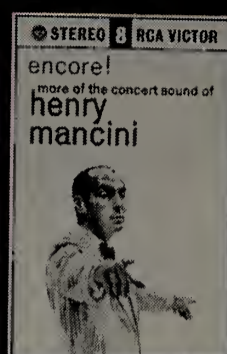
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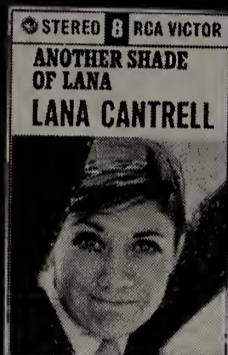
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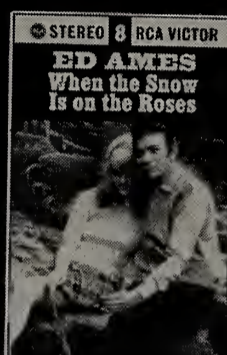
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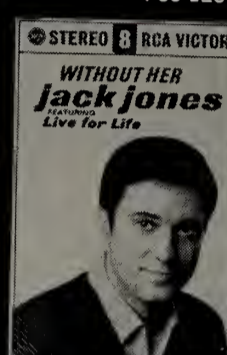
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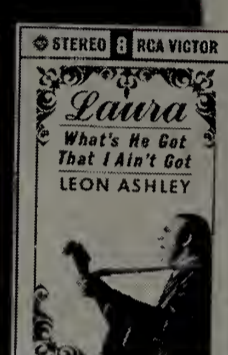
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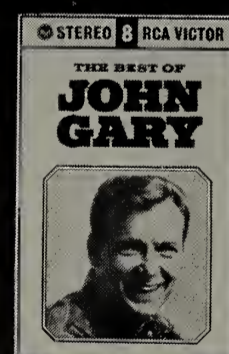
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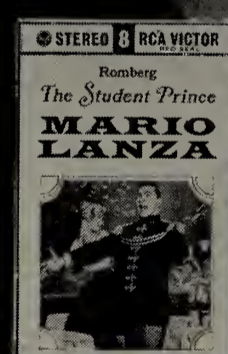
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P8S-1295



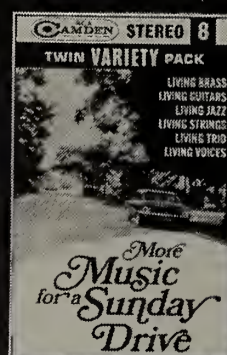
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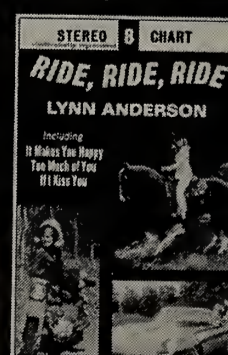
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C8S-5040



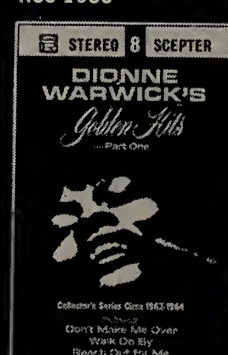
C8S-5042



P8CH-1001



P8KA-1026



P8SC-1011

8-TRACK CARTRIDGE TAPE: THE AUTOMATIC SYSTEM AVAILABLE FOR HOME LISTENING THAT'S ALSO DETROIT-APPROVED FOR THE NEW-MODEL CARS

RCA Sets Huge Field Sales-Promo Expansion

NEW YORK—RCA Victor Records has announced a major re-alignment of its sales organization, with a significant expansion of its field sales and promotion staff.

According to Norman Racusin, vice president and general manager, "We enter 1968 with confidence in the yet untapped sales potentials of our record and tape products. At the same time we must recognize the need for greater effort in the face of ever-increasing competition to maintain our traditional leadership."

Dan Collins In Key Post

In announcing the changes and expansion of the field and sales promotion forces, Racusin said: "The new organization will greatly strengthen the impact of our product and artists in the marketplace and thus create opportunities." Adding that "in recognition of the growing importance of radio and television exposure and artist exploitation," the label had placed the responsibilities for all these activities in a new organization to be headed by Dan Collins as promotion manager who will report directly to Jack Burgess, vice president of commercial sales.

Reporting to Collins in New York will be Pat Kelleher, manager of pop promotion, and Gustl Breuer, manager of Red Seal promo, as well as Wally Cochran, who will have headquarters in Nashville in the newly created

position of manager of promotion Country and Western.

Racusin further announced an increase to 12 the number of RCA field promotion representatives, each of whom will receive functional direction from Collins and will coordinate the promotional activities of an expanded force of distributor promotion men to be located in 24 major markets throughout the U. S.

Collins, the new manager of pro-



Dan Collins

motion, joined RCA Victor in 1966 as Manager, Distributor Relations, prior to which time he had been Vice President in charge of sales for the Musical Instrument division of the Seeburg Corp. His four-year association with Seeburg came after 14 years with Billboard where he was advertising sales manager.

4 District Managers

At the same time, Racusin announced the appointment of four new district sales and promotion managers, who will coordinate the activities of the 36 RCA and distributor promotion representatives with the activities of RCA's 16 field sales representatives. The four district managers, who will report to Allan Clark, manager of

(Continued on page 42)

Oscar Song Prelims: Where's 'To Sir With Love?'

NEW YORK—Preliminary selections in the "Best Song" category for Oscar awards raised trade eyebrows as one of the biggest film hits in years failed to receive recognition. "To Sir with Love," the film title song, is not among the 10 preliminaries announced last week.

The song, from the Sidney Poitier-starring blockbuster, earned a gold disk from the Record Industry Association of America (RIAA) as a million-seller in a disk reading by Lulu (Epic), also featured in the film. Generally, songs with strong disk success have figured in Oscar nominations.

The soundtrack LP on the Fontana label has proved to be the Mercury family's biggest seller of the year, according to Charlie Fach, product manager of Mercury. Fach registered immense consternation at the omission of the song from the preliminary list. Screen Gems Columbia is the publisher.

Of the 10 songs in the preliminary nominations, three registered good chart action as singles. These are "The Happening" (The Supremes), "In the Heat of the Night" (Ray Charles on ABC) and "The Look of

(Continued on page 46)

**RCA/Australia
Building Complex
See
Int'l News Report**

Launch New Compatible Stereo Process; Atlantic OK's It With Flying Colors

NEW YORK—As the industry seeks its course in the sea of controversy surrounding the mono LP, a device has been invented (and implemented by at least one label) that is claimed to assure complete compatibility in playback reproduction on either mono or stereo phonos.

Used By Atlantic

The device, called under its patent nomenclature as a "compatible stereo generator," (Haeco 'CSG' System) is the invention of Howard Holzer, a Hollywood-based engineer whose innovations in recording equipment are used throughout the industry. While the compatible LP has been tried and marketed before, Holzer believes his unit, which resembles in looks an amplifier, produces an LP capable of total playback sound without any compromise in quality or balance (e.g.

HOW 'CSG' WORKS

A stereo logic device has been invented which recognizes the common signal components in the channels of a stereophonic system and permits combining the channels externally or in the playback cartridge in such fashion that the amplitude of the common signal components never exceeds its original occurrence in the live program from which the stereophonic material was derived.

This means that the identical recording can be played back with either stereo or mono equipment without compromise of the stereo quality or mono quality as related to the live performance.

The new device may be used during the original recording or mastering operation. To produce a compatible disk or tape which can be played or broadcast either stereophonically or monophonically, or if broadcast in stereo, can be received on monophonic equipment with no depreciation in quality.

It may also be used by recording studios or broadcasters to play existing stereophonic recordings to produce a compatible stereo signal which can be received or played back on mono equipment without degradation.

The device makes no change in stereo quality, adds no distortion or loss in signal to noise ratio.

Atlantic: Stereo Pioneer

Atlantic made its first stereo disk back in 1953, four years before today's stereo system was commercially marketed. LP was for the Emery Cook photo that employed two playback styli. Only 1000 phonos that could play the disk reached homes.

Wiedenmann Is GM Of Kapp Operation

NEW YORK—The affiliation of Jack Wiedenmann with Kapp Records has been clarified. Wiedenmann has joined the company as general manager, according to Ned Tannen, vice-president of Universal City Records, which recently purchased the Kapp label (an appointment story in last week's issue contained incorrect information as reported by Uni). Wiedenmann, who reports directly to Tannen, expects to spend the next several months getting acquainted with the Kapp set-up. Meanwhile, he intends to keep an open-door policy in the acquisition of masters and talent.

**MGM, London
Convention News
Starts On Pg. 8**

no "bleeding" at mid-range). Holzer demonstrated the playback qualities of such product at the offices of Atlantic Records last Wed. (10). The label has decided to go full steam ahead in employing the device for all future product and in the eventual re-mastering of its catalog. Singles, too, will be recorded in the compatible process, thus affording, along with LP product, AM and non-stereo FM radio stations the opportunity to play stereo recordings without any loss in quality.

Holzer also claimed that the LP's wear-and-tear factor was negligible and could take "more plays than anyone would care to play." The process, it was brought out, does not interfere with the new Dolby recording technique that greatly reduces noise level.

Atlantic, which is conducting its sales convention in Nassau this week, plans to have three of the compatible disks ready to market in two or three weeks. They will include LP's by Aretha Franklin, the Rascals and the Vanilla Fudge. Ahmet and Nesuhi Ertegun of Atlantic explained that a time element did not allow the company to produce all its new releases in the compatible system. Phil Iehly, Atlantic engineer, processes most of Atlantic's dates in New York. Tom Dowd, vp and engineer at Atlantic, was present, along with Iehly, at the press conference.

Offered Industry-Wide

Holzer said that his unit would be offered on an industry-wide basis, with leasing most probably the financial arrangement at first.

Randy Wood Forms Label

HOLLYWOOD — Randy Wood has started Ranwood Records out of Hollywood, *Cash Box* has learned. Wood, who recently left Dot Records, which he formed and headed for 17 years, is said to be bringing two former Dot execs, Chris Hamilton and Larry Welk, into his operation. It was also learned that a first album will be introduced in Feb., spotting a newcomer in a "concept" format.

DGG Hosting 1st Int'l Press Meet

LONDON — Deutsche Gramophone Gesellschaft GmbH is hosting its first international press convention at the Intercontinental Hotel in Hanover, Germany on Jan. 16. The program for the 16th includes a luncheon at the Intercontinental followed by a tour of the company's two factories. A get-together to meet the DGG people of the world will be held in the evening at the Mackie-Nasser Bar.

'67 Top RIAA Award Year

NEW YORK—For the fifth consecutive year, RIAA certifications hit a new high as 1967's crop of gold records reached a total of 95 compared to 81 in '66.

Thirty-three singles and sixty-two albums were certified million-sellers by the Recording Industry Association of America last year (for complete list see the Dec. 23 and Jan. 6 issues of *Cash Box*), compared to 23 singles and 58 LP's the previous year.

To qualify for an RIAA certified Gold Record Award, a single must amass a sale of at least one million copies; an album a minimum of \$1 million in sales at the manufacturer level. These figures are authenticated by an independent firm of certified public accountants that audits a company's books for the RIAA.

FRONT COVER:



The unique sound of the Strawberry Alarm Clock has been rewarded with a number one smash, "Incense and Peppermints," which became Universal City Record's first RIAA certified million seller. The group's newest release, "Tomorrow," is in the top 40 on the charts. The Strawberry Alarm Clock, considered to be a jazz-rock group, have parlayed their disk click into a string of television guest spots such as the Jonathan Winters Show, Smothers Brothers Comedy Hour, Joey Bishop Show, Pat Boone Show and other national television shows. Group also has concert and personal appearances lined up for the next six months. The Strawberry Alarm Clock will write the theme "The Pretty Song From Psych-Out" and will sing in Dick Clark's production, "Psych-Out," for A-I Pictures. They also will make their acting debut in the film.

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'Music Module' & Cowsills Spark MGM Distrib Meeting In Bermuda

BARBADOS, WEST INDIES—Using the theme, "The Shape Of The Sound Of Tomorrow", MGM Records held its first distributor sales meeting and product presentation of the New Year at a beautiful showcase, the luxurious Barbados Hilton Hotel in Barbados, West Indies, Jan. 9-12, highlighting the event with the introduction of new product through a new audio-visual presentation device called the MGM Music Module and a live performance by the Cowsills. Key label execs, led by company president Mort L. Nasatir, were in attendance.

Activities began on Tuesday, Jan. 9, with a cocktail reception, a keynote address by Nasatir (see separate story on this page) and a product presentation.

The Music Module

The entire product presentation was done within the confines of the MGM Music Module, a 14-foot high, 22 foot long, sculptured modernistic shape. The Module was designed by Acy R. Lehman of the W. H. Schneider Advertising Agency and was built and programmed by 1492 Productions. The presentation was produced by advertising manager Jack Maher and co-produced by Dave Greene, chief engineer for MGM, who was responsible for the audio effects.

The module is a completely self-contained audio visual unit complete with nine slide projectors, two 16 m.m. film projectors, three Showcase Programmatic automatic programming devices (the Module operates on commands given from tape) and four rear projection screens. Four track tape equipment and six multiplex stereo speakers were employed. Strobe and spotlights also gave special effects.

The cost of designing and building the Module, shipping it to Barbados, and producing the product presentation came to about \$10,000. Tie tac replicas of the Module were given to the men at the convention and pin replicas presented to the women.

New Product

Using the Module, MGM presented new product on all of its various labels. On the MGM label itself are disks by Eric Burdon, the Cowsills, Sandy Posey and Johnny Tillotson, as well as recordings by three new groups from Boston (Ultimate Spinach, Beacon Street Union and Orpheus); Wayne Newton's first MGM LP; two new entries by two new artists, Jerry Lanning and Gloria Loring; and a classical-rock album by Cy Coleman.

On the Verve label are new disks
(Continued on page 42)

Must Push Stereo Sales: Nasatir

NEW YORK—Mort Nasatir, president of MGM Records, gave the keynote address at MGM's first 1968 distributor meeting and product presentation, which was held Jan. 9-12 at the Barbados Hilton Hotel in Barbados, West Indies. Below are excerpts from the address.

"1967 saw MGM hit the highest sales and profit peak in its history. According to the latest available data, MGM-Verve emerged again as the fourth largest in terms of share of market in LP sales. We are not and have not been a 'stay close to the nest' kind of company. All of you out there know this by association and partnership. We plan to sell more stereo product in 1968 than ever before. Most of you are familiar with our 'mono recall, stereo push' program for the next forty-five days. Many of you have already indicated your favorable response to this move, designed to instill confidence where anxiety and confusion existed. We have offered every dealer, rack jobber and distributor in our market place a chance to clean house—to replace mono inventory (in which he has no confidence) with stereo, in which lies the future of our industry.

The Death of Mono

"We saw a vast, meaningful and profitable mono market stumble, falter and meet a regrettable, untimely, slow death, but that's in the past and we cannot live on laments. Now, in 1968, the future is stereo and stereo is the future.

"So now let's ask the riddle again. What kind of year will it be? Many of our astute and widely read publications like *U.S. News And World Report*, *Nation's Business*, the *Wall Street Journal*, and the *New York Times* say 1968 will be a whopper for business generally in the U.S., in many ways the biggest ever. Business activity will break new records; so

Whitcup Exits MMM, Own Company Active

NEW YORK — Leonard Whitcup has resigned as managing director of MusicMusicMusic. Whitcup, it was further announced, has acquired the Paul Cunningham catalog for his own firm, Leonard Whitcup, Inc., including the copyright renewals of "From the Vine Came the Grape," "I am an American" and "Please Take a Letter to Miss Brown." These songs and others will be incorporated into the Whitcup firm. Whitcup has also become a partner of Myrbro Music Ltd., an ASCAP firm.

will income highs, jobs, production and sales.

"The inescapable conclusion one of our most influential news magazines has reached is that for the great majority of Americans it will be a good year with the highest prosperity ever."

1st All-Stereo Release

Nasatir pointed out in his speech that the release presented to distributors at the Barbados meet was the first all-stereo release ever issued by MGM. "There are no mono equivalents for this product," he said. "You can clearly see that solving the mono problem leaves us only half-size. We must push stereo sales as

(Continued on page 42)

Liberty Enjoys Successful '67

BEVERLY HILLS — General manager Bud Dain of Liberty Records reports that the label enjoyed one of the best years in its history in 1967.

"Liberty's continuing program of building artists and developing talent showed great success during 1967," Dain said.

Liberty artists such as Bobby Vee, Gary Lewis, Vikki Carr, Johnny Mann, Mel Carter, the Ventures, the Nitty Gritty Dirt Band and Canned Heat all showed solid record sales figures for the year. Vee received a gold record for "Come Back When You Grow Up," Gary Lewis earned one for his "Golden Greats" album, and Vikki Carr and the Ventures showed consistent chart action and record sales.

In the Country and Western field, Jerry Wallace has the biggest C & W record in Liberty history with "This One's On The House."

Under the direction of national promotion director Dennis Ganim and national sales director Jack Bratel, Liberty has made great advances in the underground record market with groups such as Canned Heat and the Nitty Gritty Dirt Band.

P. J. Proby, who has always had excellent record sales in England and Europe, began selling records in 1967 in the U.S.

Also in 1967, Liberty signed Ross

A&M All Stereo Except For TJB

NEW YORK—A&M Records, which does most of its business in stereo, has decided to end mono production on all product with the exception of Herb Alpert albums, *Cash Box* has learned.

London Confab: '40 Greats For '68; Product Presentation Wows 'Em

KIAMESHA LAKE, N.Y.—Enhanced by the most effective audio-visual presentation London Records has ever staged, the company last week introduced forty new LP's and some of the industry's leading wholesalers at the Concord Hotel in this city. The presentation ran the gamut from teen product to opera in a sophisticated show produced by Tony D'Amato, producer of Phase 4 product.

Even before the conference began, a new approach went into effect from London which devised a guest list which gave distributors an opportunity to invite retailers, one-stops and representatives from other areas with which they deal.

In addition to the product presentation, which highlighted the conclave, two seminars were held on the closing day of the three-day meet (6-8) covering pop and classics.

New Releases Shown

Focal point of the sales meeting was a presentation of 40 new album releases to be issued by London and its subsidiaries in the coming weeks. Included in the show were: a new Mantovani LP; the first six albums in the Deram label's "Deramic Sound Series" (albums of specially recorded background music designed to fill a room without being disturbing); a complete recording of "La Gioconda"

Hi, Deram and Parrot labels.

The company also offered two new demonstration samplers for the Phase 4 and Deramic Sound Series. Browser cards and other merchandising aids were introduced.

Headlining the "40 Greats For '68" was the 47th Mantovani LP issued by the label, called "The Magic Touch." Distributor approval was also shown for the Deramic Sound Series, which was introduced with a special film describing the year-long effort that went into the design of the background music line. Herb Goldfarb, London's veteran product emcee described the series as music that "one does not have to sit in the middle of a room to appreciate. It's a mood music that can be enjoyed at low volume without losing clarity, and that does not fight conversation while filling a room with music." Represented in the initial six sets are: "Orchestral in the Night" with Gordon Franks, "Voices in the Night" from Peter Knight's Orchestra and Voices, David Whitaker's "Latin in the Night," Tony Osborne's "Brass in the Night" and "Piano's in the Night"; and "Strings in the Night" with the Gordon Franks Orchestra.

Phase 4 product was introduced with the announcement that London will buy air time in New York, Buffalo, Washington, D.C., Chicago and Los Angeles as well as other markets to follow for promotion of the hot-selling line. Six LP's added to the Phase 4 catalog include: "Les Paul Now!" marking the return of Les Paul to the recording world with the most up-dated versions of his evergreens; Stanley Black conducting the London Festival Orchestra and Chorus in "Dimensions in Sound," "Sousa Marches" from the Band of the Grenadier Guards, Ted Heath on "Swing"
(Continued on page 50)

London LP Sales Show Stereo Trend

NEW YORK—New product orders at the London convention showed overwhelming preference for stereo product, according to Herb Goldfarb, national sales manager. All classical, Phase 4 and DSS items were ordered in stereo. Pop orders on mono amounted to only 10% of the total volume, Goldfarb stated.

featuring Renata Tebaldi; five other classics, four budget (\$2.49) Richmond Opera Treasury LP's; four Phase 4 pop and two Phase 4 classics; six London International LP's; and eleven pop releases from the London,

Bee Gee's Len Smith: Mono Not Dead, It's Being Killed

NEW YORK—"We need the new, plus a constant flow of monaural product." This is the contention of Leonard Smith, head of Bee Gee Record Merchandisers, a leading rack jobber out of Latham, New York.

Following is the text of a letter received by Cash Box from Smith: It is said, "Better late than never." Monaural is not dead, but it is being killed. I am at a loss to understand why the manufacturer insists on killing this very important part of the record business. I parallel this with the Gillette Razor Blade Company. They practically gave away the razors so that they could sell the blades. We, in this industry, have on the market millions and millions of phonographs that play "monaural only" records. During Christmas many stores featured this type of machine and tons of them were sold. Now my industry says we are not going to supply the blades.

As a leading, national rack jobber handling some of the finest chains in America covering a multiplicity of cities, we make this emphatic statement, "We need the new, plus a constant flow of monaural product." Bee Gee has been racking records longer than any other firm in the U.S.A. We certainly should have a good feel of the market; possibly better than a manufacturer in an ivory tower.

It is my belief that the manufacturer bought his own publicity. By this I mean when he raised the price of mono to equal that of stereo he used the excuse that monaural was dead. This is very far from the truth; but to make it the truth he is now killing mono.

Our figures clearly indicate that although we are forcing extra stereo into our shops, mono still is better than 40% of our total dollars. (Our total dollars are well over two million per year.)

Please let's not kill the goose that is still laying golden eggs. Let the manufacturer visit Hometown, U.S.A. They need mono.

John Levy Enterprises Appoints Wally Amos

NEW YORK—John Levy Enterprises has appointed Wally Amos to assist in managing and coordinating the activities of clients Nancy Wilson, Wes Montgomery, Cannonball Adderly and others. In addition Amos will be concentrating on signing and developing new attractions. Amos most recently was with Chisa Productions and manager of Hugh Masekela. Before joining Chisa he was an agent with the William Morris Agency for six years, where he signed and worked with such acts as the Temptations and Simon & Garfunkel. He will be working out of John Levy's west coast office at 8467 Beverly Boulevard, Los Angeles, California 90048.



The Ballad of Bonnie and Clyde

BDA-27

Chicago Prohibition- 1931

Produced by Jerry Kasenetz
and Jeff Katz-Super K Prod.

"ON BUDDAH RECORDS OF COURSE"



1650 BROADWAY, N.Y.C. 10019

MITCH RYDER HAS A MOTHER LUCILLE
MITCH RYDER HAS A FATHER BILL MITCH
MITCH RYDER HAS A DINERS CLUB CARD
MITCH RYDER HAS BOB MITCH
MITCH RYDER HAS A BUS
MITCH RYDER HAS THE SOUND MITCH
MITCH RYDER HAS SEX APPEAL MITCH
MITCH RYDER HAS CHANTILLY LACE
MITCH RYDER HAS FOUR SISTERS MITCH
MITCH RYDER HAS CHANTILLY LACE
MITCH RYDER HAS FOUR SISTERS MITCH

PEPERSO

CHANTILLY LACE

MITCH RYDER HAS A DINERS CLUB C
H RYDER HAS THREE BROTHERS M
ITCH RYDER HAS A DOG JENNY MITC
WE MITCH RYDER HAS A CAT PUFF
TCH RYDER HAS THE FEEL MITCH RY
ER HAS A SOUL MITCH RYDER HAS A
YDER HAS A WIFE SUSIE MITCH RY
MITCH RYDER HAS A DAUGHTER DAV
YDER HAS A WIFE SUSIE MITCH RY
MITCH RYDER HAS A DAUGHTER DAV
S MITCH RYDER HAS

NALITY

A NEW SMASH ON DYNOVOICE DY 905

DYNOVOICE

DISTRIBUTED BY DOT RECORDS



LAURA LEE

UP TIGHT GOOD MAN

CHESS 2030

THE DELLS

THERE IS

CADET 5574

ETTA JAMES

TELL MAMA

CADET 5578

FRANK D'RONE

I WOULDN'T KNOW WHERE TO BEGIN

CADET 5585

BILLY STEWART

CROSS MY HEART

CHESS 2002

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 JANUARY 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 |
|--|--|--------|-------|--|
| 48% | Bottle Of Wine—Fireballs—Atco | | | 93% |
| 46% | Words—Bee Gees—Atco | | | 46% |
| 44% | We Can Fly—Cowsills—MGM | | | 92% |
| 43% | Strawberry Short Cake—Jay & Techniques—Smash | | | 67% |
| 40% | Some Velvet Morning—Nancy Sinatra & Lee Hazlewood—Reprise | | | 99% |
| 38% | I Can Take Or Leave Your Loving—Herman's Hermits—MGM | | | 79% |
| 36% | Zabadak—Dave Dee, Dozy, Beaky, Mick & Tich—Imperial | | | 95% |
| 33% | New Orleans—Neil Diamond—Bang | | | 99% |
| 32% | Love Is Blue—Paul Mauriat—Philips | | | 32% |
| 30% | It's Not Easy—Will-O-Bees—Date | | | 30% |
| 29% | Money—Lovin' Spoonful—Kama Sutra | | | 84% |
| 27% | Sunday Mornin'—Spanky & Our Gang—Mercury | | | 94% |
| 25% | Nobody But Me—Human Beinz—Capitol | | | 78% |
| 24% | Oh How It Hurts—Barbara Mason—Artic | | | 43% |
| 23% | You—Marvin Gaye—Tamla | | | 88% |
| 22% | Sunshine Of Your Love—Cream—Atco | | | 22% |
| 21% | I Wish It Would Rain—Temptations—Gordy | | | 98% |
| 20% | Hey Little One—Glen Campbell—Capitol | | | 20% |
| 18% | Born Free—Hesitations—Kapp | | | 51% |
| 16% | I Wonder What She's Doing Tonight—Tommy Boyce & Bobby Hart—A & M | | | 83% |
| 15% | Two Little Kids—Peaches & Herb—Date | | | 93% |
| 13% | Valley Of The Dolls—Dionne Warwick—Scepter | | | 13% |
| 12% | Spooky—Classics IV—Imperial | | | 98% |
| 10% | Let The Heartaches Begin—Long John Baldry—Reprise | | | 10% |

LESS THAN 10%—BUT MORE THAN 5%

Total % To Date

| | | | | | |
|--|-----|-------------------------------------|----|--|-----|
| It's A Gas—Hombres— Verve/Forecast | 17% | Malayisha—Miriam Makeba— Reprise | 9% | Birds Of A Feather—Joe South— Capitol | 8% |
| Mission Impossible— Lalo Schifrin—Dot | 17% | No Sad Songs—Joe Simon— Monument | 9% | Do Unto Me—James & Bobby Purify—Bell | 15% |

THE HIT SOUNDS FROM MEMPHIS!



A Great Record!

OTIS REDDING

(Sittin' On)
**THE DOCK
OF THE BAY**

Volt 157
Produced by Steve Cropper

*Smash follow-up to
"Soul Man"*

SAM & DAVE

I THANK YOU

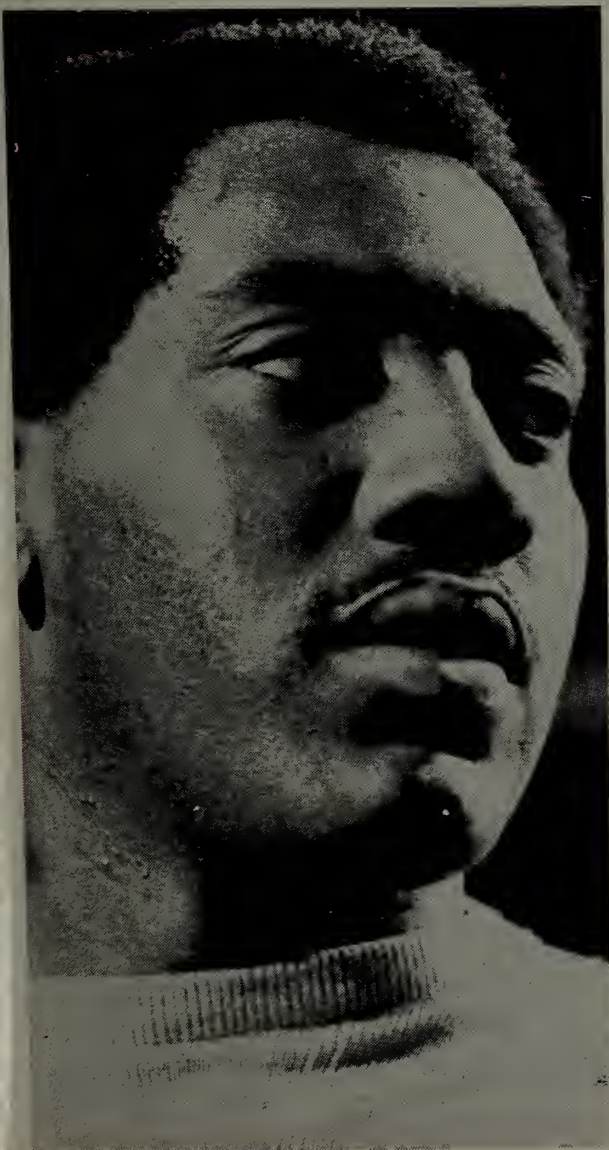
Stax 242
Produced by Isaac Hayes & David Porter

Red Hot!

ALBERT KING

COLD FEET

Stax 241
Produced by Al Jackson Jr.



Distributed by ATLANTIC-ATCO RECORDS

NEW ALBUMS for JANUARY

RCA VICTOR
The most trusted name in sound

NEW POP ALBUMS



CHM/CHS-1004†



LPM/LSP-3931



LPM/LSP-3892



LPM/LSP-3935



LPM/LSP-3928



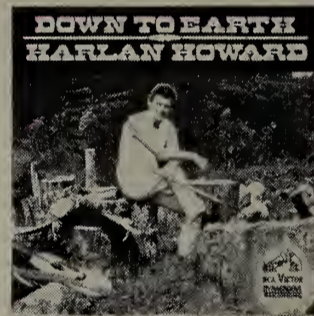
LPM/LSP-3891



LPM/LSP-3884



LPM/LSP-3917



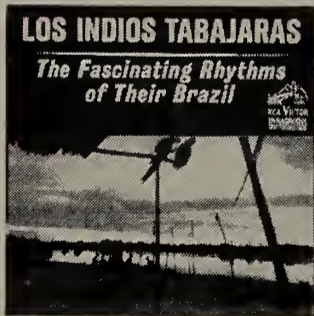
LPM/LSP-3886



LOC/LSO-1142



LPM/LSP-3910



LPM/LSP-3905



LPM/LSP-3898



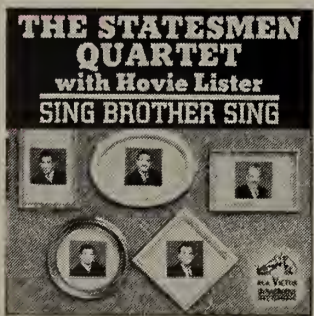
LPM/LSP-3883



LPM/LSP-3927



LPM/LSP-3889



LPM/LSP-3888



LPM/LSP-3926

NEW IN THE VINTAGE SERIES

LPM/LSP-549

LPM/LSP-550

†Manufactured and Distributed by RCA

NEW RED SEAL ALBUMS



LM/LSC-2995



LM/LSC-2997



LM/LSC-2994



LM/LSC-2977



LM-2993



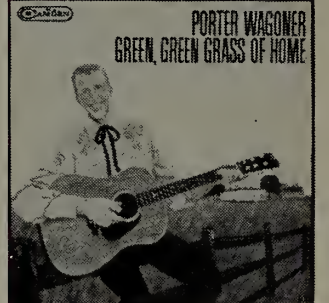
LM/LSC-2986



CAL/CAS-2192



CAL/CAS-2158



CAL/CAS-2191

NEW VICTROLA ALBUMS



VIC/VICS-1311 (e)



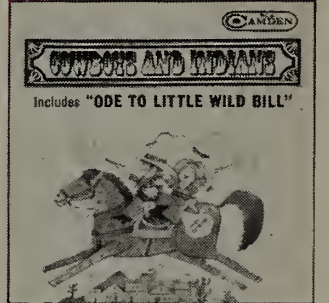
VIC/VICS-1314 (e)



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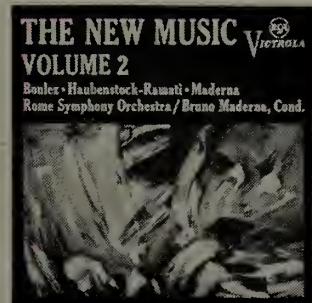
CAL/CAS-2189



CAL/CAS-1094



VIC/VICS-1310



VIC/VICS-1312



VIC/VICS-1313



CAL/CAS-2190



CAL/CAS-2194

Paul Tripp Reaches Moppets With Adult Ideas They Can Understand

NEW YORK—The trick in writing for the kiddie market is to make adult thoughts understandable to moppets. Paul Tripp has been turning the trick for almost a quarter of a century, writing numerous children's works in song and story. His undeniable classic in the kiddie field is "Tubby the Tuba," which he wrote in 1945 with his frequent collaborator, composer George Kleinsinger.

For some years now, Tripp has been writing kiddie tunes with Ray Carter, many of which are included in Tripp's four albums for Musicor Records, the latest being "Paul Tripp's Party Time."

Tripp, of course, has been the host of some of the most popular youngster shows on TV. This has ranged from his well-remembered "Mr. Imagination" series (one of his Musicor LP's) to "Birthday House." Latter show was suddenly cancelled by NBC-TV last fall, and more than 100,000 letters from mothers have questioned the reason why (Tripp doesn't know why himself, as he was informed over telephone that the series was ending the day after he returned from a trip to Europe.) Tripp,

however, is planning to return soon to TV with, most probably, a show based on the "Partytime" LP. Tripp holds that TV "doesn't care much" for education-type kiddie programs, even though they have proven their merit in such areas as records, books and films.

The "Partytime LP exemplifies the general trend toward audio-visual techniques in kiddie records. This is the tie-in of material heard on the disk with printed matter. In the case of the "Partytime" album, the association is with cut-outs, including signs that can be worn around the child's neck.

Tripp, who is writing children's books for Doubleday and is doing kiddie feature-films (most recently "The Christmas That Almost Wasn't" for Childhood Productions, which caters solely to the tot trade), says the basic ingredient of reaching kiddie trade is to write simply and with the idea that the child can "learn and repeat." He eschews condescension to moppets and relies heavily on "just plain humor" to achieve a rapport with youngsters.

His songs with Ray Carter are published through his ASCAP firm, Fantasy Music.

Monterey Pop Fest Not Linked With Others

SHERMAN OAKS, Calif.—There is no connection in any way between the 1967 Monterey International Pop Festival with any of the pop music festivals proposed or planned in various places, according to an announcement by the board of governors of the Festival.

Lou Adler, co-director with John Phillips of the 1967 Monterey Festival, said, "We are not involved with any of the other events and at present we have come to no decision regarding a festival at Monterey this year." Adler said Britain, other European countries, and Australia had asked if they might use the Monterey organizational setup and its 1967 administrators for this year's "Monterey" festival but that many factors had to be considered. The city of Monterey has offered a renewed welcome to the festival if the organizers wish to return.

The 1967 festival funds already apportioned for charitable purposes include a grant of \$50,000 to the New York City Youth Board for guitar

Murray Singer Dead At 51

NEW YORK—Recording business veteran Murray Singer, who had been an executive with Laurie Records for the past six years, died on January 5 at the age of 51.

Singer was a close friend of the late Abe Schwartz, father of the Schwartz brothers and founder of the Schwartz publishing firms from which evolved Laurie Records. Singer was the original sales manager and production chief at Bethlehem Records which spawned some of the jazz greats of the recording industry.

Bob Schwartz, president of Laurie, issued the following statement on behalf of his partners Elliot Greenberg and Gene Schwartz and the staff at Laurie: "Murray Singer had always been intimately connected with the development and growth of the company and will be sorely missed on both a personal and professional level by all his friends at Laurie."

workshops in the ghetto and \$25,000 for the establishment of Sam Cooke scholarships for young Negroes who would not otherwise be able to further their musical educations.

Tjader Plus McFarland And Szabo = Skye Disks

NEW YORK—Three major figures in the popular jazz world, Gabor Szabo, Cal Tjader and Gary McFarland have joined forces in forming Skye Records.

Long in the planning stages, the opening of offices was announced last week and release of first product is expected by early March. Operating at 40 West 55th Street in New York, Skye has already completed negotiations for distribution in at least twenty markets across the United States.

The label will be under the direction of Norman Schwartz. Lenny Lewis is in charge of sales and sales promotion, and Ruth Morrison is handling publicity.

Szabo, Tjader and McFarland have been close friends for several years and have collaborated on several projects in the past. They will be represented in the first three-LP release from Skye, and will handle selection of material, direction and development of new artists for the recording firm.

Each of the three began in traditional jazz and have moved into a more popularized vein in recent years. Tjader has been incorporating Latin-soul elements which attracted pop music listeners first with his "Soul Sauce" single and LP. McFarland added bossa nova for a "soft samba" sound, and has worked on scores for television and films. Szabo's distinctive guitar stylings of pop hits have gained him best seller status with his last three Impulse LP's.

"By forming their own organization," said Schwartz, "the three men are following a growing trend for artists to produce their own records, an arrangement which enables them to have maximum control over the content, approach and timing of their releases." Distributors have also been selected on the basis of "understanding of our market" enabling the firm to oversee product from the ideal stages all the way to the consumer.

Ashley Famous Toppers Elected To Kinney Bd.

NEW YORK—Ted Ashley and W. Spencer Harrison, president and vice president (respectively) of the Ashley Famous Talent Agency which was recently acquired by Kinney National Service in an exchange of stock approximating \$13 million, have been elected to the board of directors of Kinney.

Kinney is a multi-purpose service outfit providing some fifty services from building maintenance, funeral operations, and data processing, to auto rental, parking, and leisure time communications.

Ashley Famous represents performers, playwrights and authors such as Burt Lancaster, Rex Harrison, Yul Brynner, Robert Mitchum, Ingrid Bergman, Jane Fonda, Lee Remick, Tennessee Williams, Arthur Miller, and a number of pop music acts. The agency is also the sales agent for many network television shows and represents producer-clients including Paramount-Desilu Productions and Talent Associates.

Ted Ashley founded the agency in 1947 after 10 years with the William Morris Talent Agency where he started as an office boy in 1937 at the age of 15.

Harrison, prior to joining Ashley Famous in 1962, was vice president and business manager of talent and contract properties for CBS Television. Previously, he was vice president in charge of legal and business affairs for the CBS Television Division.

The acquisition of Ashley Famous represents Kinney's first venture into the leisure time-communications field together with the pending merger with National Periodical Publications, Inc. (NYSE), a major product licensing company, comics magazine pub-

George M. Cohan Music Acquired By E. B. Marks

NEW YORK—Edward B. Marks Music Corp. has purchased the George M. Cohan Music Publishing Company. The announcement was made jointly on January 15 by Mary Cohan Roikin, daughter of the famed composer, actor, and Herbert E. Marks, president of Marks Music.

The purchase was a cash transaction and was arranged through Jerome Talbert of the William Morris Agency.

Much current interest in the catalog, which includes hundreds of Cohan's tunes, revolves about the thirty or more "Yankee Doodle" songs to be selected for the forthcoming Broadway musical "George M!," starring Joel Grey, and opening at New York's Palace Theatre in early April. Presently in rehearsal are such songs as "Harrigan," "You're a Grand Old Flag," "Yankee Doodle Dandy," "Give My Regards to Broadway," "Forty-Five Minutes from Broadway," "Nellie Kelly, I Love You," "Popularity," "Mary is a Grand Old Name," will be included. Marks acquires the world rights to these and such others as "Always Leave Them Laughing When You Say Goodbye," "So Long Mary," "Yes Remind Me of My Mother," "The Man Who Owns Broadway," and hundreds more.

"Marks, soon to celebrate its 75th birthday, is honored to add George M. Cohan's fine music to its catalogs," Herbert Marks said. "This music will continue to be a part of the American scene. It is our intention not only to prepare new publications of the periodicals, but to see that lesser known songs are given the airing they so richly deserve. The new musical will surely be a step in that direction and our staff is ready to work with the producers, with Columbia Records, which will release the original catalog album, the music dealers and schools."

Since Cohan's death in 1942, his music company has been managed by the family, who will still realize royalties on all the copyrights. Under the pending copyright bill before Congress, royalties will continue until 1992, fifty years after the composer's death.

Edward B. Marks Music Corporation, founded in 1894, remains one of the largest independent popular music publishers still in the control of the original family.

BMI Million Perf. List Adds 4 E. B. Marks Songs

NEW YORK—Four E. B. Marks songs have been added to the BMI million performance list. The tunes, having logged over one million feature broadcast performances, now become eligible for double performance payments. They bring the list of such BMI-licensed works to 32.

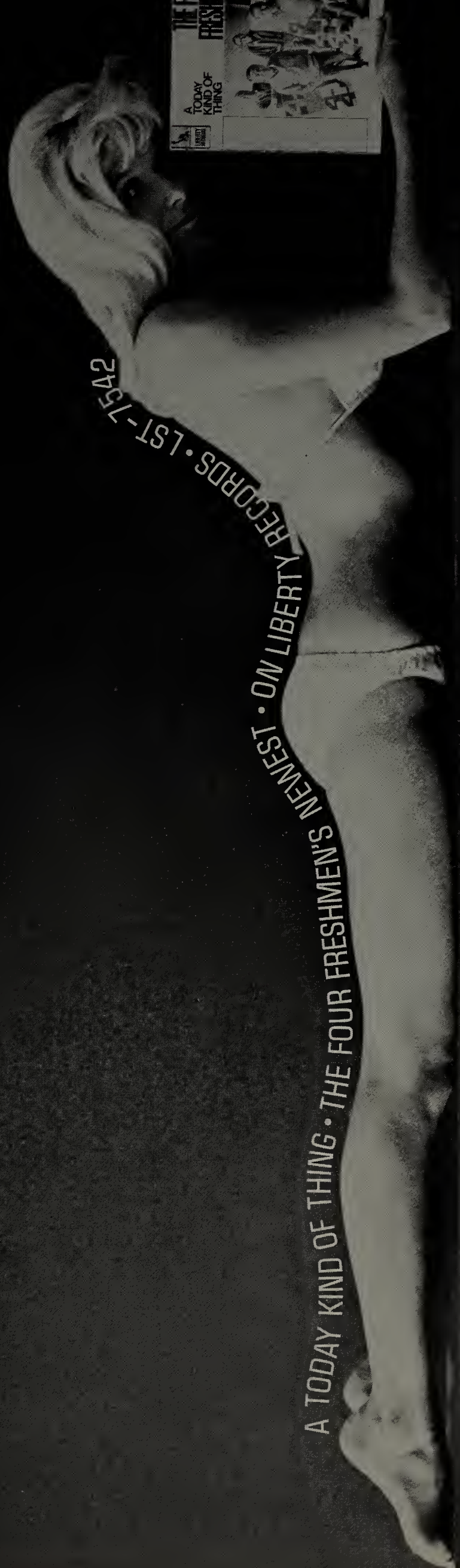
The new qualifying songs and their writers are: "Malaguena" (non-concert version), Ernesto Lecuona; "Manhattan," Richard Rogers, Lorenz Hart; "Peanut Vendor," Moises Simons, Marion Sunshine, L. Wolfe Gilbert; and "Yours," Gonzalo Roig, Jack Sherr.

Songs qualify for double BMI payments when they have had in excess of one million logged United States and Canadian performances during the time they are in the BMI repertoire. The double payment is not applicable to songs already receiving multiple credit as concert works, show music, or music works.

lisher, and newsstand distributor of periodicals and paperbacks.

Kinney's fiscal 1967 sales, including Ashley Famous Agency on a pooling of interest basis, are \$104 million, over fiscal 1966 sales of \$94 million, with 1967 earnings per common share at \$2.30 compared with \$1.72 a year earlier.

fever tree
is coming

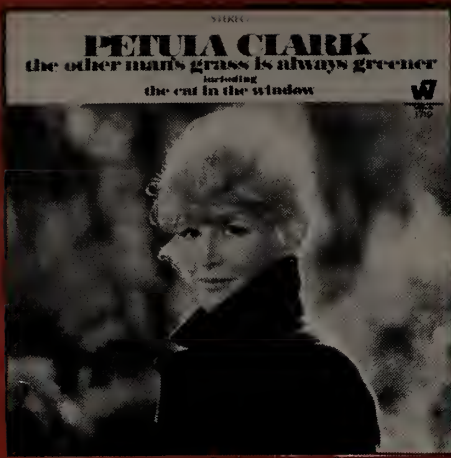


A TODAY KIND OF THING • THE FOUR FRESHMEN'S NEMEST • ON LIBERTY RECORDS • LST-7942



THE LIBERTY BELLE
CONSISTENTLY
PRESENTS
THE TRENDSETTERS...
THE NEWEST OF THE NEW!

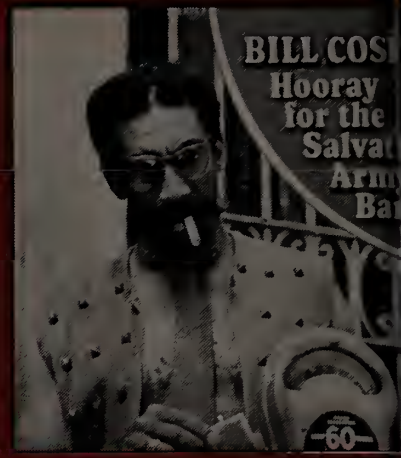
PRODUCED BY JACK TRACY



PETULA CLARK
"THE OTHER MAN'S GRASS IS ALWAYS GREENER"
WARNER BROS. 7 ARTS #WS 719



THE KINKS
"THE KINKS ARE THE VILLAGE GREEN PRESERVATION SOCIETY"
REPRISE #RS 6279



BILL COSBY
"HOORAY FOR THE SALVATION ARMY BAND"
WARNER BROS. 7 ARTS #WS 719

WARNER CHART JUG GETS UNDER

BILL COSBY - FRANK & DUKE THE JIMI

All chart bound names with new product to start the year with a torrential talent windfall... And the **W** The Fugs - The Kinks... The Youthquake is what's happening - and **W** is where it happens. All backed by eye-catching posters... photo blowups... album displays... concentration on college radio stations... all aim



JEREMY & THE SATYRS
REPRISE STEREO ALBUM RS 6292



DON HO - "INSTANT HAPPY"
REPRISE STEREO ALBUM RS 6283



THE KINKS - "SOMETHING ELSE"
REPRISE STEREO ALBUM RS 6279



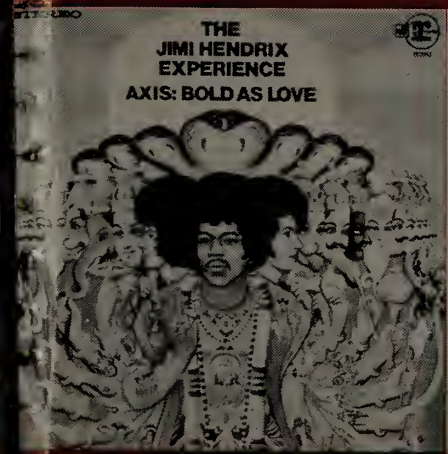
THE FUGS - "TENDERNESS JUNCTION"
REPRISE STEREO ALBUM RS 6292



REPRISE JUGGERNAUT '68 WAY!!!

PET CLARE - TRINI LOPEZ
JIMMYE L. RAY - THE EXPERIENCE

Youthquake rolls on too; Jeremy & The Satyrs...The Bonniwell Music Machine...Ramblin' Jack Elliott...
powerful merchandising program, nationally supported by ads in underground papers throughout the country...
at a youthquake buying audience with more dollars and more leisure time. The Chart Juggernaut is under way!



THE JIMI HENDRIX EXPERIENCE - AXIS: BOLD AS LOVE
THE EXPERIENCE - THE EXPERIENCE
YOUNG BRIGHAM & RAMBLIN' JACK ELLIOTT - YOUNG BRIGHAM
TRINI LOPEZ - IT'S A GREAT LIFE
REPRISE STEREO ALBUM RS 6285

**IF ONE PICTURE IS WORTH MORE
THAN ONE THOUSAND WORDS**

**Then this LP is worth more
than one thousand plays**

BECAUSE IT'S

"GOT WHAT YOU NEED"

BOOGALOO DOWN BROADWAY

STARRING THE FANTASTIC JOHNNY C



COOL
BROADWAY
STAND
BY ME
WARM AND
TENDER LOVE
SOME KIND
OF WONDERFUL
SHOUT
BAMALAMA
AND OTHERS

**GOT WHAT
YOU NEED**
LAND OF
1000 DANCES
THE BOUNCE
BAREFOOTIN'

Phil-LA
SOUTHERN

BREAKING POP...



Handwritten notes:
... Conn
... Conn
... Mass
... Ohio
... R.I.

**GROWING ...
GROWING!**



JAMIE/GUYDEN Dist. Corp.
PHILADELPHIA, PA. 19121



CashBox Looking Ahead

A compilation, in order of strength, of up and coming records showing signs of breaking into The Cash Box Top 1000. List is compiled from retail outlets.

- 1 EVERYTHING THAT TOUCHES YOU**
(Beechwood—BMI)
Associatian (Warner Bras. 7163)
- 2 LOVE EXPLOSIONS**
(Mia—BMI)
Troy Keyes (ABC 11027)
- 3 7:30 GUIDED TOUR**
(Sunnybrook—BMI)
Five Americans (Abnak 126)
- 4 UP, UP & AWAY**
(Johnny Rivers—BMI)
Hugh Masakela (UNI 55037)
- 5 MELLOW MOONLIGHT**
(Evejim—BMI)
Lean Haywood (Decca 32230)
- 6 TOYLAND**
(Bransdene—BMI)
Alan Bawn (Music Factory 402)
- 7 BLESSED ARE THE LONELY**
(Sans of Ginza—BMI)
Robert Knight (Rising Sans 707)
- 8 I WISH I HAD TIME**
(Sherlyn—BMI)
Last Ward (Atca 6542)
- 9 SIMON SAYS**
(Kaskat—BMI)
1910 Fruitgum Co. (Buddah 24)
- 10 JEZEBEL**
(Hill & Range—BMI)
Rumbles Ltd. (Mercury 72723)
- 11 BREAK MY MIND**
(Windward Side—BMI)
Bobby Waad (MGM 13797)
- 12 I THANK YOU**
(East-Pranta—BMI)
Sam & Dave (Stax 242)
- 13 DEEP IN THE NIGHT**
(Law—Ca.—BMI)
Caucymen (ABC Paramount 11023)
- 14 ANOTHER TIME**
(Since—BMI)
Sagittarius (Columbia 44398)
- 15 GUITAR MAN**
(Vectar—ASCAP)
Elvis Presley (RCA Victor 9425)
- 16 STOP**
(Ragmar—BMI)
Howard Tate (Verve 10573)
- 17 A LOVE THAT'S REAL**
(Razor Sharp—BMI)
The Intruders (Gamble 209)
- 18 EXPECTING TO FLY**
(Ten—East Springala—BMI)
Buffala Springfield (Atca 6545)
- 19 GET OUT**
(Patricia—BMI)
Tammy James & Shandells
(Raulette 700)
- 20 HOW BEAUTIFUL OUR LOVE IS**
(Catalogue—BMI)
Platters (Muscor 1288)
- 21 A HOUSE BUILT ON SAND**
(Trausdale—BMI)
Leslie Uggams (Atlantic 2469)
- 22 TRY IT**
(Blackwood—BMI)
Ohia Express (Camea 2001)
- 23 THIS THING CALLED LOVE**
(Enclau—BMI)
The Webs (Pop Side 4593)
- 24 TRESPASSIN'**
(Cudda Pane—BMI)
Ohia Players, (Compass 7015)
- 25 CAMELOT**
(Chappell—ASCAP)
King Richard's Fluegel Knights (MTA 138)
- 26 THAT'S ALL RIGHT**
(Duchess—BMI)
Brenda Lee (Decca 32248)
- 27 OCTOBER COUNTRY**
(Livinglegend—BMI)
The October Country (Epic 10252)
- 28 SOMEBODY'S SLEEPING IN MY BED**
(East—BMI)
Jahny Taylor (Stax 235)
- 29 LIVING IN A WORLD OF MAKE BELIEVE**
(Packet Full Tunes—Pamca—BMI)
Goad & Plenty (Senate 2105)
- 30 BIRDS OF A FEATHER**
(Lawery—BMI)
Jae South (Capital 2060)
- 31 CAN'T SHAKE THIS FEELING**
(Packet Full of Tunes, Vantano—BMI)
Carmel (MGM 13869)
- 32 THANK U VERY MUCH**
(Felicia—BMI)
Scaffold (Bell 701)
- 33 PLAYBOY**
(Acuff—Rase—BMI)
Gene & Debbe (TRX 5006)
- 34 BIG DADDY**
(Acuff-Rase—BMI)
Baats Randolph (Manument 1038)
- 35 (SITTIN' ON) THE DOCK OF THE BAY**
(East—Time Redwal—BMI)
Otis Redding (Valt 157)
- 36 YAKETY YAK**
(Tiger—BMI)
Sam The Sham (MGM K 12B63)
- 37 PERSONALITY-CHANTILLY LACE**
(Llaid—Lagan—BMI)
Mitch Ryder (DynaVoice 905)
- 38 A QUESTION OF TEMPERATURE**
(H & L—BMI)
Ballan Farm (Laurie 3405)
- 39 SUNSHINE HELP ME**
(Essex—ASCAP)
Spooky Taath (Mala 587)
- 40 MAGIC COLORS**
(Screen Gems Columbia—BMI)
Lesley Gare (Mercury 72759)
- 41 DON'T LOSE YOUR GROOVE**
(Street Car—BMI)
Lavell Hardy (Rajac 117)
- 42 NEVER TOO MUCH LOVE**
(Curton—BMI)
Bards (Capitol 204)
- 43 TO BE MY GIRL**
(Dan—BMI)
Jahn Roberts (Duke 429)
- 44 HOORAY FOR THE SALVATION ARMY BAND**
(Manager Keyman—BMI)
Bill Casby (Warner Bras. 7096)
- 45 I NEED A WOMAN OF MY OWN**
(Catalogue—BMI)
Tammy Hunt (Dynamia 13)
- 46 COME RIDE, COME RIDE**
(Thirty Four-La Brea—ASCAP)
Marry-Ga-Round (A&M B99)
- 47 QUICKSAND**
(Whitfield—BMI)
Yaungblaads (RCA Victor 9422)
- 48 DO UNTO OTHERS**
(BOOME—BMI)
Paul Revere & Raiders (Columbia 4433)
- 49 DEAR DELILAH**
(Egg—BMI)
Grapefruit (Equinax 70000)
- 50 NIGHTS IN WHITE SATIN**
(Essex—ASCAP)
Maady Blues (Deram 85023)

KLPS 8061

STEREO

THE LOVIN' SPANFUL

EVERYTHING PLAYING



Kama Sutra
RECORDS
EXCLUSIVELY DISTRIBUTED BY
MGM RECORDS.
MGM Records is a division of Metro-Goldwyn-Mayer, Inc.



KLP 8061

HELP YOURSELF TO A SPOONFUL OF SALES. STOCK UP ON "EVERYTHING!"

ORDER MONO

ORDER STEREO

Please ship **EVERYTHING** PLAYING (KLP/KLPS-8061)

Purchase

Order No.

Address

Signed

Customer

FYI...

CASH BOX HAS
BEEN RUNNING
AN AVERAGE
OF ALMOST
ONE ALBUM SLICK
PER WEEK
SINCE THE
BEGINNING OF 1967

YOU JUST CAN'T
BEAT THE IMPACT
OF THE SLICK.

IT PROMOTES,
IT SELLS. . . .

AND IT'S A GREAT BUY
AT THE LOW CASH BOX RATE.

ASK YOUR NEAREST CASH BOX
REP FOR COMPLETE DETAILS.



Cash Box Platter Spinner Patter

Station owner Don Lewis has announced that WHBI-FM-Newark has added a weekly hard rock program to its line-up. The producer of the show is Dominic Sicilia, head of a public relations-advertising firm in New York. Sicilia, with prominent names in the pop field will preside over the program. He describes the show as a rock magazine. "We will have a live guest every Saturday night," Sicilia explains, "and we will try to cover the pop scene with tape reports from California, Robert Christgau in New York and Richard Robinson in London." The first of the weekly series will be aired on Saturday night (Sunday morning) January 20 from midnight to 5 a.m. Guests that evening will be Neil Diamond, Richard Goldstein, and B. B. King. "We have a great deal of freedom here," Sicilia adds, "and our playlist will be as broad as any in the country. We feel the hip late night audience will respond to the free form that we will use. There is a definite need for this kind of freedom in New York radio. Our Pop News features will provide an outlet where young listeners can hear about what's really going on in rock music."

The Bee Gees have been signed by pop music outlet KRLA-Pasadena for two concert appearances at the Anaheim Convention Center, according to KRLA special promotions director Dick Moreland. Marking the Bee Gees' first American concert appearance, the group will be backed by a 30 piece orchestra in both performances, slated for January 27, at the Anaheim facility.

A new radio jingle package, designed and priced for small and medium market stations, has been placed on the market by Compass West Productions of Miami, Florida. The new series, entitled "MOR-68," is designed for the middle-of-the-road or up tempo format. The package contains twenty-six items ranging from simple station ID's to intros for special features. According to the firm's president, Stephen Floethe, the series has both the quality and price sought by the small or medium market station. The jingle package is the first released by the production company which is also planning production of C&W, R&B, and rock jingle series. Sample tapes are available. Contact: Compass West Productions, Inc., P.O. Box 1125, Little River Station, Miami, Fla.

WNCN-New York is presenting a special series of "Afternoon Concerts" this month (each Tuesday and Thursday from 2:05 to 5 p.m.) devoted to the works of American-born composers. The series includes music by composers ranging from the mid-nineteenth century Louis Moreau Gottschalk to leading contemporary figures such as Aaron Copland, Leonard Bernstein, Peter Mennin, William Schuman and Roger Sessions. WNCN's January series of "Afternoon Concerts" includes music by thirty-five different composers, each of them born in this country. WNCN feels that these programs will illustrate the rapidity and the magnitude of our country's musical growth and achievement.

"The Bill Cosby Radio Program" is debuting this week (15) on KDKA-Pittsburgh. The comedy series will be heard on the outlet Monday through Friday from 7:30 to 7:35 p.m. Cosby is harking back to an earlier radio ear by billing himself with tongue-in-cheek as "The Brown Hornet." Completely fresh material, never before used in nightclubs, TV, or records, will be featured on the five-minute programs. The series will be unconnected with any of Cosby's other enterprises. Individual programs will, however, be recorded wherever he happens to be working—in Hollywood, across the country on nightclub and concert tours or wherever in the world the TV'er "I Spy" is in production. A variety of semi-regular features are planned, including "Animal

Interviews," in which Cosby might portray anything from an insect to an elephant; "Oh, WOW," in which he'll answer imaginary letters, and "Spooky Stories," a spoof on terror tales.

WQAM-Miami Beach has awarded two listeners new Pontiacs in the WQAM-Thom McAn "Widetrack Pontiac Sweepstakes." Two very special ignition keys made winners of their holders. The keys were two of hundreds of prizes given out to those entering the Miami Contest. The finals, held at Northside Shopping Center, gave each of 80 key winners a chance to try his key in the ignition of the GTO and the Firebird. Winners were Albert Whitman of 1695 N.E. 37th Street, Fort Lauderdale, and Mrs. Rose Gomez of 1885 N.W. 1st Street, Miami. This is reportedly the first time any radio station in South Florida gave two cars simultaneously.

WTFM-New York has initiated a weekly advertising newscast aimed at the advertising community, according to David H. Polinger, president and general manager of the outlet. The series began Saturday, January 6, and is aired weekly each Saturday 6:05 to 6:10 p.m. and consists of features dealing with analysis of situations and trends affecting the advertising community as a whole, as well as hard advertising news. "Media Decisions," a publication directed toward media decision-making executives on national and regional levels, is sponsoring the program. The sponsorship contract calls for this new concept in business news broadcasting running for a minimum of 52 weeks. In making this announcement Polinger said, "WTFM is very proud to broadcast this program. We are pleased that an outstanding segment of WTFM's audience is composed of advertising influentials who will be substantially interested in this new service."



THAT'S THEM: "Them" being drummer Dave Harvey (center) and lead singer Ken McDowell (right) of the pop recording act. They are shown with KRLA-Pasadena program director Reb Foster (left) at their recent Whisky a Go Go opening. Tower Records hosted a press and radio outlet cocktail party for the Belfast, Ireland group, whose current Tower single is "Walking In The Queen's Garden."

SPUTTERS: WRKO-Boston's newscaster Palmer Payne has been named chairman of the 1968 Epilepsy Radio and TV Publicity Campaign.

VITAL STATISTICS: John D. Yottes has assumed the duties of program director at WGLI-Babylon, N.Y., replacing Gordie Baker . . . Bill Hessian has been named station manager of KOY-Phoenix . . . Laurel Martin has joined the KLAC-Los Angeles Two-Way Radio "Lady Communicaster" staff . . . Jim Morrison, air name Bob Bacon, formerly air man at CFCB-Cornerbrook, Newfoundland, is now assistant manager and program director of CKNB-Campbellton, New Brunswick. He would like to exchange tapes with anyone interested . . . After an eight year absence, Paul Condylis has returned to KNX-Hollywood where he will host a regular four-hour Sunday afternoon program, 1-5 p.m. . . . Dale Allen has been appointed music director of WLYV-Fort Wayne.

imperial records
the label that has
presented and built
many giants
in the industry

now welcomes
and presents
yet another giant

one of the
hottest groups
in england
and other areas
of the world

dave dee, dozy, beaky, mick and tich
with
zabadak # 66270

now #2 in england
soon to be #1 in the u.s.

on imperial records...home of the giants

NOW
A GIANT
HERE!
WATCH CHART LISTINGS!



THE SOUND HEARD ROUND THE WORLD: BOSTON!!

The
sound
of the
Now
Genera-
tion
is on



Where the new thing is making everything else seem like yesterday. Where a new definition of love is helping to write the words and music for 1968. Three incredible groups. Three incredible albums. The best of The Boston Sound on MGM Records.

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



THE BEACON STREET UNION
E/SE-4517 Produced by Wes Farrell
A Coral Rock Production



ORPHEUS
E/SE-4524 Produced by Alan Lorber
for Alan Lorber Productions, Inc.



THE ULTIMATE SPINACH
E/SE-4518 Produced by Alan Lorber
for Alan Lorber Productions, Inc.



NARM Confab To Boast Top Turnout (800)

PHILADELPHIA—NARM, the wholesaler organization, will celebrate its 10th annual convention in March with the largest turnout of traders yet at a gathering of the association. More than 800 traders are expected, reports Amos Heilicher, NARM confab chairman. This is the number of people who are expected to respond to a NARM convention mailing which went out last week. Convention dates are March 17-22, at the Diplomat Hotel in Hollywood, Florida.

Business Events

The opening business sessions, key-noted by Norm Racusin, vice president and general manager of the RCA Victor Records will convene on Monday morning, March 18, and will feature an array of speakers and panel members. A formal announcement of the list of speakers and panelists to participate will be made shortly by the NARM office. An intensive schedule of Person to Person meetings will begin on Monday afternoon, continue on Tuesday afternoon, all day on Wednesday, and terminate on Thursday morning. On Tuesday morning, a series of workshops and seminars, covering a wide range of topics geared to the business interests of both the record and tape industry will be presented by experts in their respective fields.

The NARM Scholarship Awards Luncheon, marking the second annual event of its kind, will be held on Wednesday, March 20. All convention registrants as well as their wives will be in attendance at the luncheon. Awards of scholarships will be made to children of NARM member companies.

Social Affairs

Organized breakfasts and luncheons will be held throughout the convention, in addition to a sparkling social schedule. The Opening Night Cocktail Party will be hosted by ABC Records, and will be followed by a Dinner Party at which RCA Victor Records will play host. On Monday evening, United Artists Records will host the Cocktail Party, and Motown Record Corporation the Dinner Party. Tuesday's evening's schedule will be marked by its casual dress and informal tone. Dot Records will host the Cocktail Party, and Capitol Records an outdoor Dinner Party at the Diplomat's pool and beach area. Wednesday evening, Columbia Records will provide cocktails and dinner. Gala shows, featuring the companies' recording artists will be featured. A complete roster of stars who will be appearing at the Dinner Parties will be announced prior to the convention. On Thursday evening, March 21,

MCA, Inc. will host the NARM Awards Cocktail Reception, immediately prior to the formal NARM Awards Banquet. In addition to a star-studded show, the annual NARM industry awards for product and artists will be presented.

Wives registered for the convention will participate in the entire evening social schedule, as well as the NARM Scholarship Awards Luncheon. In addition, two special events have been planned for the ladies. On Monday afternoon, a Welcoming Luncheon will be hosted by General Recorded Tape, at which a well-known speaker will be featured. On Tuesday afternoon, International Tape Cartridge Corporation will host A Day at Palm Beach, including shopping and luncheon.

Registration will be held all day Sunday, March 17 at the Diplomat. A Regular Members Meeting will also be held that afternoon, as well as at breakfast on Thursday, March 21.

Closing date for advance registration is January 31, 1968. All reservations must be made directly through the NARM office. Rooms at the Diplomat will be allotted on a first-come, first-served basis. In order to be assured of accommodations at the Diplomat, members are urged to return their forms as soon as possible to the NARM office, in care of Jules Malamud, executive director, Trianon Bldg., Bala Cynwyd, Penna.

Six New NARM Members

PHILADELPHIA—Three new regular member companies (wholesalers) and three new Associate Member companies (suppliers) have been voted membership in the National Association of Record Merchandisers, (NARM), reports Jules Malamud, exec. director. Three regular member companies represent three different facets of the makeup of such member companies: one company is a record merchandiser (rack jobber; another is a tape and tape cartridge wholesaler; and a third, a phonograph record and tape cartridge distributor.

The new record merchandiser is Continental Service Distributors of Philadelphia; the tape wholesaler, Recco, Inc. of Kansas City, Missouri; and the record and tape distributor is Record Merchandising Company of Los Angeles. Representing the companies in NARM will be Continental's Sylvan Gross, Recco's Harvey Laner, and Record Merchandising's Sid Talmadge.

The new associate member companies are Athena Industries, manufacturers of tape cartridge accessories; Goodway, Inc., manufacturer of phonograph records and publisher of Discoscene Magazine; and Tahiti Musique, also a manufacturer of phonograph records. Representing Athena Industries is Dale Razez; Robert M. Goldsmith will represent Goodway, Inc.; and Eddie Lund, Tahiti Musique.

All the above new member companies will participate in their first NARM Convention as members, at the Tenth Annual Convention, March 17 through March 22, 1968, at the Diplomat Hotel, in Hollywood, Florida. Attendance at the convention is only open to bonafide members of the Association. Applications for membership, as well as convention registration forms are available from the NARM office, Trianon Bldg., Suite 703, Bala Cynwyd, Penna.

Jerry Wexler's Father Dies At 75

NEW YORK—Harry Wexler, father of Jerry Wexler, exec vp of Atlantic Records, died suddenly here last week at the age of 75. His wife, Elsa, two sons, Jerry and Arthur, and six grandchildren survive him.

Joe Bott To Mercury As Classical Div. Head

NEW YORK—Joe Bott has been designated sales manager of the classical division of Mercury Records, according to an announcement by Irving B. Green, president of the label. The appointment is effective January 15.

Bott brings to his post a total of over 20 years of sales and related experience in the record industry. For eight years he was with Columbia's branch in Cleveland and during his



Joe Bott

tenure there was involved with the introduction of the LP record.

Similarly, during a 14 year tenure with London Records as national sales manager and European product manager, Bott became deeply involved in the introduction of stereo to the consumer market. From 1965 until his Mercury appointment, Bott worked in a variety of executive areas for Dave Miller of Miller International.

In his new post he will work on the merchandising and exploitation of classical and international product. He plans to travel extensively in both the U.S. and Europe while headquartered at the firm's New York offices.

Bott attended the Cincinnati College of Music. He presently lives in Cherry Hill, N.J., with his wife and three children.

RCA Victor Record Club Names Balitsos As Exec

NEW YORK—The RCA Victor Record Club has appointed James E. Balitsos manager of advertising and promotion.

Announcement was made by D. A. Heneberry, manager of marketing of the RCA Victor Record Club. The appointment is effective immediately.

Balitsos joins RCA Victor from Wunderman, Ricotta & Kline, Inc., where he was advertising account executive for the Dow Jones & Company Direct Response accounts. Prior to that, he was account executive on Time-Life Books and Columbia Records.

During 1963 and 1964, Balitsos had been with Grey Advertising, where he was account executive for the RCA Victor Records and Magee Carpet accounts.

Previously, Balitsos had been associated with such agencies as Lawrence C. Gumbinner, Ogilvy, Benson & Mather, and Ted Bates & Company.

He was educated at the City College of New York and resides in Jackson Heights with his wife, Barbara. He has three children by a previous marriage.



James E. Balitsos



FIVE PROUD MEN—Shown here looking upon a proud occasion are five men who have just concluded a happy agreement. The three Mills Bros. (left, second from left and second from right), who have recorded for Dot Records for the past ten years, have just signed a new, long-term contract with the label. Obviously happy about the deal are Dot's vice president and general manager, Richard H. Pierce (right) and Henry Miller (center) from General Artists Corporation, the Mills Bros.' booking agency. Miller was instrumental in completing the negotiations for the contract. The Mills Bros.' Dot catalog contains a total of twenty albums. Two volumes of the trio's "Great Hits," which include such smashes as "Paper Doll," "Up A Lazy River" and "Glow Worm," have been strong sellers for Dot and are still seeing action. The Mills Bros.' latest Dot LP, produced by Tom Mack, is entitled "The Board of Directors," and combines the trio's artistry with that of Count Basie and His Orchestra. The Mills Bros. perform some of their best known numbers on the album, which debuts as part of Dot's "Dot's Got It!" promotion, which tees off today (15).

record promotion

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Ed Ames—RCA

"STORYBOOK CHILDREN"
Billy Vera and Judy Clay—
Atlantic

"IT'S SO HARD TO TELL
MAMA GOOD-BYE"
Randy Boone—GreGar

"HERE IS WHERE I BELONG"
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"SUNDAY MORNING"
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PHILIPS RECORDS/A DIVISION OF MERCURY RECORD PRODUCTIONS, INC.*

Picks of the Week

ASSOCIATION (Warner Brothers 7163)
Everything That Touches You (3:17) [Beechwood, BMI-Kirkman]

Bridging the "generation gap" with a young orchestral sound and adult-tempting chorale work featuring new harmonies, the Association has become a favorite of all format programmers and audiences. This new effort, coming after the #1 "Windy" and "Never My Love," steps up the tempo without losing any of the satiny shine of the team's polish. Smash side. Flip: "We Love Us" (2:23) [Blackwood, BMI-Bluechel, Jr.]

SAM & DAVE (Stax 242)
I Thank You (2:40) [East-Pronto, BMI-Hayes, Porter]

Fascinating work on drums, guitar and sax put the finishing touches to some pure fire from Sam & Dave on their new outing. Following up their biggest single so far, "Soul Man," this track is another socking song from the Isaac Hayes and Dave Porter catalog. Winning tunesmiths, great performers and a smash side in the up-tempo blues bag. Flip: "Wrap It Up" (2:27) [Same credits.]

TOMMY JAMES & SHONDELLS (Roulette 7000)
Get Out (2:08) [Patricia, BMI-Cordell, Gentry]

Yet another shattering performance by Tommy James & the Shondells racks up a new hit side from the group. This one features a stirring vocal backed by steady throbbing, percussive band work for beat emphasis, and production that works each verse to a building point that should have the record breaking on the teen market immediately. Fine lover's plea dressed up for dancing. Flip: "Wish It Were You" (2:01) [Same pub, BMI-James, Vale]

ELVIS PRESLEY (RCA Victor 9425)
Guitar Man (2:15) **High Heel Sneakers** (2:44)
 [Vector, ASCAP-Reed] [Medal, BMI-Higginbotham]

Back with another two-sided powerhouse, Elvis Presley continues to put together pairings that promise to have both ends racing along the hit lists. Top side is likely to be "Guitar Man" from the new "Clambake" movie score. It's a near up-tempo track with some funky work, as is "High Heel Sneakers," one of the never-failing blues standards that is given an unusual guitar treatment in this latest showing. Double-dynamite deck.

OTIS REDDING (Volt 157)
Sittin' On The Dock Of the Bay (2:38) [East-Time-Redwal, BMI-Cropper, Redding]

Pressurized orchestration adds tension to the easy-going vocalizing of the late Otis Redding on this solid ballad blues track. Quiet, moody piece with the subtle attraction of an attractive melody and soft-mid-speed tempo lilt, this side should develop into a monster sales item. Flip: "Sweet Lorene" (2:25) [Same pubs, BMI-Redding, Hayes, Isabel]

MITCH RYDER (DynoVoice 905)
Personality-Chantilly Lace (3:07) [Lloyd & Logan, Glad, BMI-Logan, Price, Richardson]

Two ballad hits have been setting a new pace for Mitch Ryder, but this up-tempo side gets the performer back in his high-gear groove of the past. Hard rock rhythms and the throaty vocal quality are back on this "live" reading of two oldies from the smash bag by Lloyd Price and the Big Bopper. Immediate reaction side with breakout built-in. Flip: "I Make A Fool of Myself" (3:30) [Saturday, Seasons Four, BMI-Crewe, Gaudio] Taken from Ryder's latest LP.

OHIO EXPRESS (Cameo 2001)
Try It (2:40) [Blackwood, BMI-Levine, Bellack]

Driving in a low-keyed throb rocker, the Ohio Express are barreling back on the hit expressway with this follow-up to their name-making "Beg Borrow & Steal." A discotheque favorite via their solid impact stomping, the team's sound is overwhelming in a constantly building session that works to a closing push which should have the deck skyrocketing. Flip: "Soul Struttin'" (2:59) [Mopery Square, Kaskat, BMI-Orlando, Thau]

ELECTRIC PRUNES (Reprise 0652)
Everybody Knows You're Not In Love (3:03) [Newcomer, BMI-Lowe, Tulin]

Scoring heavily on the album scene with their readings of the "Mass in F Minor," the Electric Prunes should reach new heights singles-wise with this new track, "Everybody Knows You're Not In Love." The side packs a heavy-rhythmic punch and attractive group harmonies for teen and dance-fan appeal. Expect breakout response. Flip: "You've Never Had It Better" (2:06) [Stevarin, ASCAP-Sangster, Schwartz, Poncher]

HERBIE MANN (A&M 896)
Unchain My Heart (2:40) [Teepee, ASCAP-James, Jones]

Edited from his "Glory of Love" LP, this blast from Herbie Mann is tailored to fit across-the-board programming on pop, easy listening and jazz stations with a more-than-likely r&b response built-in. Snappy, almost-up-tempo motion and a glittering pair of solos on flute and guitar guarantee a top deejay and one-stop bostle of activity. Flip: "The Glory of Love" (2:45) [Shapiro, Bernstein, ASCAP-Hill]

BARRY MANN (Capitol 2082)
The Young Electric Psychedelic Hippie Flippy Folk & Funky Philosophic Turned On 12 String Band (3:20) [Screen Gems-Columbia, BMI-Mann, Weil]

Viewing the current heroes and every sort of put-on that has made fan club headlines, Barry Mann delivers a cute 3-minute tour of modern music on this tongue twisting lid. "Live" show excitement, excellent production and a fine dance rhythm give the humorous outing enough punch to crack the winner's circle. Flip: "Take Your Love" (2:27) [Same credits.]

Picks of the Week

DON & GOODTIMES (Epic 10280)
May My Heart Be Cast Into Stone (2:28) [Saturday, BMI-Linzer, Randell]

Rocked up lover's credo gives Don and the Goodtimes a terrific punching side which should send the team sailing high in the sales picture. The best makes this track a grand dance side, and lyrical power is likely to have the tune among the highly requested tracks for radio and jukebox spinning. May well be the biggest side from this team. Flip: "Ball of Fire" (2:10) [Screen Gems-Columbia, BMI-Linzer, Randell]

COUNTRY JOE & FISH (Vanguard 35061)
Who Am I (2:52) [Joyful Wisdom, BMI-McDonald]

A striking departure from the stylings that have placed Country Joe & the Fish high in the "underground" esteem, this track from the team's latest LP is likely to stir up "overground" action from the lyric-listening teen and young adult audience. Thrumming beat, folksy orking that plays down the Fish electronic trademark and a fine melody should put this side on the charts. Flip: "Thursday" (2:46) [Same pub, BMI-Cohen, Hirsh]

MOODY BLUES (Deram 85023)
Nights In White Satin (3:06) [Essex, ASCAP-Redwave]

Intense mood of the funk orchestration serves up an atmosphere that penetrates to the very core of this depressed love ballad. Terrific instrumental break and a searing vocal make the side a powerhouse that should hit hard sending the Moody Blues high on the best seller charts. One of the finest efforts from the group in a long while. Flip: "Cities" (2:20) [Tyler, BMI-Hayward]

DINO, DESI & BILLY (Reprise 0653)
My What A Shame (3:16) [Dino-Desi & Billy, BMI-Martin]

Everything on this session works to develop a frenzied pace, one that will have the teen market sewn up for the familiar trio of Dino, Desi and Billy. Top vocal sounds and perky tempo are amplified by hard-hitting orchestral verve except for a few idyllic breaks for breathing space. Add new members to the already swelled fan ranks through this effort. Flip: "The Inside Outside Caspar Milquetoast Eskimo Flash" (2:25) [Same pub, BMI-Martin, Hinsche]

LOUIS ARMSTRONG (United Artists 50251)
No Time Is a Good Good-Bye Time (2:08) [United Artists, ASCAP-Uhry, Waldman]

Mitch Miller's soon-to-debut Broadway show provides the sparkling song for this serving of Louis Armstrong antic. Clowning lyrics, the vet's apt handling of attractive swing song, and very good material make it a sure-fire side for soft-and-swinging stations' airplay. Flip: "We're A Home" (2:11) [Same credits.]

STRAWBERRY STREET SINGERS (RCA Victor 9431)
The Music of the World A Turnin' (2:30) [Blackwood, BMI-Levitt, Thomas]

Familiar chorale number given a very pretty reading by the tightly woven work of the Strawberry Street Singers. Lovely finger-snappish polish with a light lift that could make it a favorite change-of-pacer with pop jocks and a much heard easy listening perker upper. Softer, smoother flip from the new mainstemmer. "The Happy Time" (3:00) [Sunbeam, ASCAP-Ebb, Kander]

NAT KING COLE (Capitol 2088)
Thank You, Pretty Baby (2:05) [Eden, BMI-Otis, Benton]

Always welcomed for programming at soft music stations and coin-operator distributors, this newly released softie from Nat King Cole is bound to attract adult listening response. Side is a gentle ballad with easy-going rhythmic accompaniment from the supporting combo. Attractive fare. Flip: "Brazilian Love Song" (2:03) [Morley, ASCAP-Ferriere, Hoffman, Manning, Cole]

BRIAN FOLEY (Kapp 885)
Love Never Changes (2:37) [Tamerlane, BMI-Addrisi]
Once There Was A Time (2:37) [Ponderosa, BMI-Conrad, Climax]

Sensitive vocals here should catch the attention of soft-listening deejays and might stir up teen-young adult reaction along the Frankie Valli lines. Brian Foley's excellent artistry is exquisitely showcased on both sides of this single, with "Once There Was A Time" perhaps the stronger in terms of immediate acceptance, and "Love Never Changes" an equally stunning ballad with very good prospects.

Newcomer Picks

GRAPEFRUIT (Equinox 70000)
Dear Delilah (2:36) [Egg, BMI-Alexander]

Superb work on the part of Grapefruit is all but upstaged by some extraordinary arrangements and effects in the orchestral section on this wild, wierd and wonderfully worked outing. Grand beat and a terrific showing on performance and production levels give this side the power to climb into the breakout picture. Flip: "Dead Boot" (1:52) [Same credits.] Equinox Records are distributed by ABC.

ROOSTERS (Philips 40504)
Love Machine (2:45) [Stone Canyon, BMI-Griffin, Gordon]

Grade A arrangements, group sound and material should send this lid sailing on the best seller scene. Driving beat near the up-tempo groove, some wild effects in the background and a terrific delivery of this well penned song give the side more than enough appeal to catch teen action. Expect tremendous sales impact. Flip: "I'm Suspectin'" (2:25) [Same credits.]

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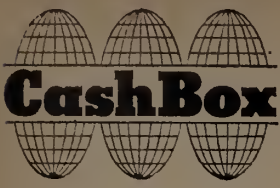
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Newcomer Picks

VARIATIONS (Amy 11,006)

A Shot of Love (2:37) [New Image, BMI-Adams]

Ambling rhythmic packs a velvet punch on this soft-sung blues ballad with a tempo that will invite dance and listening attention. Cute lyrical snap and the fine lead sound make this side one that will draw action in the r&b marketplace and a likely pop showing. Flip: "Tra La La La La" (2:30) [Same pub, BMI-Taylor, Earl]

ORPHEUS (MGM 13882)

Can't Find the Time (2:55) [Interval, BMI-Arnold]

Absorbing handlings of the orchestration and low-keyed vocals set an unusual tone to this almost-rock ballad. Smooth flowing melodic line highlights the off-beat group sound on a peculiar love song that should be listened to more than once. Its growing ability is a tremendous factor that could move the group high on the best seller scene. Flip: "Lesley's World" (2:21) [Same pub, BMI-Miller, Miller]

Best Bets

EDDIE FISHER (RCA Victor 9430)

The Fool On the Hill (3:43) [Comet, ASCAP-Lennon, McCartney] Good musical reworking of the "Magical Mystery Tour" track for middle-of-the-road programming. Fisher's voice has seldom sounded better than in this softly performed side with well-shown restrained power. Could break pop-wise. Flip: "Sunny" (3:02) [MRC, BMI-Hebb]

PAGE MORTON (Audio Fidelity 140) Time (2:13) [White Way, ASCAP-Marks, Fine] Easy listening outlets are likely to spotlight this unusual ballad. Chanteuse's delivery is a change-of-pace and the lovely material should find flavor in the soft sound area. Flip: "Long Before Your Love" (2:26) [White Way, ASCAP-Fine, Lisbona]

BOB LIND (World Pacific 77879) Goodbye Neon Lies (2:29) [Metric, BMI-Lind] The "Elusive Butterfly" man is off on a blues tangent with this big-band-backed ballad featuring his special brand of lyric and terrific production support. Could score. Flip: "We May Have Touched" (3:24) [same credits]

LACKIE LYNTON (Murbo 1022) Answer Me, My Love (2:25) [Bourne, ASCAP-Sigman, Winkler, Rauch] Fine blues vocalizing on this old standby ballad give it a fresh sound that could capture the fancy of many r&b fans. Popsters could well follow with a spill-over showing that may put the side on pop charts. Flip: "I Never Loved A Girl Like You" (2:55) [Murbo, BMI-Lynton]

CHARLIE BYRD & WILLIS CONOVER (Columbia 44411) The Empty Streets (3:35) [Bull & Bear, BMI-Conover, Wilder] Renowned jazz deejay of the "Voice of America" net and noted jazz guitarist team up on a stunning bit of shimmering mood music and narrative on this lovely side. Flip: "Far Off, Close By" (2:14) [same credits] Attractive instrumental with whistling accompaniment. Should be a nicely accepted track.

PETITES (Cub 9153) If You Wanna Change the World (2:43) [Hastings, BMI-Scott, Radcliffe] Gentle rock motion behind the femme group vocal shape up a fine cut for r&b exposure. Attractive side that could see action. Flip: "Don't Go Changing Your Mind" (2:22) [Same credits.]

SANDI & SALLI (Capitol 2089) In This For-The-Moment World (2:15) [Trousdale, BMI-Page] Blues band brass opens up a soft-rock track that spotlights a female pair which could stir up plenty of pop activity. Good sound with potential to break out. Flip: "Don't Count the Days" (2:37) [Famous, ASCAP-Bacharach, David]

ANITA KERR SINGERS (Warner Brothers 7161)

All This (He Does to Me) (2:40) [Hastings, BMI-Clifford] Fence-sitter with enough to recommend the deck for both soft-spin and pop-rock play, the Anita Kerr Singers soar on an up-tempo outing that is likely to grab top-40 outlets as well as middle-of-the-roads. Flip: "No Salt On Her Tail" (2:33) [Trousdale, BMI-Phillips]

TED TAYLOR (Ronn 1300) Miss You So (2:16) [Excelloror, BMI-Babb] Tenor Ted Taylor is already catching fire in several r&b markets with this hard-hitting lover's cry. Near-up-tempo push in the orking, fine guitar break and solid workout from the vocalist make it a hot side. Flip: "I'm Gonna Get Tough" (2:01) [Su-Ma, BMI-Taylor]

MICHAEL & MESSENGERS (U.S.A. 897) Gotta Take It Easy (2:05) [Go-Mo, ASCAP-Stanley] Steady throbbing of the ork rhythm makes this side a likely favorite among dance fans. Good team vocals and groovy instrumental end give the side breakout potential. Flip: "I Need Her Here" (2:05) [Go-Mo, ASCAP-Beckner]

RAY STEVENS (Monument 1048) Unwind (3:10) [Ahab, BMI-Stevens] Noted for his humorous outings, Ray Stevens shifts into an up-tempo ditty that shows him in a new light as a serious popster. Cute change of tempo "unwinding" set this deck off as an unusual attention getter that could click. Flip: "For He's A Jolly Good Fellow" (2:47) [Same credits]

PAL RAKE & PROPHETS (Verve 10576) Can't Deny the Hurt (2:02) [Breadwinner, BMI-Rakes, Pakula, Caswell] Off-beat opening and a catchy variation on a classical melodic thread put this side off-the-beaten-track into the easily remembered category. Might break wide open. Flip: "Old Shep" (3:08) [M. M. Cole, BMI-Foley]

BOBBY PATTERSON & MUSTANGS (Jetstar 110) I'm Leroy-I'll Take Her (2:20) [Jetstar, BMI-Patterson] Rock 'em-sock 'em beat with a blues combo, material that supports the "Skinny Legs & All" notion, and some top-drawer performance credit as well as the fun-filled r&b oriented materials could set this side off and running with r&b deejays. Flip: "Sock Some Lovin' At Me" (2:40) [Same credits.]

TYRONE DAVIS (ABC 11030) What If A Man (2:30) [Despan, BMI-Despenza, Wolfork] Angry, shouting R&B sung by a man to his woman, whom he doesn't trust in the least. Could make noise. Flip: "Bet You Win" (2:02) [Wally Roker, BMI-Despenza, Wolfork]

Best Bets

HARBINGERS (Columbia 44417) Tompkins Square (2:23) [Dunbar, BMI-Ross, Devorine] Lively soft-folk lilt backs this lovely low-keyed tale of a runaway flower child. Well-worked group harmonies and performance deliver a striking side which could see wide acceptance. Flip: "It's Time That You Settled Down" (2:20) [Devon, BMI-Fox, Sheppard]

CY COLEMAN (MGM 13884) Prelude In Black (2:16) [Notable, ASCAP-Rachmaninoff/Arr: Coleman] Bluesy jazzy romp through Rachmaninoff's "Prelude in C Sharp Minor" by Cy Coleman could well become a favorite change-of-pace item with pop and soft-spin deejays. Cute track. Flip: "Rondo In Lemon Yellow" (2:24) [Same publisher] Up-tempo tackling of a Mozart piece. Both tracks are from an up-coming LP.

RAY CONNIFF & SINGERS (Columbia 44422) Winds of Change (2:05) [Colgems, ASCAP-David, LeGrand] Jaunty film theme which features the familiar strains of Ray Conniff's orchestra and the smooth vocal stylings of his singers. Delectable soft-sound side. Flip: "We're A Home" (1:58) [United Artists, ASCAP-Uhry, Waldman] Equal time should be demanded for this liltin' coupler from the score of Mitch Miller's forthcoming B'way show "Here's Where I Belong."

MICHELE LEE (Columbia 44413) L. David Sloane (2:09) [Meager, BMI-Meshel, Martin] Cutie opening moves into a slow-rock lover's complaint which shifts into mid-speed gear that showcases the vocal talent of Michele Lee. Could attract attention among teen listeners. Flip: "Everybody Loves My Baby" (2:48) [MCA, ASCAP-Palmer, Williams]

HARLEY McNAIR (Tower 394) Stone Me One More Time Gently (2:39) [Central, BMI-Stone, Drowdy] Out-of-the-ordinary orchestral touches and an inviting lovely vocal serve up this attractive ballad in a style that could catch fire with pop and middle-of-the-road outlets. Flip: "Your Love" (2:15) [Same credits.]

ARTIE CHRISTOPHER (Atlantic 2473) My Baby's Crying (2:55) [Courtland, Cotillion, BMI-Christopher] Fine showing from Artie Christopher on this soulful lament lid gives the side a shot at good recognition by r&b spinners. Excellent performance by the artist. Flip: "Don't Try It Again" (2:33) [Same credits.]

JOHN SCOTT ORCH. (ABC 11033) Cop-Out (2:40) [Ampeco, ASCAP-Scott, Black] Attractive chorale work and a lovely orchestral handling of the haunting theme from "Cop-Out," an up-coming movie, could put John Scott in the running for excellent airplay at soft spins and pop stations. Flip: "Discotheque" (2:15) [Ampeco, ASCAP-Scott] Livelier tempo-ed track from the same movie score.

BOBBY POWELL (Whit 731) Question (2:42) [Lloyd-Logan, BMI-Price, Logan] Throbbing multi-dance beat to this r&b geared track give Bobby Powell a good shot at breakout blues action. With hard-hitting orchestrations, very fine bass line and a solid vocal show the side could well happen. Flip: "Just A Matter of Time" (2:47) [Cape Ann, BMI-Whitfield Reed] Whit Records is distributed through Dover.

JACKIE ROSS (Brunswick 55361) Walk On My Side (2:14) [Jalynne, BRC, BMI-Record] Peculiar vocal style that has found favor in several different blues shots from femmes, a throbbing mid-speed ork push and a grand soul performance by Jackie Ross might set this side in motion up the blues charts. Flip: "Mr. Sunshine" (2:42) [Same pubs, BMI-Record, Davis]

REPARATA & DELRONS (Mala 589) Captain of Your Ship (2:27) [Cobra, BMI-Young, Yardley] Unusual heart-to-head talk served up to a catchy rock tempo and given an excellent arrangement gives Reparata and the Delrons fuel to cruise into the best seller field on pop and blues spin showings. Very delightful track with good prospects. Flip: "Toom Toom (Is A Little Boy)" (2:13) [Goodness & Truth, BMI-Young]

AERIAL LANDSCAPE (RCA Victor 9432) Proposition 13 (2:32) [Pune's Polo, BMI-McEntyre, Leiren] West Coast-y group vocal session backed by a fetching trumpet lick from time to time make for an infectious track that could grab bright play on pop stations. Up-tempo smoothie for material and a grand session give the team a shot at hit ratings. Flip: "Are You Sleeping" (2:41) [Same pub, BMI-Hansen]

MICHAEL & CONTINENTALS (Audio Fidelity 139) Little School Girl (2:08) [White Way, ASCAP-Skipwith] Down-keyed, fairly slow rock ballad has the sound to attract attention in teen spots. Could stir up attention with discotheque crowds and attract airplay. Flip: "Rain In My Eyes" (2:00) [Same credits.]

SALVATION (ABC 11025) Think Twice (2:42) [Pamco, Entrophyhand, BMI-Tate] Quite a few of the Blues Project fans should welcome the arrival of the Salvation with particular emphasis on this hard urban-blues side. The driving vocal and instrumental workouts here could pick up best-seller action. Flip: "Love Come In Funny Packages" (2:48) [Same pubs, BMI-Linde]

KIM WESTON (MGM 13881) Nobody (2:59) [Mikim, Nelchell, BMI-Cooper, Shelby] Off-beat string accompaniment and some weird arrangements make for a stand-out reaction to this hefty morsel of blues. Excellent Kim Weston vocals and fine material could put the deck in the running for pop and blues honors. Flip: "You're Just the Kind of Guy" (2:57) [Mikim, BMI-Hutchison]

STRIDES (M-S 202) I Can Get Along (2:04) [Red Cap, Theo-Coff, Chetkay, BMI-McMurray, Griffith] Could be a sizeable audience waiting for this outing by the Strides. Side is a rhythmic, soul-filled statement of independence that could appeal to many listeners. Flip: "The Stride" (2:01) [Chetkay, Theo-Coff, BMI-Theodore, Coffee]

GARY GLENN & SOUL SET (Co & Ce 248) Just Walk In My Shoes (2:35) [Jobete, BMI-H. & K. Lewis] Potent, brisk-moving, blues-stained R&B knee-slapper here. Could happen for Gary Glenn and the Soul Set. Keep an eye on it. Flip: "Bad Kind Of Life" (2:15) [RTD, BMI-Glenn, Garvin, Horchex] Co & Ce Records, 1623 Blvd. of Allie's, Pittsburgh, Pennsylvania



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CashBox Record Reviews

Best Bets

MADLINE BELL (Mod 1007)
I'm Gonna Make You Love Me (2:40)
[Act Three, BMI-Gamble, Ross, Williams] Sweet blues sounds in a rambling ballad style showcase the artistry of Madeline Bell and offer her fine sound for r&b and pop audiences. Good shot at sleeper activity. Flip: "Picture Me Gone" (2:50) [Blackwood, BMI-Taylor, Gorgoni]

CARLOS & RIVINGTONS (Baton Master 202)
Reach Our Goal (2:35) [Notab, BMI-White, White] Jackie Wilson styled vocals from the lead singer and a steady mid-speed rhythm track give this group a shot at gaining note with r&b listeners. Good discotheque deck. Flip: "Teach Me Tonight" (2:45) [MCA, ASCAP-Cann, DePaul]

PHLUPH (Verve 10575)
Patterns (2:23) [Bornwin, BMI-Blake IV] Up-tempo driving session which features rapid-fire lyrics, hard beat and a smattering of psyche-ork work give this group a distinctive sound that could catch hold among younger listeners and dance fans. Flip: "In Her Way" (3:00) [Same credits.]

ERNIE HINES (U.S.A. 896)
Rain, Rain, Rain (2:46) [World Int., Colorful, BMI-Hines, Thompson] Current interest in "rain" should boost sales prospects for this snappy blues side from Ernie Hines. Hard hitting percussion and bass, a good vocal and dance appeal could draw a crowd. Flip: "Sincerely Mine" (2:40) [Same credits.]

SHARRON-UNCLE BEN (Plamie 1021)
A Tale Told (2:50) [J&J, Bound, BMI-Hudson] Pretty group antics on the singing side and a good orchestral backdrop do a fine job in weaving a hazy atmosphere of fairytale fog on this mid-speed side that could gain some attention. Flip: Same track with male vocalist. Plamie Records distributed through the Commerce Corp.

SAM BAKER (Sound Stage 7 2601)
Sunny (3:12) [Portable, MRC, BMI-Hebb] Slow, ultra-soul reading of last year's Bobby Hebb smash. Could repeat the success pattern of its predecessors with deejays and r&b listeners. Flip: "I Can't Stand It" (2:20) [Cape Ann, BMI-Orange, Wilson]

GEORGE DAVID WEISS & ORK (MGM 13879)
Chili Spice (2:02) [Avant Garde & Brooks, ASCAP-Weiss] TJB orchestral opening fades into a big-brass-organ and marimba segment, alternating throughout on a delightful up-tempo frolic that could score with easy-listening outlets. Flip: "Casanova Cat" (2:30) [Avanut Garde, ASCAP-Weiss]

JOEY MARTIN (Imperial 66273)
Joey's Prayer (2:10) [Metric, BMI-Castle] Child artist Joey Martin speaks a heart-rending prayer for his brother in Vietnam. Could do something. Flip: "Joey's Letter" (2:40) [Metric, BMI-Castle]

Best Bets

RICK SHORTER (MGM 13875)
Since Half Past Five (2:57) [E. B. Marks, BMI-Shorter] Slow paced side with strength stemming from the lyrical impact. Strange story of empty feeling that could become a teen favorite along the lines of "White Shade." Should be much heard. Flip: "Blessed Are the Meek" (2:26) [Breck, BMI-Shorter]

RICHARD FUDOLI (Date 1588)
Gweee! (2:10) [La Vere, Levy, BMI-Fudoli] Jazz rock track with plenty of vigor and a good dance beat that is likely to pick up more than jazz exposure. A lively item that might find big receptions among Latin, pop and blues fans. Flip: "Bossa Nova Jumpin' Bean" (1:10) [Emerald, BMI-La Vere]

MAX FROST & TROOPERS (Side-walk 938)
There Is A Party Going On (2:47) [Mirby, BMI-Hatcher] Up-tempo side in the old rock-out tradition that could stir up plenty of attention among teen dance fans and rock spinners. Socking record with a shot at breakout status. Flip: "The Stomper's Ride" (2:05) [Same credits.]

SANDY WYNNS (Canterbury 520)
How Can Something Be So Wrong (2:23) [Motop, BMI-K. & H. Lewis] This one is a buoyant, thumping blueser in the Motown bag. Side has a contagious sound and could go places. No information available on the flip side at this time.

JULIAN COVEY & MACHINE (Phillips 40505)
A Little Bit Hurt (2:20) [Cheshire BMI-Miller, Covey] An English noise-maker, this rock-out blue-eyed blues track should shake up the discotheque scene with a breakout sales action possible. Up-tempo guitar-organ and bongo side that could click. Flip: "Sweet Bacon" (2:54) [Same pub, BMI-Miller, Covey, Shelly, Morsehead, Webb, Holiday]

PREPARATIONS (Heart & Soul 201)
Get-E-Up (1:23) [Alpha-Phi, BMI-Lynn] Socking dance beat in the style of a hybrid "Get On Up" and "Cool Jerk" give this lid the shot at blues and pop recognition that could put it on the charts. Fine bounce in the quickie. Flip: "It Won't Be A Dance" [Same pub, BMI-Lynn, Shaw]

STEVE CLAYTON & SUZANNE (Rx 103)
I Really, Really Do (2:40) [Tod, ASCAP-Christie, Applebaum] Inventive ballad opens at the wedding of a young couple and traces their short marriage to its sudden end. The husband is killed in action overseas. Side manages to avoid the usual sentimentality that permeates this type of song. Could catch on. Flip: "Lonesome Time" (2:32) [Lady Grace, BMI-Schaefer] Rx Records, c/o Jaysina Enterprises, 143 W. 51st St., New York, N.Y.

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Vital Statistics

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

* New To The Top 100

- #1
CHAIN OF FOOLS (2:45)
Aretha Franklin-Atlantic 2464
1841 Broadway, NYC.
PROD: Jerry Wexler (Atlantic)
PUB: 14th Hour-BMI 1721 Field, Det., Mich.
Pronto-BMI 1841 Broadway, NYC.
WRITER: Don Covay FLIP: Prove It
- #2
JUDY IN DISGUISE (2:47)
John Fred & His Playboy Band-Paula 282
728 Texas, Shreveport, La.
PROD: John Fred, Abe Bernard
236 Eugene St., Baton Rouge, La.
PUB: Su Ma BMI (same address as Paula)
WRITERS: J. Fred-A. Bernard
ARR: A. Bernard FLIP: When The Lights Go Out
- #3
WOMAN, WOMAN (3:12)-Union Gap-Columbia 44297
51 W. 52 St., NYC
PROD: Jerry Fuller c/o Columbia
6121 Sunset Blvd., L.A., Calif.
PUB: Glaser BMI-801 16 Av S., Nashville, Tenn.
WRITERS: J. Glazer, J. Payne
ARR: Al Capps-FLIP: Don't Make Promises
- #4
I HEARD IT THRU THE GRAPEVINE (2:53)
Gladys Knight & The Pips-Soul 35039
2648 W. Grand Blvd., Detroit, Mich.
PROD: N. Whitfield c/o Soul
PUB: Jobete BMI-address above
WRITERS: Whitfield-Strong
FLIP: It's Time To Go Now
- #5
BENO ME SHAPE ME (2:05)
American Breed-Acta 811
6565 Sunset Blvd., H'wood, Calif.
PROD: Bill Traut for Dunwich Prod.
25 E. Chestnut, Chicago, Ill.
PUB: Helios BMI 1619 Bway, NYC.
WRITERS: English-Weiss
ARR: Bill Traut-E. Higgins FLIP: Mindrocker
- #6
GREEN TAMBOURINE (2:22) Lemon Pipers-Buddah 23
1650 Bway, NYC.
PROD: Paul Leka (c/o Buddah)
PUB: Kama Sutra BMI (same address)
WRITERS: P. Leka-S. Pinz
ARR: Paul Leka FLIP: No Help From Me
- #7
HELLO GOODBYE (3:24) Beatles-Capitol 2056
1750 N. Vine, Hollywood, Calif.
PROD: George Martin c/o A.I.R. London,
101 Baker St., London, W.2. Eng.
WRITERS: Lennon & McCartney
FLIP: I'm A Walrus
- #8
OAYOREAM BELIEVER (2:57)-Monkees-Colgems 1012
711 5th Ave., NYC
PROD: Chip Douglas
8757 Wonderland Pk. Ave., L.A., Calif.
PUB: Screen Gems BMI-711 5th Ave., NYC
WRITER: John Stewart-FLIP: Goin' Down

- #9
SUSAN (2:48) Buckinghams-Columbia 44378
51 West 52nd Street, NYC.
PROD: James William Guercio
151 El Camino Dr., Beverly Hills, Calif.
PUB: Bag O Tunes BMI c/o Richard Shelton
79 West Monroe Street, Chicago, Ill.
Diogens BMI (same address)
WRITERS: Holvay, Beisbier & Guercio
ARR: J. W. Guercio FLIP: Foreign Policy
- #10
SUMMER RAIN (3:30)
Johnny Rivers-Imperial 66267
6920 Sunset Blvd., L.A. Calif.
PROD: Work c/o Johnny Rivers (same address)
PUB: Johnny Rivers BMI (same address)
WRITER: Jim Hendricks
FLIP: Memory Of The Coming Good
- #11
I SECOND THAT EMOTION (2:39)
Smokey Robinson & Miracles-Tamla 54149
2648 W. Grand Blvd., Det., Mich.
PROD: Smokey Robinson & A. Cleveland (Tamla)
PUB: Jobete BMI (same address)
WRITERS: Robinson, Cleveland
FLIP: You Must Be Love
- #12
DARLIN' (2:11) Beach Boys-Capitol 2068
1750 N. Vine, Hollywood, Calif.
PROD: Beach Boys c/o Capitol
PUB: Sea of Tunes BMI
9042 La Alba, Whittier, Calif.
WRITERS: Brian Wilson, Mike Love
FLIP: Here Today
- #13
MONTEREY (4:21)
Eric Burdon & The Animals-MGM 13868
1350 Ave. of the Americas, NYC
PROD: Tom Wilson c/o MGM
PUB: Stamina BMI 1619 Bway, NYC.
Sea Lark BMI 25 West 56th St., NYC.
WRITERS: Burdon-Briggs-Weider-
Jenkins-McCulloch
FLIP: Ain't That So.
- #14
A DIFFERENT DRUM (2:38)
Stone Poneys-Capitol 2004
1750 N. Vine, H'wood, Calif.
PROD: Nick Venet (same address)
PUB: Screen Gems, Col. BMI 711 5th Av., NYC.
WRITER: Mike Nesmith FLIP: I've Got To Know
- #15
SKINNY LEGS AND ALL (3:10)-Joe Tex-Dial 4063
1841 B'way, N.Y., N.Y.
PROD: Buddy Killen c/o Tree Music
PUB: Tree BMI-905 16th Ave. S., Nashville, Tenn.
WRITER: Joe Tex
FLIP: Watch The One (That Brings The Bad News)
- #16
WHO WILL ANSWER? (3:42)
Ed Ames-RCA Victor 9400
155 East 24th St., NYC.
PROD: Jim Fogelsong c/o RCA
PUB: Sunbury ASCAP 1650 Bway, NYC.
WRITERS: Davis-Aute
ARR: Perry Botkin Jr.
FLIP: My Love Is Gone From Me
- #17
SHE'S A RAINBOW (2:48)
The Rolling Stones-London 906
539 West 25 St., NYC
PROD: Rolling Stones
c/o Allen Klein, Warwick Hotel, NYC
PUB: Gideon BMI c/o Allen Klein
WRITERS: Jagger-Richard
ARR: Rolling Stones
FLIP: 2000 Light Years From Home
- #18
HONEY CHILE (2:56)
Martha Reeves & Vandellas-Gordy 7067
2648 W. Grand Blvd., Detroit, Mich.
PROD: R. Morris c/o Gordy
PUB: Jobete BMI (same address as Gordy)
WRITERS: Morris-Moy-FLIP: Show Me The Way
- #19
MY BABY MUST BE A MAGICIAN (2:31)
Marvelettes-Tamla 54158
2648 W. Grand Blvd, Detroit, Michigan.
PROD: Smokey Robinson c/o Tamla
PUB: Jobete BMI (same address)
WRITER: William Robinson FLIP: I Need Someone
- #20
NOBODY BUT ME (2:11) Human Beinz-Capitol 5990
1750 N. Vine, H'wood, Calif.
PROD: Alex Deazevedo c/o Capitol
PUB: Wemar BMI, 1619 B'way, NYC
WRITER: R. Ilsey FLIP: Sueno
- #21
BABY, NOW THAT I'VE FOUND YOU (2:36)
Foundations-UNI 55038
8255 Sunset Blvd. L.A. Calif.
PROD: Tony Macaulay c/o Pye Records
Cumberland Place, W1 England,
PUB: Saturday BMI-25 W. 56 St. NYC
Welbeck BMI-139 Piccadilly
London W1, England
WRITERS: J. Macleod-T. Macaulay
FLIP: Come On Back To Me
- #22
SPOOKY (2:59) Classics IV-Imperial 66259
6920 Sunset Blvd., Hollywood, Calif.
PROD: Buddy Buie c/o Bill Lowery
P.O. Box 9687 N Atlanta, Georgia.
PUB: Bill Lowery BMI (same address)
WRITERS: Sharpe-Middlebrook
ARR: Buie-Cobb FLIP: Poor People

- #23
ITCHYCOO PARK (2:45)-Small Faces-Immediate 501
51 West 52 St., NYC
PROD: Steve Marriott, Ronnie Lane
c/o Immediate Rec. Co. Ltd.
63-69 New Oxford St., London W1, Eng.
PUB: Nice Songs BMI c/o Sterling Gilmore & Co.
15300 Ventura Blvd., Sherman Oaks, Cal.
WRITERS: Marriott, Lane-FLIP: I'm Only Dreaming
- #24
TO GIVE (THE REASON I LIVE) (3:16)
Frankie Valli-Philips 40510
110 West 57th Street, NYC.
PROD: Bob Crewe 1841 Bway, NYC
PUB: Saturday BMI, c/o Bob Crewe
Seasons Four BMI 1501 Bway, NYC.
WRITERS: Bob Crewe, Bob Gaudio
ARR: Chas. Calello
FLIP: Watch Where You Walk
- #25
JUST AS MUCH AS EVER (2:20)
Bobby Vinton-Epic 10266
51 W. 52nd St., NYC
PROD: Billy Sherrill c/o Epic Records
PUB: Roosevelt BMI, 1650 B'way, NYC
WRITERS: C. Singleton-L. Coleman
FLIP: Another Memory
- #26
**GOIN' OUT OF MY HEAD/
CAN'T TAKE MY EYES OFF YOU (2:55)**
Lettermen-Capitol 2054
1750 N. Vine, Hollywood, Calif.
PROD: Kelly Gordon c/o Capitol
PUB: Saturday BMI-1841 Bway, NYC.
& Seasons Four BMI-1501 Bway, NYC.
(Can't Take My Eyes Off You)
Vogue BMI-2449 Wilshire Blvd
Santa Monica, Calif. (Goin' Out Of My Head)
WRITERS: Ted Randazzo & Bobby Weinstein
(Goin' Out Of My Head)
Bob Crewe & Bob Gaudio (Can't Take My
Eyes Off You)
ARR: Perry Botkin Jr. FLIP: I Believe
- #27
AM I THAT EASY TO FORGET (3:05)
Engelbert Humperdinck-Parrot 40023
539 West 25th Street, NYC.
PROD: Peter Sullivan
A.I.R., 101 Baker St., London W.I. Eng.
PUB: 4 Star BMI
9220 Sunset Blvd, L.A. Calif.
WRITERS: Belew-Stevenson
FLIP: Pretty Ribbons
- #28
TOMORROW (2:14)
Strawberry Alarm Clock-UNI 55046
8255 Sunset Blvd., Los Angeles, Cal.
PROD: Frank Slay-Bill Holmes
6362 H'wood Blvd., H'wood, Calif.
PUB: Alarm Clock ASCAP
2854 Paraiso Way, La Crescenta, Calif.
WRITERS: M. Weitz-E. King
FLIP: Birds In My Tree
- #29
COME SEE ABOUT ME (2:57)
Jr. Walker & The All Stars-Soul 35041
2648 W. Grand Blvd., Detroit, Mich.
PROD: Holland-Dozier c/o Soul
PUB: Jobete BMI (same address)
WRITERS: Holland-Dozier-Holland
FLIP: Sweet Soul
- #30
LOVE ME TWO TIMES (2:37)-Doors-Elektra 45624
1855 B'way, N. Y., N. Y.
PROD: Paul Rothchild c/o Elektra Rec.
PUB: Nipper Music ASCAP-(same address)
WRITERS: The Doors-ARR: Same
FLIP: Moonlight Drive
- #31
TELL MAMA (2:20)-Etta James-Cadet 5578
320 E. 21st St., Chicago, Ill.
PROD: Rick Hall, c/o Fame Rec. Studio
Muscle Shoals, Ala.
PUB: Fame BMI-(same address)
WRITER: Clarence Carter-ARR: Rick Hall & Sta#
FLIP: I'd Rather Go Blind
- #32
**IF I COULD BUILD MY WHOLE WORLD AROUND
YOU (2:21)**
Marvin Gaye & Tammi Terrell-Tamla 54161
2648 W. Grand Blvd., Detroit, Mich.
PROD: Fuqua & Bristol c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: Fuqua, Bristol & Bullock
FLIP: If This World Were Mine
- #33
BOOGALOO DOWN BROADWAY (2:41)
Fantastic Johnny C-Phil-L.A. Of Soul #305
919 N. Broad St., Philadelphia, Pa.
PROD: Jesse James c/o Jamie-Guyden
PUB: Dandelion BMI-same address
James Boy Music BMI-Norristown, Pa.
WRITER: J. James
FLIP: Look What Love Can Make You Do
- #34
IT'S WONDERFUL (2:30)
Young Rascals-Atlantic 2463
1841 Broadway, NYC.
PROD: Young Rascals c/o Slacсар
PUB: Slacсар BMI-444 Madison Ave., NYC.
WRITERS: Felix Cavaliere-Eddie Brigati
ARR: Arif Mardin FLIP: Of Course
- #35
I WISH IT WOULD RAIN (2:51)
The Temptations-Gordy 7068
2648 W. Grand Blvd., Detroit, Mich.
PROD: Norman Whitfield c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: Whitfield-Strong-Penzabene
FLIP: I Truly, Truly Believe

- #36
LOVE POWER (2:10)-Sandpebbles-Calla 141
1631 B'way, New York, N. Y.
PROD: Teddy Vann, 1619 B'way, NYC
WRITERS: C. White, T. Vann
ARR: Sammy Lowe-FLIP: Because Of Love
- #37
SUNDAY MORNIN' (3:00)
Spanky & Our Gang-Mercury 72765
110 West 57 Street, NYC.
PROD: Scharf-Dorough 265 W. 20 St., NYC.
PUB: Blackwood BMI 1650 Bway, NYC.
WRITER: M. Guryan
ARR: Scharf-Dorough FLIP: Echoes
- #38
TWO LITTLE KIOS (2:36) Date 1586
51 West 52nd Street, NYC.
PROD: David Kapralik c/o Date
Ken Williams c/o Date
PUB: Jalyne BMI
2203 Spruce St, Phila, Pa.
WRITERS: E. Record-C. Davis-B. Acklin
ARR: Burt Keyes
FLIP: We've Got To Love One Another
- #39
THE LESSON (2:28) Vikki Carr-Liberty 56012
6920 Sunset Blvd., Hollywood, Cal.
PROD: Sammy Oliver c/o Liberty
PUB: Alto ASCAP 621 N. Alta Dr, Bev. Hills, Cal.
WRITER: Mack David
ARR: Sid Feller FLIP: One More Mountain
- #40
I WONDER WHAT SHE'S DOING TONIGHT (2:38)
Tommy Boyce & Bobby Hart-A&M 893
1416 La Brea, Hollywood, Calif.
PROD: Boyce & Hart c/o A&M
PUB: Screen Gems Columbia BMI, 711 5th Ave, NYC.
WRITERS: Boyce & Hart
ARR: Artie Butler FLIP: Ambushers
- #41
EXPLOSION IN MY SOUL (2:19)
Soul Survivors-Crimson 1012
1005 Chestnut St., Phila., Pa.
PROD: Gamble, Huff, 250 S. Broad St. Phila, Pa.
PUB: Double Diamond BMI,
250 S. Broad St., Phila., Pa.
Downstairs BMI, 5412 Osage Ave., Phila., Pa.
WRITERS: K. Gamble, L. Huff
FLIP: Dathon's Theme
- #42
SKIP A ROPE (2:38)
Henson Cargill-Monument 1041
530 W. Main St., Hendersonville, Tenn.
PROD: Don Law, 2016 Terrace Pa, Nashville, Tenn.
PUB: Tree BMI 905 16th Ave S., Nashville, Tenn.
WRITERS: Jack Moran, Glenn D. Tubb
FLIP: A Very Well Traveled Man
- #43
AND GET AWAY (2:35) Esquires-Bunky 7752
c/o Scepter 254 W. 54 St., NYC.
PROD: Bill Sheppard c/o Bunky
PUB: Hi-Mi BMI 7750 S. Calumet Av., Chi., Ill.
Flomar BMI 254 W. 54 St., NYC.
WRITERS: G. Moorer-B. Sheppard
ARR: Tom Tom FLIP: Everybody's Laughing
- #44
I'M IN LOVE (2:25) Wilson Pickett-Atlantic 2448
1841 B'way, NYC
PROD: Tom Dowd-Tommy Cogbill c/o Atlantic
PUB: Pronto-BMI-1841 B'way, NYC
Tracebob-BMI-1337 Via Del Ray
S. Pasadena, Calif.
WRITER: Bobby Womack-FLIP: Stagger-Lee
- #45
EVERYBODY KNOWS (2:15)
Dave Clark Five-Epic 10265
51 West 52nd Street, NYC.
PROD: Dave Clark c/o Epic
PUB: Francis, Day & Hunter ASCAP
745 Fifth Ave., NYC.
WRITERS: L. Reed-B. Mason
ARR: Les Reed FLIP: Inside & Out
- #46
BACK UP TRAIN (2:17)-Al Greene-Hot Line 15000
c/o Bell, 1776 B'way NYC
PROD: A. Rodgers-c/o James Production (Bell)
PUB: Tosted-BMI
1315 Cass St. S.E., Grand Rapids, Mich.
WRITERS: Palmer James-Curtis Rodgers
FLIP: Don't Leave Me
- #47
**I CAN'T STAND MYSELF (WHEN YOU TOUCH ME)
(3:25)** James Brown-King 6144
1540 Brewster Ave., Cincinnati, Ohio.
PROD: James Brown (King)
PUB: Taccoa BMI & Soil BMI c/o King
WRITER: James Brown
ARR: James Brown FLIP: There Was A Time
- #48
MONEY (2:01) Lovin' Spoonful-Kama Sutra 241
1350 Ave. of the Americas, NYC.
PROD: Joe Wissert-Lovin' Spoonful
c/o Koppelman-Rubin 1650 Bway, NYC.
PUB: Faithful Virtue BMI 1650 Bway, NYC.
WRITER: J. Sebastian FLIP: Close Your Eyes
- #49
NEW ORLEANS (2:24) Neil Diamond-Bang 554
1650 Broadway, NYC.
PROD: Jeff Barry-Elie Greenwich
1414 Ave. of the Americas, NYC.
PUB: Rock Masters BMI
177 Route 304, New City, NY.
WRITERS: Royster-Guida FLIP: Hanky Panky
- #50
WE'RE A WINNER (2:15) Impressions-ABC 11022
1330 Ave of the Americas, NYC.
PROD: Johnny Pate c/o ABC
PUB: Camad Music, BMI
79 W. Monroe St. Chicago, Ill.
WRITER: C. Mayfield
ARR: Johnny Pate FLIP: It's All Over
- #51
YOU (2:25) Marvin Gaye-Tamla 54160
2648 W. Grand Blvd., Detroit, Mich.
PROD: I Hunter c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: Hunter-Goga-Bowen
FLIP: Change What You Can

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The Bee Gees

WORDS

Atco 6548

Produced by Robert Stigwood & The Bee Gees

**Heading For
The Top!**

The Fireballs

BOTTLE OF WINE

Atco 6491

Produced by Norman Petty



Vital Statistics

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

* New To The Top 100

#52
LOST (2:35) Jerry Butler-Mercury 72764
 110 West 57 Street, NYC.
 PROD: Gamble, Huff 250 S. Broad St, Phila., Pa.
 PUB: Double Diamond BMI c/o Gamble Huff
 Downstairs BMI, 5412 Osage Ave., Phila., Pa.
 Parabut BMI, 1501 Broadway, NYC.
 WRITERS: Gamble, Huff, Butler
 ARR: Joe Renzetti
 FLIP: You Don't Know What You Got Until You Lose It

#53
BOTTLE OF WINE (2:08)
 Fire Balls-Atco 6491
 1841 Bway, NYC.
 PROD: Norman Petty, Clovis, New Mexico.
 PUB: Deep Fork ASCAP 15 E. 48 St, NYC.
 WRITER: Tom Paxton
 FLIP: Can't You See I'm Tryin'

#54
WE CAN FLY (2:13) The Cowsills-MGM 13886
 1350 Ave of the Americas, NYC.
 PROD: Bill & Bob Cowsill c/o Akbestal
 PUB: Akbestal BMI 888 8th Ave, NYC.
 WRITERS: Bill & Bob Cowsill-A Kornfield-S. Duboff
 ARR: Artie Schroeck FLIP: A Time For Remembrance

#55
WEAR YOUR LOVE LIKE HEAVEN (2:26)
 Donovan-Epic 10253
 51 W. 52nd St., NYC
 PROD: Mickie Most
 155 Oxford St., London, England
 PUB: Peer Int'l BMI-1619 Bway., NYC
 Hi-Count BMI-Time & Life Bldg., NYC
 WRITER: D. Leitch-FLIP: Oh Gosh

#56
OH HOW IT HURTS (2:49)
 Barbara Mason-Arctic 137
 c/o Jamie/Guyden, 919 N. Broad, Phila., Pa.
 PROD: Jimmy Bishop (same address)
 PUB: Blockbuster BMI (same address)
 WRITERS: B. Mason-B. Brummer
 ARR: Bobby Martin
 FLIP: Ain't Got Nobody

#57
BEST OF BOTH WORLDS (2:59) Lulu-Epic 10260
 52 W. 52 St., NYC.
 PROD: Mickie Most
 155 Oxford St
 London, England
 PUB: Dick James BMI 1780 Bway, NYC
 WRITERS: D. Black-M. London
 ARR: John Paul Jones-Peter Knight
 FLIP: Love Loves To Love Love

#58
STORY BOOK CHILDREN (3:00)
 Billy Vera & Judy Clay-Atlantic 2445
 1841 B'way, NYC
 PROD: Chip Taylor & Ted Daryll
 for Blackwood Music
 1650 B'way, NYC
 WRITERS: Chip Taylor & Billy Vera
 FLIP: Really Together

YOU DON'T KNOW ME
 ELVIS PRESLEYRCA VICTOR
 Brenner Music

MONTEREY
 ERIC BURDON & ANIMALS.....MGM
 Slamina Music, Inc.
 Sea-Lark Ent, Inc.

AIN'T THAT SO
 ERIC BURDON & ANIMALS.....MGM
 Slamina Music, Inc
 Sea-Lark Ent., Inc.

WITHOUT LOVE
 OSCAR TONEY, JR.BELL
 Progressive Music Pub. Co., Inc.
 Suffolk Music, Inc.

WHAT'S IT GONNA BE
 DUSTY SPRINGFIELDPHILIPS
 Rumbalero Music, Inc.
 Ragmar Music, Inc.

LOVEY DOVEY
 BUNNY SIGLERPARKWAY
 Progressive Music Pub. Co., Inc.

YOU'RE NEVER GONNA GET MY LOVIN'
 ENCHANTED FORESTAMY
 Rumbalero Music, Inc.
 Kenny Lynch Music, Inc.

HERE COMES HEAVEN
 EDDY ARNOLDRCA
 Hill & Range Music, Inc.

THE IDOL
 THE FORTUNESU.A.
 Noma Music, Inc.
 Fortitude Music, Inc.

HIS SMILE WAS A LIE
 THE FORTUNESU.A.
 Noma Music, Inc.
 Fortitude Music, Inc.

WATERLOO SUNSET
 THE KINKSREPRISE
 Noma Music, Inc.
 Hi-Count Music, Inc.

TWO SISTERS
 THE KINKSREPRISE
 Noma Music, Inc.
 Hi-Count Music, Inc.

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#59
I CAN TAKE OR LEAVE YOUR LOVING (2:30)
 Herman's Hermits-MGM 13885
 1350 Ave of the Americas, NYC.
 PROD: Mickie Most, 101 Dean St., London, Eng.
 PUB: Miller Music ASCAP
 1350 Ave of the Americas, NYC.
 WRITER: R Jones FLIP: Marcel's

#60
DEAR ELOISE (2:59)-Hollies-Epic 10251
 51 W. 52nd Street, NYC
 PROD: Don Richards
 101 Baker St., London, England
 PUB: Maribus Music-BMI-1780 B'way, NYC
 WRITERS: T. Hicks, A. Clarke, G. Nash
 FLIP: When Your Lights Turned On

#61
SOME VELVET MORNING (3:45)
 Nancy Sinatra & Lee Hazlewood-Reprise 0651
 3701 Warner Blvd., Burbank, Calif.
 PROD: Lee Hazlewood c/o Marty Machet
 1501 Broadway, NYC.
 PUB: Lee Hazlewood ASCAP
 WRITER: L. Hazlewood
 ARR: Billy Strange FLIP: Old Lonesome Me

#62
I'LL BE SWEETER TOMORROW (2:45) O'Jays-Bell 691
 1776 Broadway, NYC
 PROD: Geo. Kerr for MIA Prod. c/o Bell
 PUB: Zira BMI-P.O. Box 53, Manhattanville, N.Y.
 Floteca BMI c/o Jack Pearl, 515 Mad. Av. NYC
 Mia ASCAP-1776 Broadway, NYC
 WRITERS: S. Poindexter-M. Thomas-J. Members-
 R. Poindexter
 ARR: Richard Tee FLIP: I Dig Your Act

#63
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: Aione In The World (Seuls Au Monde)

#64
I'M COMING HOME (3:00)
 Tom Jones-Parrot 40024
 539 West 25 St., NYC
 PROD: Peter Sullivan
 c/o Decca House, London, Eng.
 PUB: E. H. Morris ASCAP-31 W. 54 St., NYC.
 WRITER: Reed-Mason
 ARR: Les Reed FLIP: The Lonely One

#65
SHE'S MY GIRL (2:32)-Turtles-White Whale 260
 8961 Sunset Blvd., L.A., Cal.
 PROD: Joe Wissert for Koppleman & Rubin,
 1650 B'way, NYC
 PUB: Chardon-BMI 1650 B'way, NYC
 ARR: Gordon Bonner-FLIP: Chicken Little Was Right

#66
YOU BETTER SIT DOWN KIDS (3:42)
 Cher-Imperial 66261
 6920 Sunset Blvd., L.A., Calif.
 PROD: Sonny Bono-c/o De Carlo-Kreske
 8560 Sunset Blvd., L.A., Calif.
 PUB: Chrismarc BMI-c/o Salvator Bono
 7715 Sunset Blvd., L.A., Calif.
 Cotillion BMI-1841 B'way., NYC
 WRITER: Sonny Bono
 ARR: Harold R. Battiste Jr.-FLIP: Elusive Butterfly

#67*
WORDS (3:13) Bee Gees Atco 6548
 1841 Broadway, NYC.
 PROD: Robert Stigwood
 Argyle St., London W.I. Eng.
 Bee Gees c/o Robert Stigwood
 PUB: Nempcor BMI 221 W. 57 St. NYC.
 WRITERS: B. Gibb-R. Gibb-M. Gibb
 ARR: Bill Shepherd FLIP: Sinking Ships

#68*
STRAWBERRY SHORTCAKE (2:30)
 Jay & The Techniques-Smash 2142
 110 West 57 St., NYC.
 PROD: Jerry Ross c/o Smash
 PUB: Patrick Bradley BMI
 520 East 81 Street, NYC.
 WRITER: M. Irby ARR: Joe Renzetti
 FLIP: Still (In Love With You)

#69
THE OTHER MAN'S GRASS IS ALWAYS GREENER
 (3:02)-Petula Clark-Warner Bros. 7097
 3701 Warner Blvd., Burbank, Calif.
 PROD: Tony Hatch c/o Pye Records
 A.T.U. House-Cumberland Pl., London W.I. Eng.
 PUB: Northern ASCAP-445 Park Ave., NYC.
 WRITERS: Hatch & Trent-FLIP: At The Crossroads

#70
ZABAOAK (3:40)
 Oave Dee, Dozy, Beaky, Mick & Tich
 Imperial 66270
 6920 Sunset Blvd., H'wood, Calif.
 PROD: Steve Rowlands
 c/o Philips Ltd., Stanhope Pl., London, Eng.
 PUB: Al Gallico BMI, 101 W 55 St., NYC.
 WRITER: Howard Blaikley FLIP: The Sun Goes Down

#71
CARMEN (3:39)
 Herb Alpert & Tijuana Brass-A&M 890
 1416 La Brea, Hollywood, Calif.
 PROD: Herb Alpert c/o A&M
 PUB: Irving BMI (same address)
 WRITERS: P.D.
 ARR: H. Alpert-Peter Matz FLIP: Love So Fine

#72*
DO UNTO ME (2:33)
 James & Bobby Purify-Bell 700
 1776 Broadway, NYC.
 PROD: Papa Don Schiroeder
 3520 Rothschild Dr. Pensacola, Fla.
 PUB: Big 7 BMI 1631 Bway, NYC.
 WRITERS: M. Levey-G. Illingworth-R. Grasso
 FLIP: Everybody Needs Somebody

#73*
MALAYISHA (2:32)
 Miriam Makeba-Reprise 0654
 4000 Warner Blvd., Burbank, Calif.
 PROD: Jerry Ragovoy 219 W 79 St., NYC.
 PUB: Raj Kumar BMI 250 W 57 St., NYC.
 WRITERS: Makeba-Ragovoy ARR: Jimmy Wisner
 FLIP: Ring Bell Ring Bell

#74
BORN FREE (2:37) Hesitations-Kapp 878
 136 East 57 Street, NYC.
 PROD: A.G.W.P., 150 E. 53 St., NYC.
 PUB: Screen Gems/Columbia BMI
 711 5th Ave, NYC.
 WRITERS: Black-Barry
 FLIP: Love Is Everywhere

#75
COVER ME (2:56) Percy Sledge-Atlantic 2453
 1841 Broadway, NYC
 PROD: Quinn Ivy & Marlin Greene
 c/o Norala Rec. Co., 102 E. 2 St., Sheffield, Ala.
 PUB: Pronto BMI-1841 Bway., NYC
 Quiny, BMI-P.O. Box 215, Sheffield, Ala.
 WRITERS: M. Greene-Eddie Hinton
 FLIP: Behind Every Great Man There's A Woman

#76
BABY YOU GOT IT (2:00)
 Brenton Wood-Dougie Spot 121
 6515 Sunset Blvd., L.A., Calif.
 PROD: Hooven-Winn, 8255 Sunset Blvd., L.A., Calif.
 PUB: Big Shot BMI c/o Dougie Shot
 WRITERS: A. Smitit-J. Hooven-J. Winn
 FLIP: Catch You On The Rebound

#77
A LITTLE RAIN MUST FALL (2:24)
 Epic Splendor-Hot Biscuit Disc Co. 1450
 c/o Capitol, 1750 N. Vine, H'wood, Cal.
 PROD: John Boylan c/o Koppelman & Rubin
 1650 Broadway, NYC.
 PUB: Chardon BMI-1650 Bway, NYC.
 WRITER: Richard Fishbaugh
 ARR: Trade Martin FLIP: Cowboys & Indians

#78
NO SAD SONGS (2:18)
 Joe Simon-Sound Stage 7-2602
 530 W. Main St, Hendersonville, Tenn.
 PROD: J. R. Enterprises c/o Sound Stage 7
 PUB: Press BMI 905 16th Ave S., Nashville, Tenn
 WRITER: D. Carter ARR: Chips Moman
 FLIP: Come On And Get It

#79
GOOD COMBINATION (3:03)
 Sonny & Cher-Atco 6541
 1841 Broadway, NYC
 PROD: Sonny Bono
 7715 Sunset Blvd. L.A. Calif.
 PUB: Triparte BMI 1650 Bway, NYC.
 Pam-Bar BMI 400 Madison Ave, NYC.
 D&K BMI c/o James Keith, Fairfax, Va.
 WRITER: Mark Barkan
 ARR: Harold Battiste FLIP: You And Me

#80
COUNT THE DAYS (2:36)
 Inez & Charlie Foxx-Dynamo 112
 240 West 55th Street, NYC.
 PROD: Charlie Foxx c/o Dynamo
 PUB: Catalogue BMI & C&I BMI (same address)
 WRITERS: Charlie Foxx-Jerry Williams-
 Brooks O'Dell-Yvonne Williams.
 ARR: Richard Rome-Jerry Williams
 FLIP: A Stranger I Don't Know

#81*
VALLEY OF THE OOLLS (3:35)
 Dionne Warwick-Scepter 12203
 254 West 54 Street, NYC.
 PROD: Bacharach-David
 15 East 48 Street, NYC.
 PUB: Leo Feist ASCAP
 1350 Ave of the Americas, NYC.
 WRITERS: Andre Previn-Dory Previn
 ARR: Pat Williams
 FLIP: Say A Little Prayer

#82
SUNSHINE OF YOUR LOVE (3:03)
 The Cream-Atco 6544
 1841 Bway, NYC.
 PROD: Felix Pappalardi c/o Atco
 PUB: Drateaf BMI 130 W. 57 St., NYC.
 WRITERS: J. Bruce-P. Brown-E. Clapton
 FLIP: Swibr

#83
TO EACH HIS OWN (3:03)
 Frankie Laine-ABC 11032
 1330 Ave of the Americas, NYC.
 PROD: Bob Thiele c/o ABC
 PUB: Paramount ASCAP 1501 Bway, NYC.
 WRITERS: J. Livingston-R. Evans
 ARR: Peter De Angelis
 FLIP: I'm Happy To Hear You're Sorry

#84
A WORKING MAN'S PRAYER (3:15)
 Arthur Prysock-Verve 10574
 1350 Ave of the Americas, NYC.
 PROD: Hy Weiss 200 W. 57 St, NYC.
 PUB: FLOMAR BMI 254 W. 54 St, NYC
 Sark BMI 315 W. 57 St, NYC.
 WRITERS: Ed Bruce ARR: Mort Garson
 FLIP: No More In Life

#85*
THERE WAS A TIME (3:35)
 James Brown-King 6144
 1540 Brewster Ave, Cinn, Ohio.
 PROD: James Brown (same address)
 PUB: Golo BMI (same address)
 WRITERS: J. Brown-M. Hobbgood
 ARR: J. Brown FLIP: I Can't Stand Myself

#86
CROSS MY HEART (3:00)
 Bill Stewart-Chess 2002
 320 E. 21 St., Chicago, Ill.
 PROD: Davis-Caston c/o Chess
 PUB: Chevis BMI c/o Chess
 WRITERS: Pinchback-Henderson-Haygood
 ARR: Stepney-Darge
 FLIP: Why Do I Love You So

#87*
I WAS MADE TO LOVE HER (2:26)
 King Curtis & King Pine-Atco 6547
 1841 Broadway, NYC.
 PROD: Tom Dowd-Tom Cogbill c/o Atco
 PUB: Jobete BMI 2648 W. Grand Blvd. Det. Mich.
 WRITERS: H. Cosby-S. Moy-L. Hardaway-S. Wonder
 FLIP: I Never Loved A Man (The Way I Love You)

#88*
THERE IS (3:12)
 The Oells-Cadet 5574
 320 E. 21 St., Chicago, Ill.
 PROD: B. Miller c/o Cadet
 PUB: Chevis BMI c/o Cadet
 WRITERS: R. Miner-B. Miller
 ARR: C. Stepney FLIP: O-O I Love You

#89*
HEY LITTLE ONE (2:27)
 Glen Campbell-Capitol 2076
 1750 N. Vine, Hollywood, Calif.
 PROD: Al DeLory c/o Capitol
 PUB: Sherman-DeVorzon BMI
 6290 Sunset, Hollywood, Calif.
 WRITERS: Dorsey Burnett-Barry DeVorzon
 ARR: Al DeLory FLIP: My Baby's Gone

#90
MISSION IMPOSSIBLE (2:31)
 Lalo Schifrin-Dot 17059
 1507 N. Vine, Hollywood, Calif.
 PROD: Tom Mack c/o Dot
 PUB: Bruini BMI 780 N. Gower, H'wood, Calif
 WRITER: Lalo Schifrin ARR: Lalo Schifrin
 FLIP: Jim On The Move

#91
A MAN NEEDS A WOMAN (2:31)
 James Carr-Goldwax 332
 1776 Broadway, NYC.
 PROD: Quinton Claunch-Rudolph Russell
 2445 Chelsea Ave, Memphis, Tenn.
 PUB: Rise BMI 3397 Renault St., Memphis, Tenn.
 Aim BMI 1776 Broadway, NYC.
 WRITER: O. McClinton
 FLIP: Stronger Than Love

#92*
UNITED Part I (2:32) Music Makers-Gamble 210
 1650 Broadway, NYC.
 PROD: Gamble-Huff, 250 S. Broad St. Phila., Pa.
 PUB: Razor Sharp BMI 250 S. Broad St, Phila, Pa.
 Block Buster BMI, 919 N. Broad St, Phila, Pa.
 WRITERS: R. Gamble, L. Huff
 FLIP: United Part II

#93
UP TIGHT GOOD MAN (2:39)
 Laura Lee-Chess 2030
 320 E. 21 St., Chicago, Ill.
 PROD: Rick Hall
 603 E. Avalon, Muscle Shoals, Ala.
 PUB: Fame BMI c/o Rick Hall
 WRITERS: D. Penn-L. Holdham
 ARR: Rick Hall & Staff
 FLIP: Wanted! Lover No Experience Necessary

#94*
IT'S NOT EASY (2:53) Will-O-Bees -Oate 1583
 51 West 52 Street, NYC.
 PROD: Bill Traut 25 E. Chestnut St, Chicago, Ill.
 PUB: Screen Gems/Columbia BMI 711 5th Ave, NYC.
 WRITERS: B. Mann-C. Weil ARR: Shorty Rogers
 FLIP: Looking Glass

#95*
OO WHAT YOU GOTTA OO (3:20)
 Al Wilson-Soul City 761
 6920 Sunset Blvd., H'wood, Calif.
 PROD: Johnny Rivers
 6920 Sunset Blvd., H'wood, Calif.
 PUB: Johnny Rivers BMI (same address)
 WRITER: Jim Webb ARR: Marty Paich
 FLIP: Now I Know What Love Is

#96*
NEVER EVER (3:02)
 Peter & Gordon-Capitol 2071
 1750 N. Vine, Hollywood, Calif.
 PROD: John Burgess c/o E.M.I.
 Gramophone Bldg. Hayes, Middlesex, Eng.
 PUB: Felicia BMI 1780 Bway, NYC.
 WRITER: Gordon Walier FLIP: Greener Days

#97*
WITHOUT LOVE (THERE IS NOTHING) (3:43)
 Oscar Toney, Jr.-Bell 699
 1776 Broadway, NYC.
 PROD: Papa Don Schroeder
 3520 Rothschild Dr. Pensacola, Fla.
 PUB: Progressive BMI 1619 Bway, NYC.
 Suffolk BMI 10 Columbus Circle, NYC.
 WRITER: Danny Small
 FLIP: A Love That Never Grows Cold

#98*
IT'S A GAS (1:48)
 The Hombres-Verve Forecast 5076
 1350 Ave of the Americas, NYC.
 PROD: Huey Meaux c/o Shelby Singleton
 PUB: Crazy Cajun BMI
 227 E. Sterling, Pasadena, Texas
 Shelby Singleton BMI 1650 Bway, NYC.
 WRITERS: Cunningham-Hunter-Masters-McEwen
 ARR: The Hombres FLIP: Am I High

#99*
COLO FEET (2:43) Alvert King-Stax 241
 1841 Broadway, NYC.
 PROD: Al Jackson Jr., c/o Stax
 PUB: East BMI
 926 E. McLemore Ave. Memphis, Tenn.
 WRITERS: Albert King-Al Jackson Jr.
 FLIP: You Sure Drive A Hard Bargain

#100*
LET THE HEARTACHES BEGIN (3:07)
 Long John Baldry-Warner Bros. 7098
 4000 Warner Blvd., Burbank, Calif.
 PROD: Pye Records, London, Eng.
 PUB: January BMI 25 West 56 St., NYC.
 WRITERS: Macaulay-Macleod
 FLIP: Hey Lord You Made The Night Too Long

Top Male Artist, and No.3 Vocal Group
(Billboard Magazine)

These are the vintage years



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"SOMETHING SPECIAL"
Starting to bubble on the charts

Nat'l Mercantile Plans Merger With Subsid.

OCEANSIDE, N. Y.—Stockholders of National Mercantile Corp. (OTC), record distributor that recently expanded its activities into the recording area of the record business, will take action on several corporate proposals, including a merger agreement, at a special meeting of shareholders on Jan. 10, 1968. If approved by a two-thirds vote of shareholders, the merger will produce what amounts to a three-for-two split of the company's common and Class B Capital stock. Stockholder approval of the merger between the company and its wholly-owned NMC Corp. subsidiary will also change the company's state of incorporation from New Jersey to Delaware. In addition, it will change the company's name to NMC Corp. and authorize issuance of a new class of a new class of stock consisting of 500,000 shares of preferred stock with a par value of \$1.00 per share.

According to the National Mercantile, Notice of Meeting mailed to shareholders, upon consummation of the merger each issued and outstanding share of common stock and each issued and outstanding share of Class B Capital stock will automatically be converted into one and one-half shares of common and Class B respectively. The \$.10 per share par value of each

of the two classes of stock will thereafter have a par value of \$.06%. On July 31, 1967, the company's fiscal year-end, National Mercantile Corp. had 247,061 common shares outstanding and 32,356 Class B shares outstanding.

The motivation for the management-sponsored proposal, according to Jesse Selter, National Mercantile President, "is to give the company greater flexibility in negotiating future acquisitions and establish a preferred issue which can be used for this purpose." Company reported profit gains, despite a drop in sales volume, for 1967 (see story in last week's issue). National Mercantile, a seven year old record distributor, acquired a half interest in Coventry Music Promotion Corp., New York City and the latter's Colpix record masters in the second half of fiscal 1967. In August 1967, National Mercantile purchased Orpheum Productions, Inc., a New York City recording company. Orpheum issues new releases under a number of record labels, including the nationally-known Riverside and Jazzland labels, both of which are distributed under an exclusive licensing agreement by ABC Records, a subsidiary of The American Broadcasting Companies, Inc.

STUART FOSTER DIES

NEW YORK — Services were held last week for singer Stuart Foster, who succumbed to a heart attack here on Dec. 8th. Foster, age 49, sang with the Ina Ray Hutton band in the early forties and later was the replacement for Frank Sinatra with Tommy Dorsey. He had also appeared as a band vocalist with Guy Lombardo and starred on his own CBS network radio show. A featured performer on the Garroway TV'er, he guested on a number of other network shows including Johnny Carson's.

More recently he had appeared with Skitch Henderson in a concert tour. Foster is survived by a son, Jimmy and his wife, Pat.

Altshuler To Vanguard

NEW YORK — Madlyne Altshuler has been named director of publicity for Vanguard Records. Prior to joining Vanguard, Miss Altshuler spent two years as an associate with Ivor Associates, a publicity firm instrumental in the careers of such pop celebrities as the Mamas and the Papas, Bobbie Gentry, Herman's Hermits, Paul Revere and the Raiders and Noel Harrison, among others. Before her association with Ivor, Miss Altshuler was a member of Columbia Records' Press and Public Information Department for three years where she was coordinator of press releases.



HAVING A BALL—Lou Adler (right,) accepts a basketball from Golden State Boys Basketball State Commissioner, Eli Sherman (center). Sherman is holding a Mamas & Papas LP and John Phillips of that group looks on from the left. The Lou Adler Golden State Boys Basketball League is but one of many projects which have benefited by the generosity of record business folk. There are currently over 100,000 boys involved in the program throughout the state of Calif. Lou is asking others in the industry to sponsor leagues in the program. Contributions, which are deductible, should be made out to Golden State Boys Basketball, 5870 W. Olympic Blvd., Los Angeles, Calif., 90035.

Gernhard Enterprises Celebrates Solid '67

NEW YORK — Phil Gernhard's Florida-based entertainment complex, Gernhard Enterprises, is looking forward optimistically to the new year following a successful 1967 sales season.

In its first year of operation Gernhard Enterprises limited production to six singles and three albums and reported five singles and two albums yielding a gross sales total of over \$5,000,000. Despite his success Gernhard doesn't plan to greatly increase his release schedule for the coming year.

The current Top Ten release on Laurie by the Royal Guardsmen, "Snoopy's Christmas," is the industry's first seasonal smash in many years and is fast approaching the million mark, according to Laurie. Their current LP, "Snoopy And His Friends The Royal Guardsmen," is over the 200,000 mark, reports the label. Gernhard is currently working with two other Florida groups, Hoppie and the Beau Heems and the Ravens. The former will be released on Laurie and the latter on Rust.

Gernhard Enterprises has also been very active on the international front, consistently hitting the Top Ten in most markets. The Guardsmen's "Airplane Song," which was only a mild success in the States, did considerably better overseas, doing well in New Zealand and South Africa.

Gernhard, whose main base is St. Petersburg, also operates a Houston office under the direction of Stan Hardin, and is constantly scouring the areas in between to cultivate the vast talent resources which have hitherto remained untapped. Although Gernhard has his own publishing subsid, Sanphil Music, he is a firm believer in using both new and catalog material from other publishers.

'Love & Let Love' LP Cut By Columbia

NEW YORK — The original cast album of "Love And Let Love" has been recorded by Columbia Records under the supervision of Ed Kleban. Sam Fox Publishing Company are the publishers of this show score.

New Phoenix Distrib

HOLLYWOOD — A new distributing outlet has been formed in Phoenix, Arizona headed by Bob Cowen. Firm, Endisco Distributing, will service all

LF Music Group Names Meshel VP & Gen. Mgr.

NEW YORK — The LF Music Group, has appointed Billy Meshel vice president and general manager of the firm. Meshel joined the company 10 months ago as professional manager.

As a songwriter he has had a number of chart records, including "Dear Mrs. Appleby" on which he doubled as the artist under the name of Flip Cartridge.

Meshel has served on the professional staffs of Hugo and Luigi, South Mountain and Leeds Music firms.

The LF Music Group controls Meager, Pamelarosa, Growl and Amajay Music firms (BMI); and Pelew Music (ASCAP). The LF Music Group is an affiliate of The Concert House, a diversified management/production complex operated for the past 6 years by Peter Paul and Lew Futterman.



IN OLD LONDON TOWN — This photo was taken in the London offices of Pye Records during a recent visit to that city by Billy Meshel. David Garrick's recording of "Dear Mrs. Appleby," written by Meshel and produced by John Schroeder, has done very well throughout Europe and the British Isles. Meshel showed some of his later material to the two. Shown here (from the left) are: John Schroeder, producer for Pye; Billy Meshel (rear,) writer and publisher; and David Garrick, artist.

of Arizona, west Texas and southern Nevada.

Labels to be distributed in that area by Endisco include: Dot, Orfeon, GNP Crescendo, Vance, MTA, Roulette, Fiesta and Prestige. Distributorship, scheduled to open on Jan. 15, is located at 2943 W. Fairmount in Phoenix.

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mighty singles presentation



“MALAYISHA”

Kapp Unveils First Albums For New Year

NEW YORK—Just after the turn of the year, Kapp Records presented its first 1968 albums to New York and New Jersey distributors and immediately afterwards sent Sid Schaffer, label vice president in charge of sales, Hy Grill, executive A&R director, and Joe Berger, national sales manager, across the U.S. to introduce the new product to distributors and sales representatives throughout the nation. Schaffer, Grill and Berger are still in the field.

The Kapp Jan. '68 LP's are: Roger Williams, "More Than A Miracle"; Jack Jones, "What The World Needs Now Is Love"; the Eighth Day, "On The Eighth Day"; the Latin Souls, "Tiger Boo-Ga-Loo"; Stephen Monahan, "Stephen Monahan"; the Hesitations, "The New Born Free"; the Waikikis, "Pearly Shells From Hawaii"; Raun MacKinnon, "Raun Is Her Name"; Bob Wills, "Here's That

Man Again"; Mel Tillis, "Let Me Talk to You"; Cal Smith, "Travelin' Man"; Hugh X. Lewis, "Just A Prayer Away"; Freddie Hart, "Togetherness"; the Gunter Kallmann Chorus, "Live For Love"; the Wayland Quartet, "Jazz Loves Bach", and Jorge Ben, "From Brazil."

Mounted album easels, a new release catalog for '68, a country and western catalog for '68 and a 5"x8" pocket catalog for consumers were produced as sales and merchandising aids for the albums.

Schaffer and Grill are traveling together, and their tour includes Chicago, Las Vegas, Los Angeles, San Francisco, Washington, D. C., Nashville, Atlanta and Miami. Berger's tour includes Hartford, Conn., Cleveland, Buffalo, Atlanta, Philadelphia, St. Louis, Detroit, Dallas and New Orleans.

RCA Realignment

(Continued from page 7)

field sales, will have full responsibility for all factory sales and promotional activities in their areas.

"The effect of these changes will greatly enhance the ability of RCA Victor and its distributors to more effectively promote the RCA Victor roster of artists and their recordings as well as recordings of the Colgems, Calendar and Chart labels which are manufactured and marketed by RCA Victor," Racusin concluded.

The men appointed as the four district sales and promotion managers are: Frank O'Donnell, Eastern district, headquartered in New York; Bob Krueger, Central district, headquartered in Chicago; Vito Blando, Southern district, headquartered in Atlanta, and Bill Graham, Western district, headquartered in Los Angeles.

Mr. O'Donnell, eastern district manager, has been RCA Victor's field sales representative in New England since 1959. He joined RCA in Camden in 1946, served in numerous capacities, among them, director of RCA Victor publications, advertising manager of customs records, and merchandising manager of Camden Records.

Krueger, central district manager, has been RCA Victor's field sales representative in Chicago for the past six years. He joined RCA Victor in 1952 as a field salesman in the Midwest. He also served as manager of Record Sales in Los Angeles. Krueger entered the record industry in 1945

as a salesman for Taylor Electric in Milwaukee and held other sales positions with record firms in Salt Lake City and Chicago.

Blando, southern district manager, has been manager of single record sales and promotion for RCA Victor in 1954 as a sales trainee, held various positions as public relations representative and was manager of the RCA Victor in 1954 as a sales trainee, held various positions as Public Relations Representative and was Manager of the RCA Exhibition Hall in New York and the RCA Chicago Showrooms.

Graham, western district manager, has been RCA Victor's field sales representative in San Francisco. He formerly had been Manager of the record department of McDonald Brothers in Memphis and for a time was a sales representative for the Capitol Records Distributing Corp. Graham joined RCA in 1961 as a special markets representative in the Southeast.

MGM Sales Conference . . . (Continued from page 8)

by the Righteous Brothers, Arthur Prysock, Cal Tjader, Gary McFarland and Johnny Smith and Frank Zappa, as well as waxings by new artists Pat Williams and Jerome Richardson, rock performers Harumi and the Appletree Theatre (on Verve/Forecast) and Brazilian artist Marcos Valle.

Deutsche Grammophone is offering two new recordings: a special package which spotlights Herbert Von Karajan conducting the nine Bruckner symphonies; and a new three record Hans Werner Henze set.

Heliodor also released several new classical albums.

The Kama Sutra label, which is distributed by MGM, unveiled "Everything Playing", by the Lovin' Spoonful and two new recordings by two new acts, Anders 'n' Poncia and the Nickel Bag.

The Cameo-Parkway family of labels, also distributed by MGM, showed new albums by the Ohio Express on Cameo, Chris Bartley on Vando and Bunny Sigler on Parkway. Other Metro Group product was detailed in releases on Music Factory, Spring and Poppy.

Cowsills Live

The Cowsills, MGM's hit family rock act, integrated their live performance into the film programming and action of the product presentation. They sang a medley of songs from their new album, "We Can Fly" (title is taken from the group's current single, which is currently climbing the Top 100) and also did a medley of MGM million sellers in the styles of the original artists.

At the end of their performance, the Cowsills threw MGM exec Frank Mancini into the Barbados Hilton swimming pool. Mancini had promised them that they could do this if their single, "The Rain, The Park & Other Things", hit #1. It was a foolish promise, as far as staying dry is concerned.

After the product presentation, a dinner was given, and that concluded the day's activities. The morning and afternoon of the next day (Jan. 10)

Imperial Reports '67 'A Record Breaking Year'

BEVERLY HILLS — National sales director Eli Bird of Imperial records reports that the label had a "record breaking year in 1967.

Imperial, a division of Liberty Records, had album and single hits during the year with Cher, Johnny Rivers, the Sunshine Company, Sandy Nelson and one of the top English groups, Dave Dee, Dozy, Beaky, Mick and Tich.

Imperial sales figures rose to record highs in the Country and Western field, reports the label. Johnny Carver, Buddy Cagle, Larry Butler, Jimmy Bryant, Glen Garrison and Slim Whitman all helped make Imperial one of the most successful labels in this burgeoning market for 1967.

In 1967, Imperial signed three of the top English groups, The Bonzo Dog Doo-Dah Band, Hapshash and the Coloured Coat Featuring the Human Host and the Heavy Metal Kids and the Dave Dee group whose recording of "Zabadak" is on the charts, and one of the top Italian groups, Equipe 84.

Imperial had great sales success with its album packaging of Cher, Johnny Rivers, Jackie DeShannon and the Sunshine Company.

"Imperial closed 1967 by having seven out of their last eleven singles place on the national charts and we intend to keep this momentum going through 1968," said national promotion manager Jim Benci.

KFWB-L. A. To Go All-News

LOS ANGELES — Westinghouse's KFWB-Los Angeles will adapt an all-news policy in early March, making Los Angeles the first U.S. city to have two all-news radio outlets. KFWB presently programs rock music and news.

Bios for Dee Jays

Flip Wilson



Exposure on the Johnny Carson TV'er brought Flip Wilson into the homes of millions, but the comedian did not achieve overnight success. The fact is that Flip was a constantly working comic for 12 years prior to his first of six spots on the Johnny Carson Show. Previously Flip played the part of the schoolhouse ham who made his debut at the age of 9, playing Clara Barton in the school play because he learned the lines by "hanging around," and the leading lady didn't show up opening night due to a severe case of stage fright. Flip was also the leader of the daily pledge of allegiance at the age of 6, constantly finding new and interesting songs and poems to recite prior to the pledge. Flip's professional career began shortly after a four-year stint in the Air Force. As he says, "Rather than park cars, I instinctively knew that comedy was much healthier for me. Besides, it came naturally." He travelled the hitchhike-pass the hat circuit, and kept building slowly as he wrote better and finer material for himself. His current Atlantic album, "Cowboys And Colored People," is number 40 on the charts this week.

Pat Cooper



Pat Cooper was born Pasquale Caputo in Brooklyn. He was known for his kiddish pranks in public schools, and later became known as the young bricklayer with all the funny stories. In 1953, Cooper gained national popularity through three appearances on the Jackie Gleason TV Show. He received valuable exposure at a number of show-places, hotels, and supper clubs around the nation and reportedly became the only comedian in the history of New York's Copacabana to work at the bistro four times within an eighteen-month period. Cooper appeared with Tony Martin at Nevada's Nugget, Bobby Darin at The Flamingo in Las Vegas, and Sergio Franchi at The Palmer House in Chicago. More network TV guest spots and more nitery stands with entertainers like Tony Bennett, Peggy Lee, and Connie Francis followed. The comic has had three albums on the charts: "Our Hero-Pat Cooper," "Spaghetti Sauce & Other Delights," and his current offering, "You Don't Have To Be Italian To Like Pat Cooper," which is number 103 on the charts this week. All three LP's were released on United Artists Records.

STARTING '68
with
3 BIG HITS!!!

JOHN ROBERTS
"TO BE MY GIRL"

DUKE 429
TO FOLLOW UP

"SOCKIN' 1-2-3-4"

JOE HINTON'S

"BE EVER
WONDERFUL"

BACKBEAT 589

THE LAMP SISTERS

"WOMAN WITH
THE BLUES"

DUKE 427

DUKE RECORDS, INC.

2809 Erastus Street, Houston, Texas

Congratulations, Bert

Kaempfert

on still another outstanding success on Decca
with one of the great songs of all time...

“Caravan”

blending the performing artistry of Bert Kaempfert with the composing genius of Duke Ellington. In a sultry, swinging single*...as well as in the newest, forthcoming Kaempfert album, which includes also his imaginative treatment of still another Mills perennial, THE SHEIK OF ARABY.

Aware A&R men, independent producers,
music decision makers everywhere are devoting
increasing attention to the production
of new, swinging, selling

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perennials in today's genre. Our Professional Department will help you show "where the action is" in your next recording session.

*CARAVAN, Decca Single 32241



MILLS MUSIC, INC.

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Top 50 In R & B Locations



PREACHING THE GOSPEL—RCA Victor has signed Hugh Porter & the Preachers to an exclusive recording contract. Pictured here at the signing behind Porter, who is seated, are (from the left): Steve Sholes, vice president of pop A&R; Max Lerner, Porter's manager; and Herman Diaz, RCA's manager of special products. Porter's first single "No No God Is Not Dead"/"The Whole World In His Hands" will be released this week. The group's sound is a blend of Latin and Gospel.

Kent, Wessler Upped At Jewel

SHREVEPORT — Jewel-Paula-Ronn Records has promoted Gene Kent, national sales director, to vice president of the diskery which also includes Ronnie Lewis, vice president. John Wessler, who has held the position of general manager of Su-Ma Publishing Company, has been promoted to vice president of Su-Ma, which is Jewel-Paula-Ronn Records' publishing company.

Jewel-Paula-Ronn's president Stanley J. Lewis reports a "Wonderful '67," with John Fred's "Judy In Disguise" ranked at number 2 on the Top 100, and the artist's LP "Agnes English" listed on the album charts.

The Paula label has signed the Ronnie Cole Trio with an album to be released shortly following the new single which will be released the first week in February.

Two new sermons have been issued by Rev. O. L. Holliday and Rev. David Robinson, and two more by Rev. Jasper Williams and Rev. R. D. Holloway will be released within the next month.

A deal has been consummated and signed between Jewel-Paula-Ronn and GRT Tape Cartridge Company.

John Fred and His Playboy Band will appear on January 17 on the Dick Clark Show, and also on several other national TV shows which have yet to be announced.

Jewel-Paula-Ronn states that releases in the first quarter of the year are anticipated to show a 30% gross increase over business of the last quarter of 1967.

Webb Organizing Jim Webb Singers

LOS ANGELES — The Jim Webb Singers are presently being organized by Jim Webb, writer-producer-arranger, who was responsible for writing "Up, Up And Away." The group will be composed of 12 young male and female singers and will record exclusively for Webb's Canopy Productions with all material to be released through Dunhill Records. Webb is currently visiting universities and colleges across the United States looking for potential members of the group as he has stated that he is not limiting his auditions to the Los Angeles area. He plans to record the group in Hollywood in late January with the first single scheduled for release mid-February.

Bernstein To Famous

HOLLYWOOD — Famous Music (ASCAP), a division of Paramount Pictures, has acquired a new lyricist — Alan Bernstein.

Bernstein, who will headquarter in the firm's New York City offices, is a native of that city, although he was raised in Miami Beach, Florida. He received a bachelor's degree in industrial psychology from the University of Florida in 1961, but his interests quickly changed to music shortly after he graduated. Since then Bernstein has written numerous tunes. The Four Seasons, Damita Jo, Percy Faith, Jerry Vale and the Baja Marimba Band have waxed his songs.

Rice Mill Debuts In Philadelphia

PHILADELPHIA — Rice Mill Production Company has opened offices at 250 S. Broad Street, Suite 608 (Shubert Building), Philadelphia, Pa. Earl Shelton is the firm's general manager.

The newly-formed organization will endeavor to find experienced artists, writers, and producers. Rice Mill intends to finance promising and competent producers in recording groups or singles with strong, fresh, up-to-date material.

| | | | | | |
|-----------|--|----|-----------|--|----|
| 1 | CHAIN OF FOOLS Aretha Franklin (Atlantic 2464) | 1 | 25 | OH HOW IT HURTS Barbara Mason (Arctic 137) | |
| 2 | TELL MAMA Etta James (Cadet 5578) | 5 | 26 | A MAN NEEDS A WOMAN James Carr (Goldwax 332) | |
| 3 | I HEARD IT THRU THE GRAPE VINE Gladys Knight & Pips (Soul 35039) | 2 | 27 | I CAN'T STAND MYSELF James Brown (King 6144) | |
| 4 | I SECOND THAT EMOTION Smokey Robinson & Miracles (Tamla 54159) | 3 | 28 | WOMAN WOMAN Unian Gap (Columbia 44297) | |
| 5 | HONEY CHILE Martha Reeves & Vandellas (Gordy 7067) | 6 | 29 | BABY NOW THAT I'VE FOUND YOU Foundations (Uni 55038) | 4 |
| 6 | IF I COULD BUILD MY WORLD AROUND YOU Marvin Gaye & Tammi Terrell (Tamla 54156) | 7 | 30 | SPOOKY Classics IV (Imperial 66259) | 21 |
| 7 | LOVE POWER Sandpebbles (Calla 141) | 10 | 31 | UP TIGHT GOOD MAN Laura Lee (Chess 2030) | 21 |
| 8 | MY BABY MUST BE A MAGICIAN Marveletts (Tamla 54158) | 13 | 32 | DO WHAT YOU GOTTA DO Al Wilson (Soul City 761) | 36 |
| 9 | I'LL BE SWEETER TOMORROW OJays (Bell 691) | 9 | 33 | PICK UP THE PIECES Carla Thomas (Stax 239) | 41 |
| 10 | BACK UP TRAIN Al Greene (Hot Line 15000) | 11 | 34 | DO UNTO ME James & Bobby Purify (Bell 700) | 37 |
| 11 | SKINNY LEGS AND ALL Joe Tex (Atco 4063) | 4 | 35 | HAVE A LITTLE MERCY Gene Wells (Calla 143) | 38 |
| 12 | COME SEE ABOUT ME Jr. Walkers & The All Stars (Soul 35041) | 12 | 36 | A WORKING MAN'S PRAYER Arthur Prysock (Verve 10574) | — |
| 13 | I WISH IT WOULD RAIN Temptations (Gordy 7068) | 19 | 37 | DIRTY APPLE Jimmy Hammond Smith (Prostige 455) | 39 |
| 14 | PIECE OF MY HEART Erma Franklin (Shout 221) | 15 | 38 | THE DOCK OF THE BAY Otis Redding (Volt 157) | — |
| 15 | WE'RE A WINNER Impressions (ABC 11022) | 17 | 39 | EXPLOSION IN MY SOUL Soul Survivors (Crimson 1012) | 42 |
| 16 | AND GET AWAY Esquire (Bunky 7752) | 16 | 40 | STOP Howard Tate (Verve 10573) | 50 |
| 17 | STORYBOOK CHILDREN Billy Vera & Judy Clay (Atlantic 2445) | 18 | 41 | TWO LITTLE KIDS Peaches & Herb (Date 1586) | 49 |
| 18 | BORN FREE Hesitations (Kapp 878) | 20 | 42 | I THANK YOU Sam & Dave (Stax 242) | — |
| 19 | I'M IN LOVE Wilson Pickett (Atlantic 2448) | 8 | 43 | FUNKY WAY Calvin Anold (Venture 605) | 45 |
| 20 | BOO-GA-LOO DOWN BROADWAY Fantastic Jahnnny C (Phil L.A. of Soul 305) | 14 | 44 | LOST Jerry Butler (Mercury 72764) | — |
| 21 | COUNT THE DAYS Inez & Charlie Foxx (Dynamo 112) | 22 | 45 | I WAS MADE TO LOVE HER King Curtis (Atco 6547) | 47 |
| 22 | YOU Marvin Gaye (Tamla 54160) | 31 | 46 | VALLEY OF THE DOLLS Dianne Warwick (Scepter 12203) | — |
| 23 | SOMETHING'S MISSING 5 Stairsteps (Buddah 20) | 23 | 47 | MISS YOU SO Ted Taylor (Ronn 15) | 48 |
| 24 | THERE WAS A TIME James Brown (King 6144) | 24 | 48 | I NEED A WOMAN OF MY OWN Tommy Hunt (Dynamia 13) | — |
| | | | 49 | GODDESS OF LOVE Fantastic Four (Ric Tic 134) | — |
| | | | 50 | BURNING SPEAR Saulful Strings (Cadet 5576) | — |

TWO GREAT RECORDS

Moving Fast In The South
Blasting In The North West

"A Tale Told" b/w "A Tale Told"
Sharron-Uncle Ben and the Wild Rice
Plamie (P-1021-A)

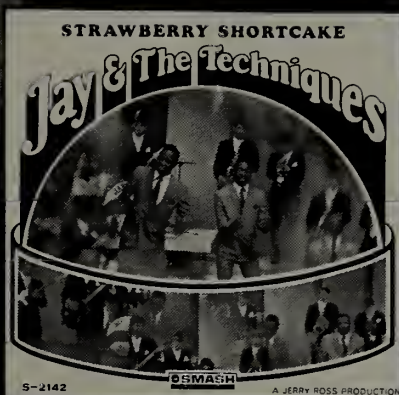
"Reach Our Goal" b/w
"Teach Me Tonight"

Carlos and the Rivingtons
Baton Master (BM-202-AA)

From: Music Makers Promo. Network
New York: Shelton Towers 49th and Lexington Ave. Tel: PL-3-4951—Joey Sasso-Pres.
Hollywood: 7270-B Sunset Blvd. 90046
Tel: Ho-6-6737—Jay Dixon-Rep.

**JAY & THE
TECHNIQUES
ARE STILL
ON A TRIP.**

TO: LOS ANGELES, CALIFORNIA JANUARY 14,16, PHOENIX, ARIZONA JANUARY 17, OKLAHOMA CITY, OKLAHOMA JANUARY 18,
DALLAS, TEXAS JANUARY 19, HOUSTON, TEXAS JANUARY 20, NEW ORLEANS, LA. JANUARY 21, ATLANTA, GA. JANUARY 22,
CHARLOTTE, N. C. JANUARY 23



Current hit single, STRAWBERRY SHORTCAKE S 2142

SMASH
RECORDS

Dot's New LP's Have 'Got It'

HOLLYWOOD—Dot Records, which claims that it is offering the most exciting presentations in the label's history, is placing an all-out promotional effort behind nine new albums being released January 15.

The new product debuts under the overall theme of "What's New!, What's Great!, What's Exciting!, DOT'S GOT IT!" The release emphasizes wide selectivity in every category of pop music and quality packaging throughout.

Leading off the program is a package from Acta's The American Breed, "Bend Me, Shape Me." It spotlights their smash single, nine other upbeat numbers and two originals penned by the Breed, "Don't It Make You Cry" and "Bird."

In the category of "What's New!," "The Split Level" is making its Dot debut. They garner a key city introductory tour with the release.

Rita Moss is represented with "Suberb," arranged and conducted by Marty Paich.

And from Viva, "The 1st Of Sonny Curtis," successful vocalist-composer. Original efforts "I Fought The Law," "A Fool Never Learns," "My Way Of Life" and new single, "Daydrinker" are included.

The same producers offer another entry, Jonathan Knight's Lonely Harpsichord, "Rainy Night In Shangri-La" showcasing the instrument's haunting sounds as it journeys through a series of musical moods for lovers.

Following up his initial success as a Dot recording artist, Leonard Nimoy returns via "Two Sides Of Leonard Nimoy," a concept that features a side of song and a side of talk. "Mister Spock" of the highly rated "Star Trek" TV series performs pop-folk oriented selections such as, "If I Were A Carpenter" and "Gentle On My Mind."

A "Bonnie Guitar" LP awaits her huge country-western following with chart climbing tunes, "Woman In Love" and "Stop The Sun".

Consistent sales leader Billy Vaughn, "As Requested" provides more of the muchly requested twin-sax sound. The Vaughn catalog has been among the fastest moving of the label's repertoire.

What very well could be the real "sleeper" of the release is aptly titled "The Board Of Directors," a coupling by The Mills Bros. and Count Basie's orchestra. For some eight years, the performers have waited to do an album together. Dot's got it! The package includes renditions of their past greats, i.e. "Up A Lazy River" and "April In Paris," plus contemporary tunes, "Release Me" and "I Dig Rock And Roll Music," and much more.

Added strength at the retail level will be provided in the form of several spectacular sales aids, available from Dot distributors everywhere. These include a Leonard Nimoy mobile, accenting the album's central theme. One side presents Nimoy as the Mr. Spock

character, the reverse as himself. A myriad of other items now being readied, include posters on the Split Level and the American Breed, suitable for in-store display and consumer collections.

Dot's publicity department has ordered a complete mailing of product to opinion makers everywhere, including national magazines, newspapers and teen page editors. Augmented with a special three page color ad in music trade papers, firm is confident the message, "What's New!, What's Great!, What's Exciting!, DOT'S GOT IT!," will surely bear fruit.

Really Hot Product

NEW YORK — A spectacular armed robbery staged at World Wide Distributors at approximately 8:05 A.M. Chicago time netted some fifteen thousand Dot albums last Wednesday morning (10).

According to branch manager Morris Goldman, the thieves gained entrance to the offices by using a ruse directed toward promotion representative Irwin Barg. Featuring a delivery, the three masked men tied and blindfolded Barg and waited for the others to arrive. One by one, each employee was bound and secured as the reported to work. Although snub-nosed revolvers were pressed against Goldman's head, none of the personnel were injured.

Ken Revercomb, Dot's national sales manager, advised all retail outlets to be on the alert, and report any suspicious persons to the nearest Dot distributor, for subsequent notification to the authorities.

Nashboro Doubles Sales, Announces New Distribs

NASHVILLE—Nashboro Record Company realized an increase of 100% in dollar sales for the first six months of the fiscal year ending December 31, 1967.

To maintain its sales momentum, Nashboro announced the recent appointment of four new distributors for its R&B labels, Excello and A-Bet, and the spiritual lines of Crescent and Nashboro.

Selected for the Philadelphia market was Universal Record Distributing; for Cleveland, Sound Sales; in the northwest Fidelity Electric in Seattle; and the Rocky Mountain territory's Action Record Distributing of Denver.

Oscar Song Prelims

(Continued from page 7)

Love" (Dusty Springfield). Interestingly, all three were performed by the artists who also sang them in the film. Ditto for "To Sir With Love."

The other "Song" nominees are: "The Bare Necessities" from "Jungle Book"; "Barefoot in the Park"; "The Eyes of Love" from "Banning"; "Talk to the Animals" and "When I Look in Your Eyes" from "Doctor Dolittle"; "Thoroughly Modern Millie"; "Wait Until Dark."



CashBox Top 100 Labels

| | | | |
|-------------|---------------------------|-----------------|--------------------|
| A.B.C. | 50, 83 | Hot Biscuit | 77 |
| A&M | 40, 71 | Hot Line | 46 |
| Acta | 5 | Kapp | 74 |
| Artic | 56 | Kama Sutra | 44 |
| Atco | 15, 53, 67, 79, 82, 87 | King | 47, 83 |
| Atlantic | 34, 44, 58, 75 | Immediate | 23 |
| Bang | 49 | Liberty | 10, 22, 39, 66, 70 |
| Bell | 62, 72, 97 | London | 17 |
| Buddah | 6 | Mercury | 37, 52 |
| Bunky | 43 | MGM | 13, 54, 59 |
| Cadet | 31, 88 | Monument | 42, 78 |
| Calla | 36 | Parrot | 27, 64 |
| Capitol | 7, 12, 14, 20, 26, 89, 96 | Paula | 2 |
| Chess | 86, 93 | Philips | 24, 63 |
| Colgems | 8 | Phil-LA of Soul | 33 |
| Columbia | 3, 9 | RCA Victor | 16 |
| Crimson | 41 | Reprise | 61, 73, 100 |
| Date | 38, 94 | Scepter | 81 |
| Dot | 90 | Smash | 68 |
| Double Shot | 76 | Soul | 4, 29 |
| Dynamo | 80 | Soul City | 95 |
| Elektra | 30 | Stax | 92 |
| Epic | 25, 45, 55, 57, 60 | Tamla | 11, 19, 32, 51 |
| Gamble | 92 | U.N.I. | 21, 28 |
| Gold Wax | 91 | Warner Bros. | 69 |
| Gordy | 18, 35 | White Whale | 65 |
| | | Verve Forecast | 84, 98 |

Dylan Back With A Sales Boom

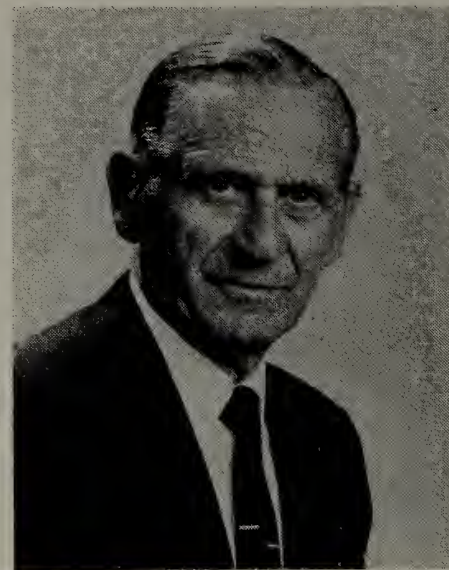
NEW YORK—Columbia Records reports that Bob Dylan's new LP, "John Wesley Harding," is an immense success. The label claims that the album sold over a quarter million copies during its first week on the market. Columbia's sales executives report that the response to and sale of "John Wesley Harding" have established it as one of the fastest breaking albums in their experience.

The excellent response to this album is particularly significant since Dylan has not performed in public during the past sixteen months, following a motorcycle accident.

Time magazine heralded the release of "John Wesley Harding" with a

feature article on Dylan. Termed an "instant hit" by the New York Times, "John Wesley Harding" was the subject of a comprehensive four column story in the paper last week.

A consistently best-selling Columbia Records artist, Bob Dylan has received Gold Records representing sales in excess of one million dollars as certified by the RIAA for four of his albums: "Blonde On Blonde," "Highway 61 Revisited," "Bringing It All Back Home," and "Bob Dylan's Greatest Hits." Columbia executives predict that in view of its initial success, "John Wesley Harding" will qualify for a Gold Record earlier than any of Dylan's other albums.



Victor Blau

Blau WB-7 Arts VP

Victor Blau, general manager of Warner Bros.-Seven Arts Music, a division of Warner Bros.-Seven Arts, Inc., has been elected a vice-president of the parent company, Warner Bros.-Seven Arts, Inc. Blau's present contract has been renewed for an additional three years, expiring in 1971.

Blau was a vice-president of Warner Bros. Pictures, prior to its acquisition by Seven Arts.

He joined the company in 1939 after being graduated from law school, served in various capacities within Warner Bros. music-publishing organization and headed the music department at the Studios in Burbank, Calif. In 1965, he was appointed chief executive officer of the company's publishing subsidiaries and affiliates, which position he retains today.

Minit 'Developed' In '67

BEVERLY HILLS — The signing of new recording artists and the sales success of a number of singles and albums aided in the development of Minit Records in 1967.

"We developed a strong artist roster and have developed Minit into one of the leaders in the R&B and popular music fields during 1967," said national sales and promotion director Ed Wright.

During the year Minit, a division of Liberty Records, signed such new acts as Gene Dozier and the Brotherhood, the Players, the Trensations, Clydie King and prominent radio deejay and historian, Magnificent Montague.

Montague's first "message" single, "I Too Am An American," was released last month and has gotten "strong reaction across the country," according to the label's general manager Bud Dain.

Some of the biggest selling Minit singles and albums during 1967 were "Everybody Needs Help" by Jimmy Holiday, "Hunk Of Funk" by Gene Dozier and the Brotherhood, "Dog" and "Let The Door Hit You" by Jimmy McCracklin and "Broadway Walk" by Bobby Womack.

Also during 1967 Minit artists Jimmy Holiday and Clydie King were honored by several national polls as one of the top R&B duos.

"We have built up a tremendous development and growth momentum during the past year and plan to keep it going through 1968," Wright said.

fever tree
is coming

SCEPTER'S FLIPPED!

would you believe
after topping 700,000 on

DIONNE WARWICK'S

I say a little prayer
(BACHARACH-DAVID)

scepter's turned it over to

THEME FROM VALLEY OF THE DOLLS

(SCEPTER 12203)

and it's breaking big!!



CashBox Record Ramblings

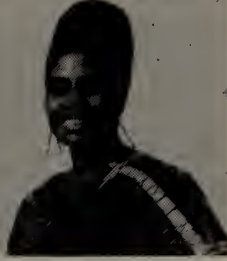
NEW YORK:

After more than a year of sometimes not so patient waiting, we finally have a new Bob Dylan LP. The title is, "John Wesley Harding," and it is presumably named for John Wesley Hardin (1853-1895,) a notorious gunman out of the old American west. Dylan's latest effort sounds like early Dylan, but early Dylan seasoned with the experience of the past three or four years.

There may as well have been two Dylan albums in that big Columbia release package because the Flatt & Scruggs "Changin' Times" package



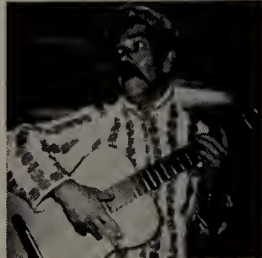
Tom Rush



Miriam Makeba



Beacon St. Union



Next Year



Donna Byrd



Gary Owens

has five Dylan cleffings on side one. Other tunes on the LP are by: Ian Tyson, Earl Scruggs, Bobbie Gentry, Pete Seeger, Flatt & Scruggs, and Woody Guthrie.

Dylan will make his return to the concert hall on Jan. 20th when he takes part in a memorial concert for the late Woody Guthrie. Proceeds from the Carnegie Hall concert (really two concerts, both of which are already sold out) will go toward the research on and the fight against Huntington's Chorea, the disease to which Guthrie succumbed late in 1967. In addition to Dylan, Robert Ryan, Will Geer, Judy Collins, Arlo Guthrie, Tom Paxton, Richie Havens, Brownie McGhee & Sonny Terry, Odetta, and Pete Seeger will also appear. The entire production will be adapted and staged by Millard Lampell. We have received indications from the office of Harold Levantall (producer of the tribute) that a third concert may be scheduled to take care of the demand for tickets.

Capitol has just released a truly great LP by Fred Neill, it's called, "Sessions," and is well worth listening to.

New York has been so cold of late that it has given rise to a great deal of wishful thinking about the possibility of moving the music industry (or at least the New York part of it) to someplace sensible...like the Virgin Islands.

Philips hosted a screening for "The Young Girls Of Rochefort" last week. The film, to which Philips has the soundtrack LP, is sort of a followup to "The Umbrellas Of Cherbourg," unfortunately it is difficult to make out the white subtitles against a background that is frequently made up of whitewashed buildings...the Cinema Releasing Corp. is holding a screening of "Custer Of The West" on Jan. 20th.

Still stronger ties between Wes Farrell and pr man Dominic Sicilia in an upcoming campaign for MGM's Boston rock group, the Beacon Street Union, which Farrell produced... Sicilia, who has just gotten his own weekly radio show over WHBI-New York, also handles Good & Plenty currently appearing at a club on East 70th St. called the Gig. They just completed a Bitter End show, a Peter Martin Show, and a New Yorkers' show.

The Candyman are cutting their second LP prior to coming to New York for a shot at Long Island's Action House.

Liberty's Tom Rogan has been particularly busy of late in pushing all kinds of powerful Liberty product...

Merrec's Charlie Morrison is getting a lot of action on "Love Is Blue" by Paul Mauriat...Capitol's Roy Battachio stopped up to the office in the company of Barry Mann, whose latest single is, "The Young Electric Psychedelic Hippie Flippy Folk & Funky Philosophic Turned On Groovy 12 String Band." That's got to be a front running candidate for "Title Of The Year"...Metro's Barry Resnick is getting a lot of action on the Eric Burdon and the Lovin' Spoonful decks.

Roulette's Young Savages are currently working out at Michael Meyerberg's the World in Mt. Vernon, N.Y.

The group's latest deck is "Shake Me Can I Be Dreaming."

Elektra's Tom Rush, managed by Arthur Gorson has just begun his third concert tour of the British Isles. Film maker, Hamish Sinclair, will tour with Rush and will start work on a film that is to star the songster.

Shades of "Pagliacci"...the Piccolino Pops orchestra will be featured in a new operetta, "Clown Town," to be staged this spring in Milan, Italy. The show is based on the Spiral deck, "Clown Town," penned by Gladys Shelley.

Following the interest generated by "Pata Pata," Miriam Makeba's newest Reprise single is "Malayisha."

Sp/4 Nick George has been doing a magnificent job of supplying "name" entertainment for the U.S. Army overseas staging area at Ft. Eustis, Va. He's been getting acts like Dee Sharp, the Dovells, Gary U.S. Bonds, Jay & the Techniques, Ray Charles, and the Shangri-Las.

Elektra's Steve Harris is riding the crest of the Doors' usual frantic chart activity and is doing well with LP's by Judy Collins, Paul Butterfield, and Love.

Suzie Campbell is handling chores on a new group called Arts Nova through the Arthur Gorson office, while Arthur is in Britain with Tom Rush.

HOLLYWOOD:

As near as we can figure there'll be 247 laurels handed out during the next few months—by NARAS, NARM, the Foreign Press Association, the Motion Picture Academy and the Academy of Country Western Music. But, just in case you're not nominated by any of these celebrated organizations, be of stout heart. You still have a chance.

For, in keeping with the gratuitous spirit of the season, the coast branch of Ramblings is joining the act once again with its own brand of Croix de Guerres for action on the western front. Without benefit of Hope, Williams, secret ballot audited by Price-Waterhouse and those inexorable sealed envelopes, here are our winners—as space allows.

First—our Most Impercipient Ear of the Year Award to columnist Army Archerd who noted (in print) last week that Tony Bruno's "Yesterday" was "the most powerful version we've ever heard." And, along with the citation, a pretty fair treatment of the song as recorded recently by Ray Charles.

An Arnie Palmer Putting Plaque to Dot Records' Jack Levy for sinking a 56 footer on the 18th green at Balboa for a triple bogey seven.

Our Nice Way With a Word Wreath to Judith Simms of Teenset Magazine for her "sour" award to "Life, Newsweek, Look, Time, Saturday Evening Post, et al, for writing about 'where it's at' without ever having been there." And to Bert Prelutsky of Los Angeles Magazine for his "sweet" review of "The Graduate"—"so totally honest a movie that it doesn't merely tell it like it is, but as it was and probably always will be."

Our resolute and restraint emblem to Alan Sherman for not recording "Gentile on My Mind."

Our in a Pother, Stew and Quandry

Byrd, part of the two man-two girl team called the Collage, celebrating their first album released on Smash last week. Donna is the youngest of the group—blonde, blue eyed, nineteen, she's a graduate of Hollywood High. We're told that she loves ice-cream and whistles at taxis. And, of course, they whistle back.

Our Loneliness of the Long Distance Runner or Would You Believe Badge to Don Ho and Duke Kahanamoku's nightspot in Honolulu for just concluding a \$6.4 million contract that calls for his services for the next twelve years.

Citation to Leslie Bricusse who has not one but two songs from "Dr. Doolittle" in the preliminary Oscar selection for "Best Song from a Motion Picture."

Our most promising new artist of the new year award to Mercury's Kenny Rankin who looks like a young Abe Lincoln, sings sorta' like Mel Torme meets Jimmie Rodgers meets early Sam Cooke. Initial LP is titled "Mind-Busters."

Our favorite new LP of '68 citation to Judy Collins (along with our annual Rosedale Nursery Laurel) for "Wildflowers" on Elektra—even though it's not nearly as wild as "In My Life."

A Convincing Comeback Citation to Leslie Uggams for Atlantic Record #2469 ("A House Built on Sand").

And our John Gunther Garland to Connie Francis who, after returning from a 17 day tour of Vietnam, is writing a pamphlet based on her experiences there.

A Case of Uncle Ben's Converted Rice to former west coast chick of the week Andrea (Candy) Christman and Dot's national promo exec Fred DeMann for celebrating Bill Gavin's banquet in Vegas by mating within hours after the awards were handed out. A loser at the tables, DeMann gets our award for garnering the grandest prize at the three day meet.

A Dubious Patriotism Plaque to Eleanor Barooshian, one-third of the Cake, who attempted to appear on the Woody Woodbury TV'er wearing an American flag shirt gifted by Eric Burdon.

The Gene Silverman Baja Marimba Mustache Cup to ourselves—perhaps next year—for the healthiest handlebar in Hollywood.

Our "West Coast Guy of the Week" and Myriad Dimension Medallion to Gary Owens, listed among the nation's top jocks for the past seven years—the only D.J. in town who has rated #1 at both ends of the music spectrum, KFWB's (former) "rock" station and KMPC's "softer sound" outlet. Starting next week Owens can be seen weekly as a featured regular on the Rowan and Martin NBC-TV "Laugh-In" which premieres Jan. 22nd. Owens will also be writing for the show in addition to his daily KMPC stint.

One Step Ahead of the Crowd coron to Dave Rose, currently prepping his 1968 Xmas LP for Capitol.

The Optimist Palm to Stan Zipperman of Hollywood Productions who has started his own record label with a group to be known as the Hunger.

Our "West Coast Gal Garland and Welcome Wagon Wreath" to Donna

Finally—the N.Y. Mets and N.Y. Yankees Mediocrity Medallions to the L.A. Kings, most of the San Francisco contingents and—some of our best friends.

CHICAGO:

A pair of ambitious and talented young Chicago producers Richard Toops and Joel Cory recently joined forces to form Toops-Cory Productions at 1916 Lincoln Park West, here in town. The boys dropped by the CB office last week and advised that one of their current efforts "Elegant Swan", which they wrote as well as produced, was picked up by Liberty Records for upcoming release. Deck spotlights Christopher Robin, a Toops-Cory discovery!...RCA-Victor's Nick Palmer followed labelmate Peggy March into Mister Kelly's (8). Diskery's Augie Blume items that Al Hirt will be coming in for a concert appearance February 2 and that the current Hirt offerings "Keep The Ball Rolling" (single) and "Al Hirt Plays Bert Kaempfert" (LP), are enjoying heavy programming on the good music stations... Sig Sakowicz received a citation from the USO for his "untiring services, etc." in behalf of the local branch. Sig producers the weekly shows which have featured such top performers as Tony Bennett, Sandler & Young, Wayne Cochran and Allen & Rossi... Chi's own American Breed, who have been girding for the number one national position with "Bend Me Shape Me" (Acta), headlined The Cheetah's dance-in concert last weekend. Boys had just returned from the west coast where they taped shots for the Smothers Bros., Pat Boone, Dick Clark and Woody Woodbury TV'ers!

...The Kingsmen (Wand) will do a concert in town February 4... One-derful Productions is readying a lineup of new product for upcoming release. Label's currently hot with "Wait Till I Get To Know You" by The Admirations, which has reportedly passed the 20,000 sales mark here!... Eddie Higgins of Dunwich Productions will do the arranging for the upcoming New Colony Six single to be recorded at Chess studios... United Record Dist. is reportin' action on The Shirelles' newie "Wild And Sweet" (Scepter), "You" by Marvin Gaye (Tamla) and "A Woman With The Blues" by the Lamp Sisters (Duke)... In session at Universal Recording Studios the past week were The Byzantine Empire, waxing for Colgems with producing Bill Traut; The Castaways, who scored awhile back with "Liar Liar" and Lenny Welch, cutting a new Mercury single with producer Gerald Sims.



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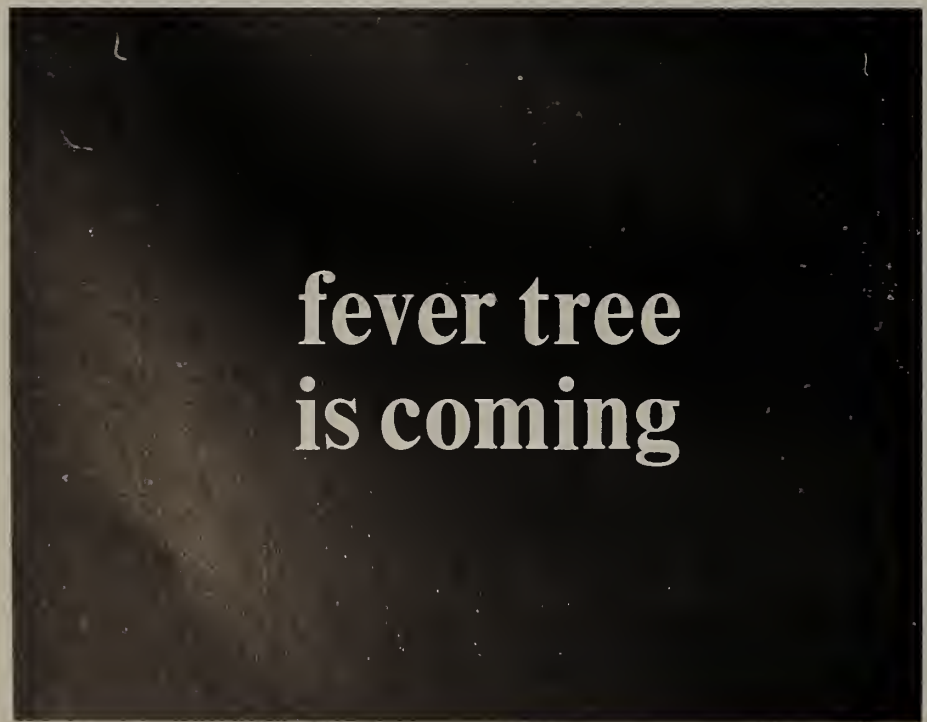
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SEMINAR SPOKESMEN—Shown above are the main speakers who addressed guests at the London Records pop music and classical seminars which closed last week's sales meet at the Concord Hotel. Top photo: Herb Goldfarb, London sales manager, opens the classical seminar with opening remarks. Panel members Dave Shashim (left) of Discount Record Stores in Chicago and Art Grobart of Discount Record Center in Los Angeles are also shown. Center photo: Bill Gavin (left, who spoke at the pop music seminar) and London pop sales manager Sy Warner flank A&R director Walt Maguire at the pop seminar. Bottom photo shows the entire classical panel being addressed by classical manager Terry McEwen. Members of the panel are (from left): Herb Goldfarb; George MacDuff of Radio Distributors, London's Detroit distrib; Dave Shahim; Art Grobart; John Ehrling, key classical dealer in Seattle; Bill Davis of Davis Sales in Denver; and Dave Rothfeld, merchandising director for E. J. Korvette in New York.



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.

- WORDS**
Bee Gees Atco 6548
- STRAWBERRY SHORTCAKE**
Jay & Techniques Smash 2142
- DO UNTO ME**
James & Bobby Purify Bell 700
- MALAYISHA**
Miriam Makeba Reprise 0654
- VALLEY OF THE DOLLS**
Dionne Warwick Scepter 12203
- THERE WAS A TIME**
James Brown King 6144
- I WAS MADE TO LOVE HER**
King Curtis & Kingpins Atco 6547
- THERE IS**
Dells Cadet 5574
- HEY LITTLE ONE**
Glen Campbell Capitol 2076

London Confab (Continued from page 8)

King" and two classical sets—Leopold Stokowski conducting "Firebird Suite" by Stravinski with Tchaikovsky's "Marche Slave" and Mussorgsky's "Night on Bald Mountain"; and a set with Respighi's "Fountains of Rome" and "Pines of Rome" performed by Charles Munch and the New Philharmonic Orchestra.

Pop Scene Albums

On the pop front, London debuted the second volume of the "Greatest Hits From England" with original versions of hits by the Procol Harum, Engelbert Humperdinck, Marianne Faithfull, the Zombies, Bachelors and others. Also unveiled were "This Price is Right" with Alan Price who was the vocalist on "House of the Rising Sun" by the Animals. Both these LP's are from the Parrot label. From Deram, three sets include: "New Masters" by Cat Stevens, "New Dimensions" from the Les Reed Orchestra and "Ten Years After." London's own material featured "The Bachelors '68," "Pop Country" with Margaret Whiting, "Play Bach—Vol. 5" with the Jacques Loussier Trio and "Crusade" from John Mayall's Blues Breakers who are now touring the United States (see Talent on Stage). Two new Hi Records LP's rounded out the pop presentation with Bill Black's "The Beat Goes On" and "Willie Mitchell Live."

Six albums were included from London International: "Beautiful Folksongs from Bavaria" featuring various artists; Amerigo Lima's collection of Portuguese selections on "Coimbra Fados," "Swedish Delights" arranged by Sandy Alexander; "Kenneth McKellar's Scotland," "Famous International Marches" with the Marine Band of the Royal Netherlands Navy, and "Bouzouki Music From Greece" with the Chorus of Kalamata and G. Theofilopoulos conducting.

Classical Packages

Ponchielli's "La Gioconda" in a complete recording described by London's classical topper Terry McEwen as "the definitive 'La Gioconda'" headed the roster of six new classics packages, which were accompanied by four budget sets. Stars on the 3-record stereo-only opera feature Renata Tebaldi, Marilyn Horne, Carlo Bergonzi and Robert Merrill.

Other recordings include: Brahms' "Piano Concerto No. 2 in B Flat Maj." with Vladimir Ashkenazy and the London Symphony Orchestra conducted by Zubin Mehta; another recording of the same work featuring Wilhelm Backhaus with the Vienna Philharmonic under Karl Boehm; "James King Operatic Recital," Hans Schmidt-Isserstedt conducting the

Vienna Philharmonic with Beethoven's "Symphony No. 6 (Pastoral)" and "Egmont Overture"; and a special 3-records-plus package of "Ansermet Conducts Stravinsky." This last set includes four disks, the last including narrations by Ernest Ansermet teaching the listener "what he should know about Stravinsky." The narrative is included free with three LP's including "The Firebird," "Le Sacre du Printemps," and "La Baiser de la Fee." All six sets are in stereo only.

From the Richmond Opera Treasury Series which retails at \$2.49 per disk, four selections were unveiled. These were: "Cosi Fan Tutte" by Mozart, a three-record set; Ravel's "L'Enfant et les Sortileges"; and two mono-only 2-record sets—"Der Freischutz" by Weber and "The Sorcerer" from Gilbert & Sullivan.

Walt Maguire and Marty Wargo, as well as Goldfarb and McEwen, presented the product after a welcoming and closing greeting from the label's president D. H. Toller-Bond. The exciting presentation featured excellent continuity and dialog. The showing was produced by Tony D'Amato with Al Steckler serving as associate producer.

Pop Music Seminar

On the closing day of the sales meeting, a pop music seminar was chaired by special guest Bill Gavin and Walt Maguire, director of A&R and pop singles sales, and pop sales manager Sy Warner.

As guest speaker, Gavin paid tribute to the London presentation and noted the changes in sounds dominating the radio scene in the '40's, '50's and '60's. Among the highlights of his talk were comments on the current trends in Top 40 programming, the growth of exposure for LP tracks, and a major expansion in influence of FM stations. Discussions also covered the general drop in singles sales, rise in interest for R&B over a larger listener range and the effects of all these factors on programming schedules at various stations.

He also cited the need for communication between record and radio people, and the need for confidence and integrity which leads to better understanding which is the relationship that leads to better sales.

Classical Seminar

"How can we help each other sell more classical records?" was the theme of London Records' classical seminar on Monday afternoon. Terry McEwen, classical manager, and four dealers and two distribbers formed

(Continued on page 54)

The Picks Start The Hit Pattern

Billboard Spotlight Singles

*MANNY KELLEM ORK & CHORUS—LOVE IS BLUE

(Prod. Manny Kellem) (Writers: Popp-Cour-Blackburn) (Croma, ASCAP)—Currently hitting the Hot 100 via the Paul Mauriat instrumental version, this lush vocal treatment has all the ingredients to prove a programming and sales giant. Haunting lyric and melody grows on you. Much of the "Somewhere My Love" potential. Flip: "Claudine" (Blackwood, BMI). Epic 10282



Record Reviews Newcomer Picks

MANNY KELLEM (Epic 10282)
Love Is Blue (L'Amour Est Bleu) (2:42) [Croma, ASCAP-Popp, Cour, Blackburn]

Lustrous addition of choral work on this first vocal performance of the current Paul Mauriat chart climber should stir up added interest in the "Love Is Blue" outing. The lush melody and attractive lyrics are likely to attract considerable easy listening and possible back-to-back play. Fine debut on the performer front for A&R exec Manny Kellem. Flip: "Claudine" (2:43) [Blackwood, BMI-Gorgoni]

record world

★ SLEEPER PICKS OF THE WEEK



Manny Kellem has gotten orchestra and chorus together to introduce the words to the lovely "Love is Blue (L'Amour Est Bleu)" (Croma, ASCAP) (Epic 5-10282).

Bill Gavin's Personal Picks

LOVE IS BLUE—Manny
Kellem Orch. & Chs. (Epic)
Excellent vocal version of
the smash instrumental.



MANNY KELLEM

His Orchestra And Voices

"LOVE IS BLUE"

5-10282

The First Vocal Version



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Nonesuch Offering 5 LP's For January

NEW YORK — Elektra Records' economy-priced line, Nonesuch, is releasing five LP's — two companion albums of Indian music and three classical sets in January.

The Indian albums, to be issued simultaneously in Nonesuch's Explorer series but packaged as separate units, are titled *dhyanam/meditation* (South Indian Vocal Music) and *bhāvālu/impressions* (South Indian Instrumental Music).

The vocal music presented is of the Carnatic tradition, indigenous to South India. It is quite distinct from the Hindustani classical music of northern India, and originates from as far back as the medieval period and earlier. Carnatic music is essentially vocal; the artist's performance can be described as an elaborate improvisation on an equally elaborate repertoire of art songs. The instrumental music makes use of the violin, mridangam (an Indian drum), and tambura (Indian string-drone).

Performers in these Nonesuch Explorer albums are K.V. Narayana-swamy, singer; Palghat Raghu, mridangam; V. V. Subramaniam, violin; and Sarota Balasubramaniam, tambura. All are inhabitants of Madras, India, and until recently all were in residence at Wesleyan University, Connecticut, as teachers and performers, under the chairmanship of Dr. Robert Brown of the school's Eastern Music Department — whose annotations are on the Nonesuch sleeves.

The albums were produced and recorded for Nonesuch by Peter K. Siegel; engineering processes included the Dolby A 301 Audio Noise Reduction system in recording and mastering.

The three classical albums to be released by Nonesuch in January 1968 represent three diverse and major areas — as well as eras — of music: the medieval Mass, the classical violin concerto, and 20th-century works for chamber ensemble.

The first of these, chronologically, is the famous "Notre Dame Mass of Guillaume De Machaut (c.1300-1377),

performed by The London Ambrosian Singers, John McCarthy director, and The Vienna Renaissance Players. The presentation is an exceptional one in that it is liturgically complete, including the Gregorian chant for those portions of the Mass for which Machaut did not compose music (i.e., the Proper). Thus the full title of the album — "Notre Dame Mass" and Gregorian Proper for the Feast Of The Assumption." Another distinctive feature of the recording is that it was made at the Cathedral of Notre-Dame in Rheims, the very church where Machaut was a canon, and where his Mass is believed to have been performed for the first time.

Two violin concertos of Joseph Haydn serve to introduce to the Nonesuch audience the young French violinist Nell Gotkovsky. She is heard as soloist, accompanied by the Toulouse Chamber Orchestra conducted by Louis Auriacombe, in Haydn's Concertos for Violin & Orchestra, No. 1 in C, and No. 3 in A ("Melk").

The third new classical Nonesuch release presents 20th-century repertoire that has been for the most part unavailable on recent record lists. Works by Schoenberg, Webern, and Stravinsky are performed by the Claremont Quartet — joined, in Schoenberg's "Ode To Napoleon Buonaparte, Op. 41," by Joanna Nickrenz, pianist, and Bernard Jacobson, reciter. The "Ode" (available here for the first time in stereo) is a setting, for Sprechstimme, piano, and string quartet, of Lord Byron's poem, in the original English. The Schoenberg work occupies all of Side One of the disc, On Side Two are three shorter works for string quartet performed by the Claremont: Webern's String Quartet, Op. 28, and Stravinsky's Three Pieces (1914) and Concertino (1920). The Webern is a first stereo recording; the Stravinsky Concertino is otherwise unavailable in the current record catalogue. The album was recorded by Nonesuch employing the Dolby Audio-Noise Reduction system in its engineering processes.

Sunset Does Much With 'Dolittle'

HOLLYWOOD — "The most significant release in the young history of Sunset," according to g.m. Ed Barsky, started shipping here this week with initial orders adding up to more than 100,000 albums.

LP titled "The Chipmunks See 'Dr. Dolittle'" accounts for the total which Barsky forecasts as a "possible million seller."

Album features seven songs as performed by David Seville (Ross Bagdasarian) and the Chipmunks, all from the Rex Harrison-Anthony Newley flick with words and music by Leslie Bricusse. Barsky also notes that Sunset catalog now includes a total of 10 Chipmunk LP's and that, prior to the announcement of the "Dolittle" project, more than 750,000 albums were moved during the holiday season.

Sunset is the budget line for Liberty.

Rust Sets Release Sked

NEW YORK — Rust Records has announced its release schedule. Deejays have been sent "Sweet Little Lorraine," by Clock-Work Orange, produced by Irwin Levine and "Wind And Stone," by United Travel Service, produced by Richard Keefer for Ridon Productions. The record did well in Oregon on Ridon Records and was purchased by Rust. Late in January Rust is scheduling for release "That's What Sends Men To The Bowery," by Flip "Dear Mrs. Appleby" Cartridge. The disk was produced by Hugo and Luigi.

Also complete but as yet unscheduled for release are sessions with a new group from Florida, the Raven, produced by Phil Gernhard who also produces the Royal Guardsmen.

CashBox Album Plans

DIAMOND—One free for every 5 purchased. Expires March 31.

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. No expiration date.

MONMOUTH-EVERGREEN—1 free with 10 purchased on entire catalog. No expiration date.

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 distributors. No expiration date.

TAMLA-MOTOWN-GORDY—Buy-7-get-one-free. No expiration date set.

TOWER—10% discount on all albums. No expiration date.



'DISCOVERY' — Harmonica man Larry Adler (seated) signs the contract under which he will record exclusively for the RCA Victor Red Seal label. Roger Hall, manager of A&R for Red Seal, looks on. Adler's first LP, under the new contract, is a collection of discovery works by such names as Gershwin, Porter, Kern, Rodgers, Gould, and Arlen, and has just been released. The tunes on the album have never before been recorded. The set is entitled, "Discovery," and features Morton Gould conducting the orchestra in accompaniment to Adler.

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A 'KING' SIZE PROMOTION — In support of a full-scale merchandising/promotion campaign on the entire Al Hirt catalog, RCA Victor has designed various merchandising and promo aides for distributor use, including (left to right): a blanket ad mat featuring all of Hirt's albums; rack title strips utilizing the slogan of the campaign, "Horn Of Plenty;" press/promotion kit containing biography and 8 x 10 photos of Hirt; a new consumer catalog with a complete Hirt dis-

cography; a giant sized picture of Hirt, which is a fold out of the press kit cover; and a window display of Hirt's new LP entitled: "Al Hirt Plays Bert Kaempfert."

Forward With Stereo

Last week's story headlined "ABC Stereo Only, Too," contained a sentence suggesting the label was all-mono. Company, of course, has decided to become an all-stereo factor.

Last year we hit kids in their hip pockets.

This year we're grabbing them by their ears.



With a wild new national ad campaign for HipPocket Records. Offering a wild new self-liquidating premium: earrings that actually carry up to twenty Hip Pocket Records.

Just the thing to grab the fad-happy young gals who buy singles. And to grab you a healthy chunk of this fast-growing new branch of the record business.

All you need is our free window banner. And our free self-selling counter card (it's like this ad, but with a real record-holding earring on it).

And, of course, you need a big supply of Philco Hip Pocket Records. Call them HP's for short when you talk to your Philco-Ford representative.



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The Doors thru exclusive arrangement with Elektra Records.

Command Focuses New Sound, Releases

NEW YORK — Three-city sales meetings for the ABC family of labels featured a new look from Command Records, one that stresses diversification and the use of a new recording process highlighted in the eight LP release slated to run through early next month.

Command's general manager Loren Becker explained the new technique being used by the label to expand the stereo vista by isolating solo instruments within a band section, and band sections themselves in the overall framework. He also stressed the new look of Command through accented diversification. "The three big factors in Command's success have been quality, innovation and concentration," Becker said, "and now the element of diversification has been added." During the label's nine-year history, he noted, the firm has accounted for more than \$60,000,000 in record sales.

New Releases Unveiled

Eight new albums were also shown,

to be released through the month and into early February.

First of the three-part issues contains: "Mirrors" featuring Dick Hyman and 'The Group,' the Ray Charles Singers with "Take Me Along" highlighted by the single based on an airline commercial jingle, and "Curtain Calls" from the Pittsburgh Symphony conducted by William Steinberg.

Second segment, due for release late this month are Doc Severinsen's "The Great Arrival," "The Love Cycle" with the Crome Syrcus, and "Virgil Fox In Concert."

Part three, the February product consists of the orchestral LP by the Corporation "A Sound Contemporary Musical Instrument" and a highlight album making use of the new recording process. This LP, "Sound . . . In the Eighth Dimension," is scheduled for spotlight attention, with special demonstration showings being arranged at the time of release.

London Convention

(Continued from page 50)

a panel, moderated by Herb Goldfarb, sales manager, that surveyed the theme of the seminar. It was pointed out that with the stereo-only position taken by companies with classical product the dealer could extend his basic classical stock from 100 to 200 items. More people listen to, watch and attend concerts and classical music than attend baseball games, and the panel discussed different ways to sell, for instance, a new classical release to them. Such methods as radio promotion, newspapers, in-store promo and mail-order were mentioned. A development in recent years, it was noted, is for discount houses to give special attention to classical disks, such as divorcing new product from

Munao On Promo Tour

NEW YORK—Real Good Productions' general manager Fred Munao will tour the eastern states to promote two of his firm's recent releases, "Morning Morning," by the Fifth Estate, and "Am I Ever Gonna See My Baby Again," by Aldora Britton.

old and using arrows in the store to point the way to special sections devoted to classical product.

The dealer-wholesaler panel was composed of: Dave Rothfeld of the Korvette chain, Art Grobart, manager of Discount Record Center in Los Angeles, Dave Shahim, manager of Discount Record Stores in Chicago; Bill Davis of Record Merchandisers in Los Angeles, George MacDuff of Radio Distributors in Detroit; John Erling of Seattle.

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ROBINSON REPS CRITERION AT MIDEM; FIRM SETS DISK DEALS IN L. A. & PARIS

L. A.—Criterion Music's president, Michael H. Goldsen, will be represented at MIDEM by Jack Robinson, his Paris manager. He will offer many top copyrights for world-wide representation, including such hits as TINY BUBBLES, SUMMER WINE (which is now on the Japanese charts) etc. Robinson will also be looking for foreign copyrights to have developed in the United States. Criterion's Paris office represents Lee Hazlewood's firm in French speaking countries.

Through the years, Criterion has successfully developed such great standards as WHEN THE WORLD WAS YOUNG and AUTUMN LEAVES from France. Recently, they have picked up the chart tune MON AMOUR, MON AMI, the Marie LaForet international hit. Also SUR LES QUAIS with a lyric by Arthur Hamilton titled WONDER OF WONDERS, and a great German tune by Gaze called HOW YOUNG, recorded by a new find on Capitol Records, Michael Dees.

The new year has begun with extended activity for the firm including the leasing of masters, which were made in the Criterion recording studios, of their new group, BENJAMIN CARRY LTD., to Viva Records. Ed Silvers of that firm, is enthused over duos first release, OLD MAN & CATCH THE RAIN. In Paris, Robinson has produced a new group called "Crusiferius Lobonz," tunes are A TOUMBA and LET THE GOOD TIMES ROLL. Releasing deal is being set. Also singer Eileen, publisher's daughter, and wife of Robinson, resumes recording career on DiscAZ; she recently gave birth to son, David Alain.

Billy Vaughn has a record ready for this month of Leon Pober's great instrumental, LOLLY. Pober is also riding with his new Hawaiian sing-a-long, SUNNY DAYS, STARRY NIGHTS, launched by Kalani Kinimaka on the firms Palm label. HOI MAI, the backing, by the late Kui Lee

and Alex Kaeck, getting good reaction also.

In the publication field, Criterion is readying the second "Lee Hazlewood Song Book" with seventy-five of his compositions, including such hits as LOVE EYES, SUGAR TOWN, SUMMER WINE, etc. His first book has such standards as THESE BOOTS ARE MADE FOR WALKIN', HOW DOES THAT GRAB YOU DARLIN'?, and twenty others. In 1967 the firm issued the "Charlie Parker Sketch-Orks", containing thirty-five instrumentals; a lyric book, "Hawaiian Sing-A-Long Folio," with eighty top island ditties; "Exotic Hits for Organ" with QUIET VILLAGE and other Les Baxter standards; a voice and piano collection, "Island Song no. 2," which has TINY BUBBLES, (THERE GOES) KEALOHA, and other island favorites; and "Tunes From The Tropics," the eighth book published for uke and guitar of the vast Polynesian catalog under the firms banner.

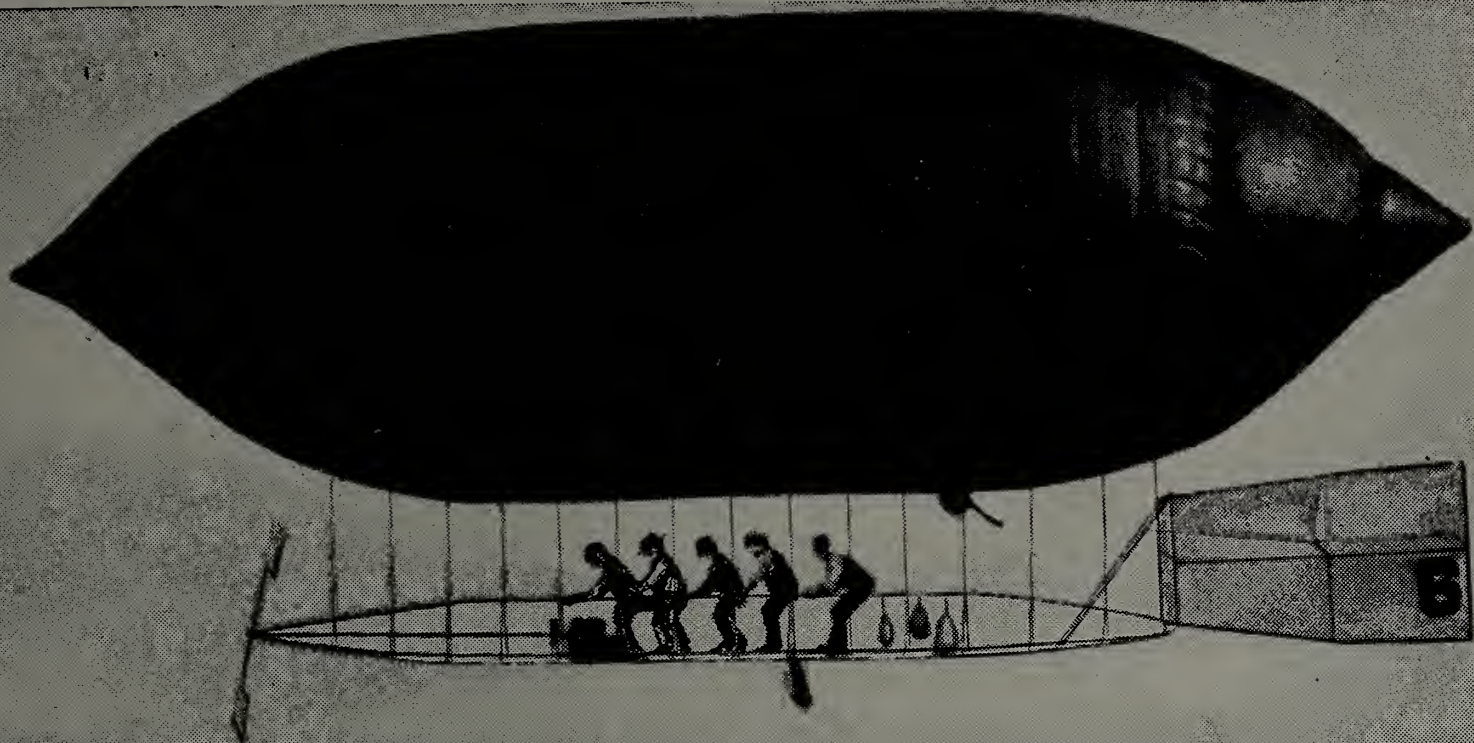
Criterion lays great stress on its publication sales and has more than one hundred books and orchestrations available, utilizing its catalog of more than fifty world-wide standards in its general repertoire of two thousand songs. Outstanding in its array of hits are: DREAM, IT'S A GOOD DAY, OFF SHORE, MOONLIGHT IN VERMONT, THE END, SHOOFLY PIE AND APPLE PAN DOWDY, MANANA, ACROSS THE ALLEY FROM THE ALAMO, TAMPICO, MY SUGAR IS SO REFINED, ROBBIN'S NEST, THE M.T.A. SONG, (I STAYED) TOO LONG AT THE FAIR, PEARLY SHELLS, WHEN THE WORLD WAS YOUNG, JOHNNY MERCER'S SONG OF INDIA, MARINA, PRETENDING, QUIET VILLAGE, TINY BUBBLES, LEE HAZLEWOOD'S THESE BOOTS ARE MADE FOR WALKIN', HOUSTON, HOW DOES THAT GRAB YOU DARLIN'?, etc.

ADVERTISEMENT

ABC's Midwestern Distrib Convention



TALKIN' ABOUT IT—Shown at the ABC Records midwestern distributor convention at Chicago's Continental Plaza Hotel on Jan. 4th. (l. to r.) are: (top photo) Howard Stark, vp of ABC; David Berger, vp of ABC's international division; Martin Goldstein, vp of Westminster Records; Norman Rubin, promotion rep for LHI Records; Gene Goodman, field sales rep; Bud Kattel, vp and director of marketing; Jay Lasker, vp and west coast general manager; Larry Newton, president of ABC; Charlie Trepel, director of field sales representatives; Loren Becker, vice president and general manager of Command Records; Barry Despenza, director of midwestern A&R; Wally Roker, indie promotion; Fred Humphries, assistant in the Chicago office; and Tom McCaffrey, field sales representative. (2nd photo) Loren Becker described Command's first rock release, while Bud Kattel, who made the general presentation, stands at the podium. (3rd photo) Jay Lasker revealed the details of the cover for the new Mamas and Papas album, which will feature interchangeable facial figures for the group. These bottom three photos show the ABC distribution and sales wing listening to the various presentations made during the convention.



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Pop Picks



JOHN WESLEY HARDING—Bob Dylan—Columbia CL 2804/CS 9604

Here's the long-awaited new album by Bob Dylan following "Blonde On Blonde" a year and a half ago. The set is reminiscent of the early Dylan and is basically non-electric. The title track, about a Western outlaw, presumably John Wesley Hardin (1853-1895), is a fine Robin Hood-type ballad. Of particular interest is a lengthy reading of "The Ballad Of Frankie Lee And Judas Priest," which is open to various interpretations.



PORTRAITS — Buckingham 6 — Columbia CL 2798/CS 9598

Columbia's crack rock group here offers a 14-track set that's bound to hit the charts quickly for them. The LP features the group's infectious, teen-slanted toe-tapper, "Hey Baby (They're Playing Our Song)," which was a big chart item recently, as well as their current smash, "Susan," a woe-toned rocker with a mind-blowing, psychedelic-type instrumental break. Put this one on your "must" list.



WELCOME TO MY LOVE — Nancy Wilson — Capitol T/ST 2844

Nancy Wilson has an intimate voice that should be heard in the wee hours of the morning. This is not to say that she can't be listened to in the daytime. But she goes better at night. And as to surroundings, she should either be heard with the eyes closed or in a lush penthouse apartment. She has a luxury voice, a voice of silk and gold. Listen.



GOLDEN DUETS—Peaches and Herb—Date TEM 3007/TEM 4007

Currently climbing the Top 100 with their latest single outing, "Two Little Kids," Peaches and Herb, the "Sweethearts of Soul," should have no difficulty finding a place on the Top 100 Albums with "Golden Duets." The duo offers a number of their famous "boy-girl dialogues," including "Two Little Kids" and their big hit, "Love Is Strange." If you like tales of romance set to a swinging soul beat, buy this album.



EVERYBODY KNOWS—Dave Clark Five—Epic LN 24354/BN 26354

Presently on the charts with the title tune of this LP, the Dave Clark Five should have no difficulty making the charts with the album itself. Rock foot-stompers and ballads make up the bill of fare. One of the grooviest tracks is a swinging, hard-driving updating of "You Must Have Been A Beautiful Baby," which was a recent chart entry for the Five. Another of their recent charters, "A Little Bit Now," is also included.



SEEN IN GREEN—Seekers—Capitol KAO/SKAO 2821

The four Seekers (three guys and a girl) have a clean vocal sound that has an enormous appeal to both pop and good music listeners. Their latest album spotlights this sound at its best. More than half of the songs on the set were penned by various members of the group, with Seeker Bruce Woodley contributing four solo efforts and two co-cleffings (one with Tom Paxton, the other with Paul Simon). Look for this one to appear on the charts in short order.

Pop Best Bets



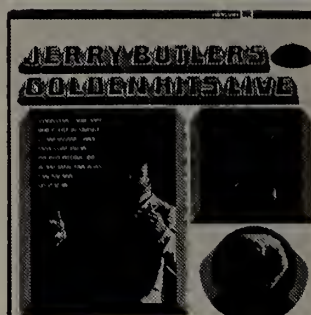
COME TO THE CABARET—Dukes of Dixieland—Decca DL 4863/74863

The Dukes of Dixieland offer a rousing set of instrumentals which are bold, brassy, and zestful. Included on the package are "Don't Sleep In The Subway," "Dancing In The Streets," "Cabaret," and "I Wonder Who's Kissing Her Now." There should be lots of sales action in store for this bright album.



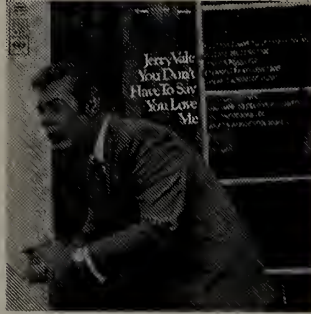
THE BEST OF ELLA FITZGERALD — Verve V/V6 8720

A compendium of some of the better Ella Fitzgerald waxings from years gone by, this strikingly packaged LP will be sought after by the many fans the lark has acquired during her career and, additionally, will serve as a more than apt introduction to Ella for the fledgling fan. "When Your Lover Has Gone," "Sweet And Slow," (both arranged and conducted by Nelson Riddle) and a classic treatment of "See See Rider" blues, are highlights of this sure-to-sell album.



JERRY BUTLER'S GOLDEN HITS LIVE—Mercury MG 21151/SR 61151

Recorded live at Morgan State College in Baltimore, Maryland, this LP features Jerry Butler singing the hit tunes which brought him to nationwide popularity. Chart items on the disk by the artist include "Make It Easy On Yourself," "I Stand Accused," "For Your Precious Love," and "He Will Break Your Heart." Butler's lyrical artistry is everywhere evident of the package which should be seeing brisk chart action.



YOU DON'T HAVE TO SAY YOU LOVE ME—Jerry Vale—Columbia CL 2774/CS 9574

Jerry Vale lends his smooth tenor voice to eleven love ballads on his latest album venture. Performing each selection with polished professionalism, the chanter conjures up a dreamy romantic spell that should work on his many fans. Among the sure-to-please tracks are such famed ditties as "Release Me," "There's A Kind Of Hush" and "Till There Was You" (from "The Music Man").



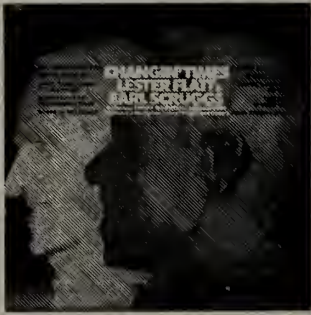
THE BEST OF KING CURTIS—Capitol T/ST 2858

The sound of King Curtis' tenor sax, sometimes sultry and sinuous, sometimes wailing and wild, has become famous throughout the land, and this LP shows why. Here is the King at his best, interpreting his own rousing compositions, "Soul Twist" and "Soul Serenade," as well as such standards as "One Mint Julep," "Bill Bailey" and "Night Train." Should be a powerful amount of chart action in store for this one. Don't let it out of your sight.



THE WORLD WE KNOW—Stan Kenton & Ork—Capitol ST 2810

Here's a bright, free-wheeling, big brass offering that includes such well known efforts as "Sunny," "A Man And A Woman," and "The World We Know" in addition to a group of less widely recognized tunes, perhaps the strongest of which is Kenton's own "Interchange," which stands as a sterling example of the contrapuntal style. This album might well prove a powerful sales item; it's sure to see a lot of airplay on both jazz and good music outlets.



CHANGIN' TIMES—Lester Flatt & Earl Scruggs—Columbia CL 2796/CS 9596

As might be implied by the title, this set contains numerous Dylan songs (among them, "Mr. Tambourine Man," "Don't Think Twice," "Blowin' In The Wind," and "It Ain't Me Babe") in addition to "Foggy Mountain Breakdown," from the "Bonnie & Clyde" flick and Bobbie Gentry's "Ode To Billy Joe." Songs by Pete Seeger, Woody Guthrie, and Ian Tyson are also given the near incredible Flatt & Scruggs treatment. It's a sound heard and enjoyed from San Francisco to Mace's Spring and from Alberta to Tennessee.



SONGS FROM 'FIDDLER ON THE ROOF' & JEWISH FOLK SONGS—Jan Peerce—Vanguard VRS 9258/VSD 79258

Opera tenor Jan Peerce sings four songs from the hit Broadway musical, "Fiddler On The Roof," and ten happy and touching songs from the Jewish folk tradition. "Tradition," "Sunrise, Sunset," "If I Were A Rich Man," and "To Life" are the tunes from "Fiddler." The blending of the show and folk tunes results in a fine program with a meaning and unity of feeling of its own.

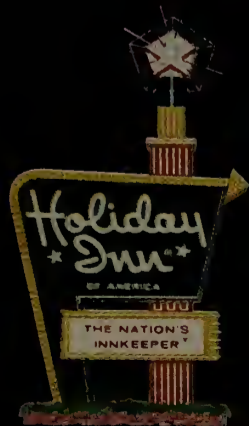
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BIG OAK TREE
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THAT EVER-LOVIN'
MEMPHIS SOUND
SOMEWAY, SOMEHOW
ARE YOU FOREVER
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BOLT OF CLOTH
FASCINATION
YOU'RE NOBODY TIL
SOMEBODY LOVES YOU
A BAD CASE OF YOU

When the largest radio audience in history (5 hours nightly on 63 stations throughout the United States and Canada) calls for her new album, we sure hope you have it. Dolly's fans can be violent when provoked....

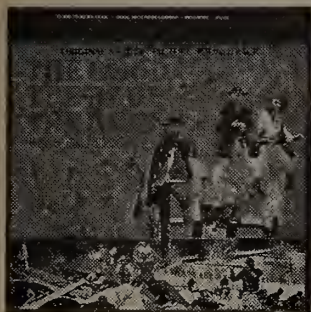
and this is a provocative album!



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Pop Best Bets



THE GOOD, THE BAD AND THE UGLY — Original Motion Picture Soundtrack — United Artists UAL 4172/UAS 5172

"The Good, the Bad and the Ugly" is an adventure-filled civil war movie, but the soundtrack album, contrary to what one might expect, is not a loud, slam-bang affair. "Haunting" is the right word to describe the pervading mood of the LP. "The Sundown" and "The Desert" are especially evocative pieces. Should do nicely.



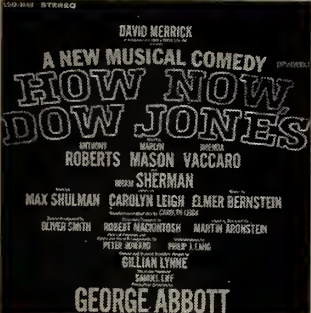
S. HUOK PRESENTS: WELSH GUARDS AND SCOTS GUARDS — London TW 91462/SW 99462

Stirring, brassy, rhythmic, and powerful, this music of the Massed Bands, Drums, Pipes, and Dancers of the Welsh Guards and Scots Guards (who recently toured the U.S. and Canada) is a real exercise in stereo from the very beginning. At once timely and traditional, this is the sound of a people, of a way of life. Once heard, it's never forgotten. Historical events such as the battle of Culoden Moor spring to memory as one listens to this fierce and ancient war music of the Highlands.



SUBWAY JOE — Joe Bataan — Fania LP 345

Joe Bataan plays piano and sings the English vocals on an album of Latin outings with an R&B flavor. Standout efforts are the title tune, "Special Girl," and "Magic Rose." This blend of soul and modern Latin should satisfy a variety of moods and tastes. The package definitely bears watching.



HOW NOW DOW JONES—Original Cast—RCA Victor LSO-1142

The stock market, overdue for a showdown in a Broadway musical, is the subject of the so-so received "How Now, Dow Jones," which fails to succeed in the business world as Frank Loesser's "How to Succeed in Business Without Really Trying." In his first Broadway try, Elmer Bernstein supplies tunes that have the right show-score rhythms, but very little in the way of fresh and engaging tunes. Carolyn Leigh's lyrics, however, help brighten things, as do the merry cast of more or less newcomers.



MY PEOPLE (SOUL PEOPLE)—Freddie Roach —Prestige PR 7521

Freddie Roach plays organ, flute, and piano and vocalizes on a set of eight soul sessions. The vocal is on "My People (Soul People)," the album's title track. An effective call and response technique is used on "Prince Street," with Roach's organ leading the sermon. Here's an offering which should please a diversity of tastes.

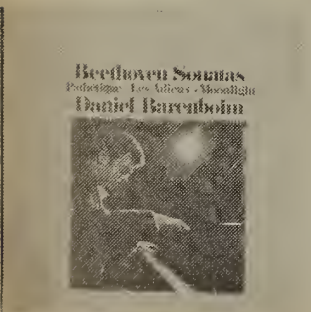
Jazz Picks



DENNY ZEITLIN ZEITGEIST — Denny Zeitlin —Columbia CL 2748/CS 9548

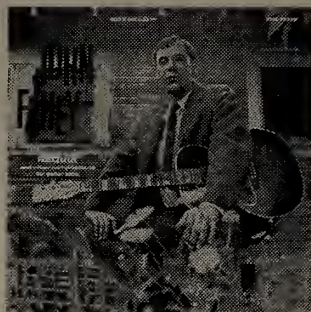
The jazz trio is one of the more intimate contemporary jazz forms; it's easy to get involved with the tenderness and excitement of the piano, bass, and drum combo. "Here's That Rainy Day," and the Latin flavored "Offshore Breeze" are outstanding compositions extremely well delivered on this set. This one is jazz for anyone with an open ear, and should do very well in the market place.

Classical Picks



BEETHOVEN: PATHETIQUE, MOONLIGHT & LES ADIEUX SONATAS — Barenboim - Angel S-36424

On this album, David Barenboim, one of the best of the younger pianists, interprets three of Beethoven's most famous sonatas. The beginnings of the Romantic Movement can be seen in the "Pathetique," particularly in the lovely, singing slow movement. The "Moonlight" is noted for its first movement; the others should not be neglected. The "Les Adieux" is an expression of profound and mature emotion. Barenboim performs all 3 sonatas with skill, grace and "soul."



REQUIA — John Fahey — Vanguard VRS 9259/VSD 79259

Here's a folksy set that is likely to find great favor among collectors in addition to seeing a lot of middle-of-the-road programming. John Fahey is an unusual guitarist in that he does all kinds of things that you're not supposed to do and carries the resultant effect off to a delightful conclusion without a lot of hoopla. "Requiem For John Hurt" and the carnival-like "Molly" requia are highlights. A truly outstanding album.



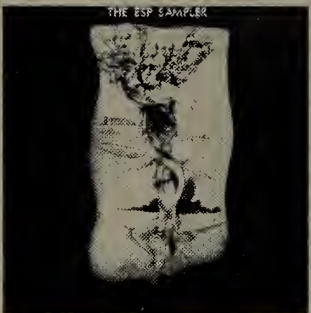
LILACS OUT OF THE DEAD LAND — Manos Hadjidakis — Odeon OMCGA 11

"I have tried to fill it with all the youthful sensitivity of a modern Greek steeped in tradition, in that delicate and spring-like and religious atmosphere of the Easter ceremony," says Manos Hadjidakis in discussing this album. Hadjidakis is both the composer and conductor of the orchestra for the twelve tunes on the package. The set is obviously a labor of love, and the artist's devotion is shown in every track. Featured instrument throughout is the bouzouki, a Greek cousin of the mandolin.



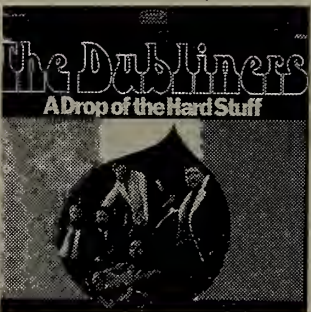
MEMORIES WITH THE STREET SINGER — Arthur Tracy—London LL 3530/PS 530

Famed street singer Arthur Tracy here offers a grab bag of oldies that could go over big in middle-of-the-road circles. Tracy's voice is a rich baritone, and he sings with unabashed sentiment. Teeing off with a full-bodied "Marta," the artist goes on to offer a tender "I'm Always Chasing Rainbows" and ten other selections including the currently oft-cut "Danny Boy" and the evergreen "Edelweiss." Nice effort.



ESP SAMPLER — Various Artists — ESP-Disk ESP 1024

Here's an excursion into the world of ESP-Disk, a diskery never known for its fear to tread where none have trod before. Poetry readings, jazz, and rock are served up by such artists as: Ferlinghetti, Corso, Pearls Before Swine, the Fugs, Albert Ayler, Patty Waters, and the Pharaoh Sanders Quartet to mention only a few of the more widely known performers on this set. The Holy Modal Rounders provide instrumental support on several tracks. The package offers a glimpse into the avant garde recording.



A DROP OF THE HARD STUFF — Dubliners — Epic LN 24337/BN 26337

The Dubliners offer a spirited package of Irish ditties which are shot through with bright, boisterous energy and humor. Included on the set are "Seven Drunken Nights," a comic tale of the cuckolding of a husband, "The Old Alarm Clock," "I'm A Free Born Man," and "Paddy On 'The Railway." The album should provide many a rich hour of listening enjoyment.



CHICKEN FAT — Mel Brown — Impulse A/AS 9152

Mel Brown displays some fancy guitar-picking (electric guitar) on an album of nine jazz tunes. Other personnel include Herb Ellis, electric and 12-string guitar; Arthur Wright, electric guitar; Gerald Wiggins, electric organ; Ronald Brown, electric bass; and Paul Humphrey, drums. The title track is a fast-moving, shuffling session which shows Brown off to good advantage. "Home James" and "Sad But True" are other top efforts on this impressive LP.



VERDI RARITIES—Caballe/RCA Italiana Opera Orchestra and Chorus/Anton Guadagno-RCA Victor LM/LSC 2995

Despite his reputation as the greatest Italian opera composer of all time, Giuseppe Verdi wrote some operas (mostly in his early days) which are not often revived today. Though as wholes these operas are considered "clinkers," sections of them are undoubtedly worth hearing. On this LP, Montserrat Caballe, the great soprano, sings arias from seven of these operas. Her flawless voice matches Verdi's inspiration, and opera buffs should want to buy this set.

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| 19 | A DAY IN THE LIFE Wes Montgomery (A&M 2001/SP 3001) | 43 | INSIGHT OUT Association (Warner Bros. W/WS 1696) | 70 | MASS IN F MINOR Electric Prunes (Reprise R/RS 6075) | 95 | SOUNDS LIKE Herb Alpert & Tijuana Brass (A&M LP 124/SP 4124) |
| 20 | 4 TOPS GREATEST HITS (Motown M/MS 662) | 44 | THE WHO SELL OUT (Decca DL 4950/DL 74950) | 71 | RAVI SHANKAR AT THE MONTEREY INT'L POP FESTIVAL (World Pacific WP 1442/WPS 21442) | 96 | JOURNEY WITHIN Charles Lloyd (Atlantic 1493/SD 1493) |
| 21 | SIMPLY STREISAND Barbra Streisand (Columbia CL 2632/CS 9482) | 45 | THE BYRDS GREATEST HITS (Columbia CL 2716/CS 9516) | 72 | MONKEES HEADQUARTERS (Colgems COM/COS 103) | 97 | AGNES ENGLISH John Fred & Playboy Band (Poulo LP 2197) |
| 22 | WILD HONEY Beach Boys (Capitol T/ST 2859) | 46 | ALL MITCH RYDER HITS (New Voice NV/NVS 2004) | 73 | THE VOICE OF SCOTT MCKENZIE (Ode Z12 44001/Z12 44002) | 98 | BLOOMING HITS Paul Mauriat (Philips PHM 200-248/PHS 600-248) |
| 23 | THE LAST WALTZ Engelbert Humperdinck (Parrot PA 61015/PAS 71015) | 47 | BEST OF WILSON PICKETT (Atlantic 8151/SD 8151) | 74 | LETTERMEN . . . AND LIVE (Capitol T/ST 2758) | 99 | PLEASURES OF THE HARBOR Phil Ochs (A&M 133/SP 4133) |
| 01 | STONE PONEYS VOL. II (Capitol T/ST 2763) | 48 | I FEEL LIKE I'M FIXIN' TO DIE Country Joe & The Fish (Vanguard VRS 9266/VSD 79266) | 75 | THE MAGIC GARDEN The 5th Dimension (Soul City SCM 91001/SCS 92001) | 100 | TURN THE WORLD AROUND Eddy Arnold (RCA Victor LPM/LSP 3869) |
| 02 | EYDIE GORME'S GREATEST HITS (Columbia CL 2764/CS 9564) | 49 | HISTORY OF OTIS REDDING (Volt M/S 418) | 76 | LET IT OUT Hombres (Verve/Forecast FT/FTS 3036) | 101 | FIDDLER ON THE ROOF Original Cast (RCA Victor LPM/LPS 3730) |
| 03 | YOU DON'T HAVE TO BE ITALIAN TO LIKE PAT COOPER (United Artists UAL 3600/UAS 6600) | 50 | TEMPTATIONS GREATEST HITS (Gordy GM/GS 919) | 77 | LOOK OF LOVE Dusty Springfield (Philips PHM 200-256/PHS 600-256) | 102 | THESE ARE MY SONGS Petula Clark (Warner Bros. W/WS 1698) |
| 04 | WELCOME TO MY WORLD Dean Martin (Reprise R/RS 6250) | 111 | FLOWERS Rolling Stones (London LL 3509-PS 509) | 78 | DOWN TO MIDDLE EARTH Hobbits (Decca DL 4920/74290) | 103 | JUNGLE BOOK Original Soundtrack (Disney M/S 3948) |
| 05 | REVENGE Bill Cosby (Warner Bros. W/WS 1169) | 112 | CANDYMEN (ABC ABC/BCS 616) | 79 | WHIPPED CREAM Herb Alpert & Tijuana Brass (A&M LP 110/SP 4110) | 104 | SILVER THROAT-BILL COSBY SINGS (Warner Bros. W/WS 1709) |
| 06 | MARY IN THE MORNING Al Martino (Capitol T/ST 2780) | 113 | GLORY OF LOVE Herbie Mann (A&M 2003/SP 3003) | 80 | RESPECT Jimmy Smith (Verve V/V-6 B705) | 105 | SOMETHING SUPER King Richard & Fluegel Knights (MTA MTA 1005/MTS 5005) |
| 07 | COLLAGE Noel Harrison (Reprise R/RS 6263) | 114 | RIGHTeous BROTHERS GREATEST HITS (Verve V/V6 5020) | 81 | WITH A LOT O'SOUL Temptations (Gordy G/GS 922) | 106 | GOLDEN GREATS BY THE VENTURES (Liberty LRP 2053/LST 8053) |
| 08 | SOUL MEN Sam & Dave (Stax 725/SD 725) | 115 | LOOK OF LOVE Claudine Longet (A&M 129/SP 4129) | 82 | A KIND OF HUSH John Davidson (Columbia CL 2734/CS 9534) | 107 | THAT'S MY KICK Errol Garner (MGM E/SE 4463) |
| 09 | THE BEST OF WES MONTGOMERY (Verve V/V6 8714) | 116 | THE WORLD WE KNEW Frank Sinatra (Reprise F/FS 1022) | 83 | LATIN' LOVE-IN Tony Mottola (Project 3 PR 5010 SD) | 108 | AMBOY DUKES (Mainstream 56104/S 6104) |
| 10 | HELLO DOLLY New Cast Pearl Bailey & Co. (RCA Victor LOC/LSO 1147) | 117 | HERE WHERE THERE IS LOVE Dionne Warwick (Scepter M/S 555) | 84 | MISTY ROSES Sondpipers (A&M 135/SP 4135) | 109 | LISTEN Ray Charles (ABC ABC/BCS 595) |
| | | 118 | WHAT NOW MY LOVE Mitch Ryder (Dynovoice DY 1901/31901) | 85 | FISTFUL OF DOLLARS Soundtrack (RCA Victor LOC/LOS 1135) | 110 | DANCING IN THE STREET Ramsey Lewis (Cadet LP/LPS 794) |

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.

FIESTA

| | | |
|--|------------------------------------|--------------------------|
| Paul Horbiger & Hans Moser | Servus Wien | (German) FLP/FLPS 1416 |
| Rudi Knabl | Die Traumende Zither | (German) FLP/FLPS 1474 |
| Due Lustigen | | |
| Akkordeon Jungens | 28 Akkordeon Trumpfe | (German) FLP 1470 |
| Herbert Hisel | Herbert Hisel Kommt Wieder | (German) FLP 1464 |
| Der Flotte Franz und Seine Bierbrummer | Ja Das Haben die Manner So Gerne | (German) FLP/FLPS 1461 |
| Various Artists | Dort War Ich Zu Hause | (German) FLP 1433 |
| Rudolf Schock | Rudolf Schock Singt Wieder | (German) FLP/FLPS 1399 |
| Various Artists | Kleine Mowe, flieg nach Heigoland | (German) FLP/FLPS 1427 |
| Deutschland Musik Korps | Vorwärts! Marsch! | (German) FLP/FLPS 1443 |
| Rudolf Schock | Lieder von Herzeleid und Liebe | (German) FLP/FLPS 1467 |
| Angelo Di Pippo | Accordion Italian Style | (Ital) FLP/FLPS 1472 |
| Various Artists | Canzoni Allegre D'Italia | (Ital) FLP/FLPS 1444 |
| Boleslaw Novak | Polski, Oberki, Mazurki I Marsze | (Pol) FLP 1398 |
| Stefan Kubiak | Was Wita Do Tance | (Pol) FLP 1413 |
| Alexander Sheremeta & Orchestra | Folk Songs & Dances of the Ukraine | (Ukr) FLP 1438 |
| Dmitro Hnatiuk | The Ukraine in Song & Dance | (Ukr) FLP/FLPS 1476 |
| Elmer Horvath es Ciganyzenekara | Hungarian Folk Songs & Csardases | (Hun) FLP/FLPS 1469 |
| Various Artists | Swedish Dances | (Swed) FLP 1437 |
| Artie Barsamian & Orchestra | Belly Dance au Go-Go | (Mid-East) FLP/FLPS 1468 |
| Frank Fallon & Orchestra | 24 Irish Dance Favorites | (Irish) FLP/FLPS 1475 |
| Frank Wier & Concert Orch. | Twentieth Century Folk Mass | FLP 25000 |
| Luciano Virgili | Italia Canta | (Ital) FLP/FLPS 1494 |

FONTANA

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|--|---|-------------------|
| Nana Mouskouri | The Girl From Greece Sings | MGF27504/SRF67504 |
| Nana Mouskouri Sings Greek Songs by Manos Hadjidakis | | MGF27509/SRF67509 |
| Original Sound Track | Black Orpheus | MGF27520/SRF67520 |
| Nana Mouskouri | The Voice Of Greece | MGF27529/SRF67529 |
| Mr. Oscar Brown Jr. Goes To Washington | | MGF27540/SRF67540 |
| Gloria Lynne | Soul Serenade | MGF27541/SRF67541 |
| The Pretty Things | The Pretty Things | MGF27544/SRF67544 |
| Nana Mouskouri | Nana | MGF27545/SRF67545 |
| Gloria Lynne | Love & A Woman | MGF27546/SRF67546 |
| Oscar Brown Jr. & Luiz Henrique Finding A New Friend | | MGF27549/SRF67549 |
| The Athenians Sing Greek Golden Hits | | MGF27551/SRF67551 |
| The Mindbenders | A Groovy Kind Of Love | MGF27554/SRF67554 |
| Gloria Lynne | Where It's At | MGF27555/SRF67555 |
| The Troggs | Wild Thing With A Girl Like You | MGF27556/SRF67556 |
| Original Sound Track | The Idol | MGF27559/SRF67559 |
| New Vaudeville Band | Winchester Cathedral | MGF27560/SRF67560 |
| Blossom Dearie | Blossom Time | MGF27562/SRF67562 |
| Mme. Catherine Berberian | A Classic Performance | MGF27564/SRF67564 |
| Gloria Lynne | Gloria | MGF27561/SRF67561 |
| Nana Mouskouri | Songs Of My Land | MGF27563/SRF67563 |
| The Reg Guest Syndicate | Underworld | MGF27565/SRF67565 |
| Johnny Melfi, Dorothy Vann, Jim Evering | What Month Were You Born? | MGF27566/SRF67566 |
| Dave Dee, Dozy, Beaky, Mick & Tich Greatest Hits | | MGF27567/SRF67567 |
| The New Vaudeville Band On Tour | | MGF27568/SRF67568 |
| Original Soundtrack | To Sir, With Love | MGF27569/SRF67569 |
| Various Artists | England's Greatest Hits | MGF27570/SRF67570 |
| Gloria Lynne | The Other Side Of Gloria | MGF27571/SRF67571 |
| Various Artists | Jerusalem Of Gold (Songs of 6 Days War) | MGF27572/SRF67572 |

GATEWAY

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|----------------------------------|------------------------------------|--------|
| Harold Betters | Harold Betters At The Encore | 7001/S |
| Harold Betters | Harold Betters Meets Slide Hampton | 7009/S |
| Harold Betters | Do Anything You Wanna | 7014/S |
| Harold Betters | Swingin' On The Railroad | 7015/S |
| Duquesne University Tamburitians | Tamburitza Serenade | 1210 |
| Duquesne University Tamburitians | Play, Tamburitza, Play | 1234 |
| DYNO | | |
| Marion Lush | Golden Voice of Marion Lush | 1604/S |
| Marion Lush | Na Zdrowie | 1606/S |
| Marion Lush | An Evening With Marion Lush | 1632/S |
| Lil' Ronnie | The Lil' Ronnie Twirl Album | 1614/S |
| Frank Wojnarowski | Polish Melody Time | 1615/S |
| The Jumping Jacks | Go Go With the Jumping Jacks | 1620/S |

GOLDEN

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|------------|--------------------------------------|-------|
| | Child's Introduction To Orchestra | LP-1 |
| | Treasury Of Mother Goose | LP-12 |
| | Lead Your Own Orchestra (with Baton) | LP-47 |
| Danny Kaye | Danny Kaye Tells 6 Stories | LP-62 |
| | Musical Mother Goose | LP-65 |

GOLDEN (Cont'd)

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|------------------|--|--------|
| Danny Kaye | Hans Christian Andersen's Fairy Tales | LP-74 |
| Alfred Hitchcock | Ghost Stories | LP-89 |
| Danny Kaye | Grimm's Fairy Tales | LP-92 |
| | Introduction To Musical Instruments | LP-101 |
| | Show & Tell (with chart) | LP-118 |
| | Romper Room Official Record | LP-119 |
| | Happy Birthday | LP-129 |
| Capt. Kangaroo | A Child's Introduction To The Nutcracker Suite | LP-143 |
| | Puffi The Magic Dragon | LP-149 |
| Burgess Meredith | Aesop's Fables-Fox & Crow/Tortoise & Hare | LP-152 |
| Art Carney | Wonderful Wizard Of Oz | LP-153 |
| | Peter & The Wolf | LP-154 |
| | A Golden Treasury of Fairy Tales | LP-156 |
| | Bedtime Stories | LP-159 |
| | When I Grow Up | LP-181 |
| | The Little Engine That Could | LP-193 |
| | Kindergarten Playtime Song | LP-194 |
| | I Went To The Animal Fair | LP-195 |
| | First A.B.C. Record | LP-196 |
| | Songs That Tickle Your Funny Bone | LP-197 |
| | Indoor Play For A Rainy Day | LP-198 |
| | Time To Tell Time | LP-199 |
| | Activity And Funtime Songs | LP-200 |
| | Darling Go To Sleep, Sleep | LP-201 |
| | Stories In Sound | LP-202 |
| | Smokey Bear & Ranger Hal | LP-203 |
| | The Gallant Tailor Of Fooladelphia (3.79) | RG-501 |
| | The Wizard Of Oz Returns (3.79) | RG-502 |
| | Holidays (3.79) | RG-503 |

HICKORY

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|---------------------------|--|-------------|
| Wilma Lee & Stoney Cooper | There's A Big Wheel | LPM-101 |
| Roy Acuff | Once More It's Roy Acuff | LPM-100 |
| Rusty & Doug | Louisiana Man | LPM-103 |
| Various Artists | 15 Country Favorites | LPM-105 |
| Wilma Lee & Stoney Cooper | Family Favorites | LPM-106 |
| The McCormick Bros | Authentic Bluegrass | LPM-108 |
| Roy Acuff | King Of Country Music | LPM&LPS-109 |
| Sue Thompson | Golden Hits | LPM-111 |
| Wilma Lee & Stoney Cooper | Songs Of Inspiration | LPM-112 |
| Roy Acuff | Star Of The Grand Ole Opry | LPM-113 |
| Roy Acuff | The World Is His Stage | LPM-114 |
| Roy Acuff | American Folk Songs | LPM-115 |
| Various Artists | Country Music Spectacular | LPM-116 |
| Roy Acuff | Gospel Songs | LPM-117 |
| Ernest Ashworth | Today And Tomorrow | LPM-118 |
| Roy Acuff | Hall Of Fame | LPM-119 |
| The New Beats | Bread And Butter | LPM-120 |
| Sue Thompson | Paper Tiger | LPM-121 |
| The New Beats | Big Beat Sounds | LPM&LPS-122 |
| Donovan | Catch The Wind | LPM&LPS-123 |
| Bob Luman | Livin' Lovin' Sound | LPM-124 |
| Roy Acuff | Great Train Songs | LPM&LPS-125 |
| Bobby Lord | The Bobby Lord Show | LPM-126 |
| Donovan | Donovan | LPM&LPS-127 |
| The New Beats | Run Baby Run | LPM&LPS-128 |
| Bill Carlisle | The Best Of Bill Carlisle | LPM&LPS-129 |
| Sue Thompson | With Strings Attached | LPM&LPS-130 |
| Bob Moore | Viva Bob Moore | LPM&LPS-131 |
| Frank Ifield | The Best Of Frank Ifield | LPM&LPS-132 |
| B. J. Thomas | The Very Best Of B. J. Thomas | LPM&LPS-133 |
| Roy Acuff | For The First Time Roy Acuff Sings Hank Williams | LPM&LPS-134 |
| Donovan | The Real Donovan | LPM&LPS-135 |
| Frank Ifield | Frank Ifield | LPM&LPS-136 |
| Swingin' Gentrys | Pop Goes The Country | LPM&LPS-137 |
| Gail Wynters | A Girl For All Seasons | LPM&LPS-138 |
| Roy Acuff | Sings Famous Opry Favorites | LPM&LPS-139 |
| Bob Moore | Good Time Party | LPM&LPS-140 |

HI-FI

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|----------------|------------------------------|-------|--------|
| King Pleasure | Golden Days | R425 | SR425 |
| Arthur Lyman | Taboo | R806 | SR806 |
| Arthur Lyman | Hawaiian Sunset | R807 | SR807 |
| Arthur Lyman | Bwana A | R808 | SR808 |
| Arthur Lyman | Pele | R813 | SR813 |
| Arthur Lyman | Bahia | R815 | SR815 |
| Arthur Lyman | Taboo Vol. 2 | R822 | SR822 |
| Railway Sounds | Railroad Sounds | R901 | SR901 |
| Arthur Lyman | Yellow Bird | L1004 | SL1004 |
| Arthur Lyman | Love For Sale | L1009 | SL1009 |
| Arthur Lyman | Cotton Fields | L1010 | SL1010 |
| Arthur Lyman | Midnight Sun | L1024 | SL1024 |
| Arthur Lyman | Hawaiian Sunset Vol. II | L1025 | SL1025 |
| Arthur Lyman | Arthur Lyman's Greatest Hit | L1030 | SL1030 |
| Arthur Lyman | Lyman 66 | L1031 | SL1031 |
| Arthur Lyman | The Shadow Of Your Smile | L1033 | SL1033 |
| Gloria Lynne | The Gloria Lynne Calendar | R440 | SR440 |
| Gloria Lynne | Gloria Lynne's Greatest Hits | R441 | SR441 |
| Arthur Lyman | Aloha, Amigo | L1034 | SL1034 |
| Arthur Lyman | Ilikai | L1035 | SL1035 |
| Arthur Lyman | Port Of Los Angeles | L1036 | SL1036 |

SAMMY DAVIS

NEW YORK—There is no show business like Sammy Davis. A tireless performer with skills that touch every level of show business, Davis is making another appearance at what he gratefully terms "the only saloon left in the world," the Copacabana. Singer, dancer, comic and informal sermonizer (e.g. the charity of Americans and how understanding can cure social ills), Davis is unquestionably a once-in-a-lifetime talent phenom; the point isn't so much that he does a little of everything: he does a lot of everything and does it so well. Backed by the swinging charts of an orchestra conducted by his longtime associate, George Rhodes, Davis whirls through

a collection of fine tunes, including two items from "Dr. Dolittle," a ballad, "At the Crossroads," and what is easily the most popular tune of the film, "Talk to the Animals." His latest Reprise album is a rundown of the "Dr. Dolittle" score. Sammy Davis has been appearing at the Copa for the past 14 years; the nitery knows what's good for it. Along with the Davis stint, by the way, there's an appearance by Helen Grayco, asked by Davis to appear with him. Remembered for her TV stint with her late husband, Spike Jones, she is a superior singer who deserves another go at a disk career.

LIZA MINELLI

NEW YORK—Liza Minelli is finding herself. The gawky, raw talent of the revival of "Best Foot Forward" a half-decade ago should no longer be considered the reasonable facsimile of her mom, Judy Garland, or the performer who idolized Barbra Streisand to point of almost sounding like her daughter (e.g. listen to some of her Capitol albums and the RCA cast LP of "Flora the Red Menace," a Tony-winning vehicle for Liza). She is standing tall in talent at the Empire Room of the Waldorf-Astoria, and even though she is out of her teens she still seems like one of those youngsters who do everything grown-up stars do—generally a good deal better. Her big stint—and a good example of her youthfulness—is her

breathless "If My Friends Could See Me Now," a routine that features many costume changes and dance routines. The bit that knocked the opening night audience for a loop was her ironic merger of "Married," a sweet thing from "Cabaret," with "You Better Sit Down Kids," the current Cher hit about a mother whose walking out on them. Latter number is from her LP debut on A&M, "Debutant's Ball," a sarcastic, snappy number also included her act. Another cut from the LP is "Happy Time," from the new musical of the same-name. Charles Aznavour's "You've Let Yourself Go"—re-written from a woman's point-of-view—is another highlight of an act in which highlights run freely.

INFLUENCE

NEW YORK—A Canadian rock act known simply as Influence has just completed a two-week gig at the Scene, Steve Paul's W. 46th St. disco, and packing 'em in night after night. The group is pacted to ABC as far as disk action goes but they also boast one of the strongest live rock acts that we've seen in quite a while.

ence places heavy emphasis on comedy, the basic difference in this case is that the comedy is not only original but truly hilarious. Physical movement and comedy are blended in with the music, resulting in a really delightful live act for any club or concert hall.

Influence is a rock act that really is an act. They have a well planned routine, coreographed and the whole bit. Like many a Canadian rock group, Influ-

Having seen and heard Influence, we can only anticipate with pleasure their debut waxing on ABC, which is sked'ed for release sometime late in Jan.

MAVIS RIVERS — BILLY FALBO

HOLLYWOOD — Jazz buffs who bemoan the paucity of niteries devoted to that "raggedy uptown sound" might do well to check on their local Playboy Club. Even if the beat ain't ethereal the well endowed fillies are. But just so it's not a complete bust, occasionally there's some musical gold in them thar hills.

from her Capitol and Reprise sides a few years back. But the '68 model is designed with an unmannered warmth and a style devoid of the frills oft' associated with jazz oriented chirps.

Case in point is Samoan born Mavis Rivers, one of few jazz performers who manages to project the lyrical content of a pop-jazz classic and still remain within firing range of the melody. Other credentials include a repertoire with some of the most compelling tunes from the Ellington, Porter, Gershwin, Arlen, Mercer and Kern songbags. Not exactly the ones you heard last night either.

No beauty, she. A few pounds heavier, perhaps, than '62 Patter is short and sweet. She's there to sing. And the Paul Moer Trio's backing is tasteful without being obvious.

With Porter, for example, it's the off-the-beaten-path "Looking At You" and Van Heusen's "Rainy Day" is a side road with scenic landscape. Voice might be a mite huskier than recalled

Bill Falbo is, we are told, a former vocalist who discovered his comedy capacity while pinch hitting for a comic who had been taken ill. One liners include "Just got out of a sick bed—my girl friend has the flu." He doesn't sing nearly as well as Bill Cosby either. A off-Broadway version of Danny Thomas, his pantomime card-playing routine makes up the most successful moments of an over-long act.

Duo is currently starring at the Playboy's Playroom on the strip.

NINA SIMONE

NEW YORK—Massing a crowd of staunch supporters, Nina Simone played a one-show Carnegie Hall date last Saturday (6).

The fact that her audience was well acquainted with Miss Simone's repertoire was made loudly clear when she was nearly drowned out twice by responses to a meek "what would you like to hear now?" Most of the answers called for material from her LP's of two and three years ago, which was unfortunately omitted from her program.

There were few songs in fact that pre-dated her immersion in racial barbs which led to disputes regarding radio barring of her material. A major portion of the show's first segment consisted of songs like "Turning Point," "Back Lash Blues" and the "Strange Fruit" protest. Prior to the bitter tirades, Miss Simone's programs featured a rather mild blues mood with sorrowful lyrics mellowed by her fine, almost fragile voice at a medium

volume supported by a counterpoint of light piano as with "Little Girl Blue" sung to a tinkling "Good King Wenceslas" backdrop.

Following the emotional build, songs were of a stronger nature, with greater accent on the four-man accompaniment whose jazz-blues stylings often made the piano sections inaudible. "Turn Me On," and "Man With A Horn" closed the opening set and a tremendous "House of the Rising Sun," which began the last half of the concert, highlighted the remainder of the program. On "Rising Sun," repetition and gospel style phrasing drummed lines over and over acting as a mental alchemy to turn earthy blues to a lover's wish, diluting and purifying words to essence then transforming the spirit into new words.

Other standout songs included "You'll Go To Hell" and the biting finisher "Four Women."

JOHN MAYALL'S BLUESBREAKERS

NEW YORK—Starting their first American tour with a stand at the Cafe Au Go Go that will last through the 21st, John Mayall's Bluesbreakers initiated the latest leg of a six-month old "Crusade."

Kicked off in England, the "demonstrations" for blues have stressed a return to the "original" blues of the Mississippi Delta and its style in early Chicago stages as the music moved up-river.

Forsaking all the trappings of contemporary blues forms, and all the stylings of current variations on the blues, the six-man band performed a repertoire made up of material by figures such as B.B. King and Albert King showing an amazing ability to follow the original feeling and work into new interpretations fully in keeping with the strain. In fact, it was impossible to be certain just where the Mayall sound took over.

Mayall himself provided the only vocals as an opening and closing parenthesis for basically instrumental sets highlighted by solos from lead guitarist Mick Taylor saxist Dick

Heckstall-Smith and the overall group work.

First of the songs was B.B. King's "Sweet Little Angel," which introduced the compelling sound of Mayall's voice and reached a peak with Heckstall-Smith's performance in a Roland Kirk-like simultaneous use of tenor and soprano saxes. Later numbers showed Mayall in a more relaxed manner and shifting with ease from organ to harmonica and guitar; and spotlighted the lead guitar style of Mick Taylor whose composition "The Lesson" closed the set.

The group has an exciting and fascinating rapport, and is one of the few young acts completely immersed in the traditional blues to the exclusion of more recent forms. As such the Bluesbreakers present a strong prospect for pumping fresh blood into a classic musical form.

Upcoming stops on the London Records team's cross-country tour are: Detroit's Grande Ballroom (Jan 23), the L.A. Whiskey Au Go Go (25-28) and San Francisco's Fillmore Auditorium next month.

Epic Signs Charlie Rich

NEW YORK—Billy Sherrill, Epic Records' executive producer in Nashville, has signed famed vocalist, pianist, and composer Charlie Rich to an exclusive recording contract, according to an announcement by Dave Kapralik, Epic Records' vice president of A&R. Rich, whose sound encompasses the country, jazz, and popular areas of music, is best known for his hit, "Mohair Sam," and his own recent composition, "Lonely Weekends."

He studied music for two years at the University of Arkansas and during his tour of duty in the United States Air Force, formed a group called the Velvetones, which wound up with a weekly television show. After his discharge, he played at several clubs in Memphis before signing with Smash and hitting with "Mohair Sam."

His recordings for Epic will be produced by Billy Sherrill, and his first release, "Set Me Free" c/w "I'll Just Go Away," is scheduled for the end of January.

Reprise Inks Jack Elliot

HOLLYWOOD—Reprise Records has signed folksinger "Ramblin'" Jack Elliot to an exclusive five year contract. Elliot was previously with the Vanguard, Prestige and Monitor labels. Reprise manager, Mo Ostin, points further to the expansion of the label in new artistic directions. In recent months, the diskery has acquired the talents of Jimi Hendrix, Arlo Guthrie, the Jim Kweskin Jug Band and the Fugs.

Elliot's first Reprise album, produced by Bruce Langhorne under the aegis of Reprise's Andy Wickham, is scheduled for Feb. release.

"It is becoming increasingly apparent," states Wickham, in part "that the need for labelling in what has come to be known as 'the new music' is now redundant. Pop stands and falls today on its immediate value as a musical form of communication and/or theatre, and not on its historical or ethnic significance. Jack Elliot is a folksinger. He has appeared at Newport, commands an extensive following in Europe, and was an important part of the early Village folk revival.

The Elliot album, which will be essentially a Western album, remains aesthetically rooted in the folk tradition, at the same time attempting to portray the artist not as a folk statistic, but rather as one of the more vivid characters in the overall theatre of pop."

Elliot was born in Brooklyn, and joined a travelling carnival at the age of 14. On his travels, he met and was befriended by the late Woody Guthrie, with whom he served as road companion and alter ego for a number of years. His involvement with Guthrie is important, when we look at the overall picture of Jack Elliot.

LAS VEGAS DIMENSION — Soul City artists, the Fifth Dimension, get together with World Pacific and Liberty execs after their opening at Caesar's Palace in Las Vegas. The Fifth Dimension recieved good notices from critics on the opening of their four week gig at the club. Shown with the group (back row from the left) are Lee Mendell, vice president of Liberty; Macey Lipman, national sales and promotion director of World Pacific and Soul City; and Ben Scotti, national promotion manager for World Pacific and Soul City.



Rich & Sherrill



Sen. Murphy Supports Label, Artist Perf. Fees For Airtime

LOS ANGELES—Two United States Senators from opposite ends of the political and geographic spectrums are in total agreement that recording artists and producers should receive royalties when their works are broadcast for profit.

Voicing unanimity on the controversial subject were Senators George Murphy (R-Calif.) and Harrison Williams (D-N.J.). They spoke at a Statler Hilton news conference presided over by handleader Stan Kenton and sponsored by the National Committee for the Recording Arts, of which Kenton is chairman.

Williams is sponsoring legislation to require that broadcasters pay performance fees to artists and record producers. Sen. Murphy is making his first stand on the issue.

"Radio, as it exists today, would be impossible without recordings," Williams said. "It has available as its entertainment staff the world's top entertainers. Yet, radio pays nothing for this tremendous stable of talent; at the same time it is profiting from these recorded performances. This is unfair.

"Radio exposure helps make hit records and thus may be the impetus for sales of certain popular records," Williams continued. "And records supply approximately 80 per cent of the programming on an average radio station."

But, Williams explained, many records become "turntable hits," numbers that are quickly over-exposed by disk jockeys and worn out within a few weeks.

"And it often occurs so quickly that the audience is tired of the record before they've gotten around to purchasing it.

"This is not a particular hardship for the publisher or composer, since radio stations are required to pay them for playing their composition.

"But it can hurt the record producer and the performer terribly because they are totally dependent upon record sales. In such a case, it becomes quite clear that the broadcaster's profit is the producer's and performer's loss."

Williams also noted that record companies, contrary to popular belief, lose money on five out of every six singles issued and one out of every two albums.

In addition to Kenton, other top recording stars attended the conference. Kenton was instrumental in formation of the National Committee for the Recording Arts last year. Mitch Miller is head of the NCRA's Eastern Chapter. Tex Ritter presides over the Nashville branch.

NAB Counsel Says 'No' To Label-Artist Fees For Air Performances

NEW YORK—An amendment to the yet to be enacted revision of the Copyright Law to provide performance fees for artists and record should be denied, views Douglas A. Anello, general counsel of the National Association of Broadcasters (NAB).

Commenting on such a proposal, advanced in Congress by Senator Harrison Williams (D-New Jersey), in the current issue of *The Viewer*, publication of the National Audience Board, Anello sees "no justification for extending performance rights to either the manufacturer or the performer . . ."

Anello believes that claims that the record industry is harmed by the "overplaying of records" by radio stations is contradictory to the general increase in record industry sales over the past 20 years. "The plain truth of the matter," he says, "is that recorded music benefits radio, and radio, by exposing this music to the public, benefits both the record manufacturer and the performer."

Anello claims it is not correct to state that broadcasters do not pay for music they play, since radio and TV paid some \$45 million to licensing organizations last year, \$20 million of which was paid by radio. To add another \$20 million, his estimate of a performance fee amendment, would "place the burden on those least able to afford it—the small stations," Anello contends. He says current performance rights payments represent 25% of the radio industry pre-tax profits of \$77 million.

"It would appear to us that copyright and performance rights for record manufacturers would promote (a) monopoly since the largest companies have exclusive contracts with the most popular artists, Anello contends.

"That the record industry is well aware of this problem," Anello concludes, "is clear from the transcript in the aforementioned Senate hearings where it was stated that since there was no compulsory license for performing rights, composers and publishers had been free to do as they pleased with respect to those rights. The result was "they built up a monopoly" and it was necessary for the Department of Justice to bring criminal prosecution. What assurance do we have that the grant of performance rights to record manufacturers will not result in a similar abuse of power, making it necessary for the Department to step in once again?"

Kent-Modern Issues January Product

HOLLYWOOD—The Kent-Modern labels' January release, including pop and R&B product, is termed by general manager Saul Bihari "a strong release that has met with exceptional response." The new year's product introduces three new artists. Heading the list is a new side by Felice Taylor. "I Can Feel Your Love" which has reportedly received good initial reaction from pop stations. George Jay has been retained to handle national promotion for the Taylor disk. In the R&B field, Jimmy Holiday bows on Modern with "I Can't Stand It," and there are also sides out by veteran artists Z. Z. Hill, Little Richard and Lowell Fulson. New artists added to the Kent-Modern roster are Al King debuting with "My Name Is Misery," and Frank Armstrong and the Stingers with "Stuffed Peppers" on Modern, and the Saints bow on the Kent label with "I've Been Taken For A Ride."

Rubinstein To Greentree Post

COSTA MESA, Calif.—Greentree's Stereotape Division has named J. A. "Sasch" Rubinstein national sales manager, according to an announcement by Sidney Brandt, president.

Rubinstein, who has a ten-year background in the distribution of pre-



Rubinstein

recorded tape products, is expected to spearhead the aggressive marketing programs instituted by Stereotape last year. Brandt said "Sasch" has been deeply involved in the pre-recorded tape industry, and is expected to be very effective in continuing the dynamic growth of Greentree's Stereotape Division.

In making the announcement, Brandt said Rubinstein's appointment will also be very helpful in freeing Jim Neiger for more important sales and marketing assignments.

Top Tunsmiths To Speak At West Coast Schools

NEW YORK—Under the auspices of the American Guild of Authors and Composers (AGAC), professional songwriters will speak to high school and college students on the West Coast.

The West Coast Committee of the American Guild of Authors and Composers (AGAC) has announced that it is setting up a speakers bureau composed of prominent composers and lyric writers to make the rounds at high schools and colleges.

Vic Mizzy, chairman of the West Coast Committee, said the free speakers service will enlighten young people on the role of the songwriter in today's society, his impact on modern culture, and the battles of writers to protect their rights in the field of contracts and copyright. Consisting of more than 2400 writers, including Johnny Mercer, Henry Mancini, Hoagy Carmichael, Duke Ellington, Dorothy Fields, Bob Dylan, and Virgil Thomson, the American Guild of Authors and Composers was established in 1931.

Schools desiring speakers may contact AGAC's west coast office, 6331 Hollywood Blvd., Hollywood, Cal.

Top Norelco Ad Budget For Cassette Equipment

NEW YORK—North American Philips Company has disclosed that Norelco has set a record advertising budget for cassette tape recorder equipment for 1968.

The first-half program doubles the media expenditure for the similar period in 1967 and the total budget for 1968 is some 30 per cent higher than that for last year, according to Roger J. Probert, director of advertising of North American Philips.

"Our investment for promotion of Norelco cassette equipment will approach \$2,000,000 this year, an all-time high," he said. North American Philips introduced the compact cassette concept for tape recorders in the United States and, to date, more than 70 major marketers have adopted the system.

"The overwhelming response to the cassette system has prompted us to increase our efforts substantially since we believe the concept will become the industry standard for tape cartridge equipment within two years," Probert observed.

For the first six months of 1968, the advertising program will make extensive use of spot television, magazines, newspapers and trade publications, he indicated.

Television commercials for Norelco cassette products have met with "enthusiastic acceptance by both retailers and consumers," Probert noted and pointed out that "all are dealer-tagged for maximum impact on the local level." He said that commercials also have been set for special promotions being planned by the firm in the coming season to provide fullest dealer support.

The print program includes newspaper advertisements with store listings, as well as a campaign in high fidelity and music interest magazines. A wide-scale trade advertising effort also is scheduled, he added.

Keyed to the theme, "We're still re-inventing tape recording," the advertising program will emphasize higher performance characteristics, a result of technological improvements; the Norelco warranty program for its cassettes which is unique in the industry; plus a group of new products.

Featured in the Norelco advertisements will be the full line of cassette equipment, including cordless models, AC mono and stereo units as well as player decks.

LaRoche, McCaffrey & McCall is Norelco's agency.

Tape Distribs Adds 13 Sales Offices

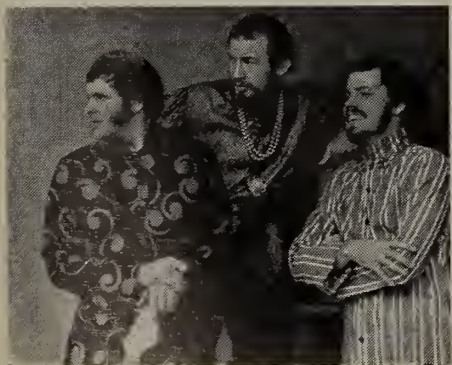
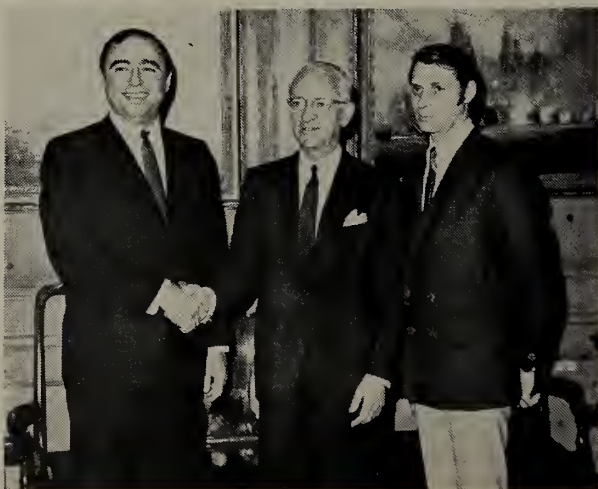
CHICAGO—Thirteen sales offices and warehouses have been added by Tape Distributors of America in Chicago.

In addition to the main office and warehouse in Chicago at 1507 S. Michigan Ave., the company has branches in Milwaukee, Memphis, New Orleans, Dallas, St. Louis, Philadelphia, New York, Hartford, Cleveland, Atlanta, Anchorage and Toronto, Ontario in Canada.

Plans for still more branch sales offices and warehouses are in the offing, with several more sites to be announced shortly, according to Mort Ohren, sales manager.

Uni(versal) Joy

To celebrate UNI's first RIAA million seller, "In-cense And Peppermints," and the firm's 9th month in business, Jules Stein, MCA's chairman of the board, invited all UNI personnel to a luncheon party. In this photo, Stein (center) congratulates Russ Regan (left) executive administrator of the label, and Pat Pipolo (right) its national promo director.



ONE CENT FIRM—Daniel Bourgoise (center) and Dugg Brown (right) have formed an indie production firm to be known as, Magic Penny Productions. Bourgoise said, "Our intention is general exploration and innovation in popular music." As an initial project, the Magic Penny has been set by Liberty Records to produce "The Further Adventures Of Charles Westover," a new album by Del Shannon (left) scheduled for release in early Feb. "Thinkin' It Over" and "Running On Back," two originals culled from the LP, will be rush released Jan. 17.



In Defense

In answer to the current film story, "Bonnie And Clyde," which supposedly represents the life of Bonnie Parker, RCA Victor has scheduled a special Feb. release of an LP titled "The Truth About Bonnie & Clyde As Told By Billie Jean Parker." The aforementioned Billie Jean Parker (Mrs. B. J. Parker Moon), is shown above with producer Felton Jarvis during the signing of her Victor contract.

Wheeler To Helm UA's Nashville Pubberies

NASHVILLE — Veteran tunesmith Billy Edd Wheeler has been named to head up the United Artists publishing complex in Nashville, it was announced last week by Murray Deutch, executive vice president and general manager of the UA music companies. At the same time, Deutch also announced that the firm's Nashville set-up will move into larger quarters, which will become the headquarters for United Artists Records Nashville A&R head, Bob Montgomery, as well as that of the publishing offices.

Wheeler, who only recently signed an exclusive writing deal with UA Music, will work closely with the

firm's other contracted writers, and will also be on the lookout for new writing talent in the Nashville area.

A noted writer in his own right, Wheeler is responsible for recent smash "Jackson," which hit in the country market by Johnny Cash and June Carter, and which decorated the pop charts in a version by Nancy Sinatra and Lee Hazelwood. One of his best-known compositions has been "The Reverend Mr. Black," which met with great success as recorded by the Kingston Trio.

In addition to his other duties, it is also expected that he will expand his own writing activities.

Goforth Named To Rep Delayed Opry

NASHVILLE — Robert E. Cooper, general manager of WSM Radio, and Tom Hanserd, manager of the WSM Delayed Opry have announced the appointment of a new representative, Gene Goforth. The executive producer of the Stoneman Family TV package for two years, Goforth will also represent the Bobby Lord Show for WSM's Color Four.

Goforth, who also heads the Gene Goforth Advertising Agency, has an extensive background in radio, TV and print media sales. His scope of operations in his new association will eventually cover the U.S.

The Delayed Opry is heard over 200 radio stations in this country and abroad, and is produced by Hal Durham under the technical direction of Mack Evans. The regular weekly broadcasts of the Opry are taped, then edited to eliminate chronological references and shipped to participating stations on high fidelity disks ready for local play.

Crawford Roberts Ink MTA Recording Pacts

NEW YORK — MTA Records chief Bob Thompson announced last week the signing of Gene Crawford and Sharon Roberts to exclusive long-term recording pacts. Crawford is already making noise with his recently-released MTA deck, "Blues Over Ice," while Miss Roberts has just recorded her first sides for the label in Nashville. Her first release is scheduled for later this month.

The signing brings the MTA country roster to four, with the new two-some joining Bill Goodwin and Joann Bon & the Coquettes. The latter act has recently released its first single, "It May Kill Me."

In announcing the new signing, Thompson stated, "We have strong ties with the country and western field and will continue our talent development program consistent with our policies regarding new artists."

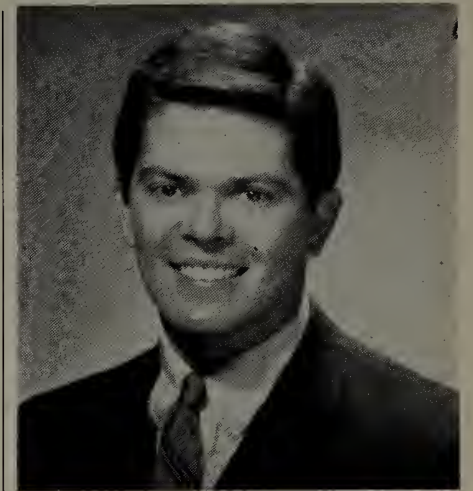
Tandy Rice Joins Show Biz As Sales VP

NASHVILLE — Tandy Rice, Jr., who until last week ran his own publicity office in Nashville, has been named to the position of vice president in charge of sales with Show Biz, Inc., the Nashville-based Country Music program syndication firm. The announcement of Rice's new post came from Show Biz president, Jane Dowden.

The appointment of Rice marks the latest step in the overall expansion moves of the firm, which shifted headquarters early last month from the Life and Casualty Tower to larger offices in the Baker Building on 21st Ave., So. At that time the firm named Neika Brewer, a former vp for media services with the Noble-Drury Advertising Agency, to the position of executive vice president.

In moving to Show Biz, Rice brings experience in both sales and public relations. His own firm, Tandy Rice & Assoc. Inc., grew to become one of the top publicity houses on the Nashville front in just two years, boasting a clientele that included many of the biggest names among Country Music artists, as well as recording companies and related music businesses.

Show Biz, founded in 1960, boasts of being the largest TV production firm between New York and Holly-



Tandy Rice

wood, listing among its major exports "The Porter Wagoner Show," "The Wilburn Brothers Show," "Music City, U.S.A.," "The !!! Beat" and "The Gospel Singing Jubilee." The company's properties are carried by over 250 stations coast-to-coast, including such markets as New York, Los Angeles, San Francisco, Detroit and Philadelphia.



Top Country Albums

| | | | | |
|-----------|--|-----------|--|-----------|
| 1 | TURN THE WORLD AROUND Eddy Arnold (RCA Victor LPM/LSP 3869) | 1 | SINGIN' WITH FEELING Loretta Lynn (Decca DL 4930/DL7 4930) | 18 |
| 2 | BRANDED MAN Merle Hoggard (Capitol T/ST 2789) | 2 | HELLO, I'M DOLLY Dolly Parton (Manument MLP 8085/SLP 18085) | 17 |
| 3 | YOU MEAN THE WORLD TO ME Dovid Houston (Epic LN 24338/BN 26338) | 3 | RAY PRICE'S GREATEST HITS VOL. 2 (Columbia CL 2670/CS 9470) | 24 |
| 4 | ALL THE TIME Jock Green (Decca DL 4904/DL 4904) | 4 | BEST OF CONNIE SMITH (RCA Victor LPM/LSP 3848) | 20 |
| 5 | GENTLE ON MY MIND Glen Campbell (Capitol MT/ST 2809) | 5 | GEMS BY JIM Jim Ed Brown (RCA Victor LPM-SLP 3853) | 22 |
| 6 | BEST OF EDDY ARNOLD (RCA Victor LPM/LSP 3565) | 6 | YOUR TENDER LOVING CARE Buck Owens (Capitol T/ST 2760) | 15 |
| 7 | BY THE TIME I GET TO PHOENIX Glen Campbell (Capitol T/ST 2851) | 11 | I'LL HELP YOU FORGET HER Datti West (RCA Victor LPM/LSP 3830) | 21 |
| 8 | LAURA (What's He Got That I Ain't Got) Lean Ashley (RCA Victor LPM/LSP 3900) | 9 | THIS IS JAN HOWARD COUNTRY Jan Howard (Decca DL 4904/DL7 4931) | 26 |
| 9 | QUEEN OF HONKY TONK STREET Kitty Wells (Decca DL 4929/DL 74929) | 10 | TONIGHT CARMEN Marty Robbins (Columbia CL 2725/CS 9525) | 19 |
| 10 | BILL ANDERSON'S GREATEST HITS (Decca DL 4859/74859) | 8 | THE COUNTRY WAY Charley Pride (RCA Victor LPM/LSP 3895) | |
| 11 | WHAT LOCKS THE DOOR Jack Greene (Decca DL 4939/74939) | 13 | OUR WAY OF LIFE Bobby Goldsboro & Del Reeves (United Artists UAL 3615/UAS 6615) | 27 |
| 12 | ODE TO BILLIE JOE Bobbie Gentry (Capitol T/ST 2830) | 7 | THE ONE & ONLY Waylan Jennings (RCA Victor CAL/CAS 2183) | |
| 13 | WHAT DOES IT TAKE Skeeter Davis (RCA Victor LPM/LSP 3876) | 14 | WORLD OF LOVE Bobby Lewis (United Artists UAL 3616/UAS 6616) | |
| 14 | LOVE OF THE COMMON PEOPLE Waylan Jennings (RCA Victor LPM/LSP 3825) | 12 | I'LL NEVER FIND ANOTHER YOU Sonny James (Capitol T/ST 2788) | 28 |
| 15 | THE BUCKAROOS STRIKE AGAIN (Capitol T/ST 2828) | 16 | YOU'VE BEEN SO GOOD TO ME Von Trevor (Date TEN 3008/TE5 4008) | |

Acuff-Rose Deal Sees Tighter Int'l Control

NASHVILLE — Acuff-Rose Publications of Nashville has signed an agreement with Acuff-Rose of France, which will allow the European wing to make and handle all collections for the complex in Spain and Portugal. The new move, announced last week by firm president Wesley Rose, is expected to give the Acuff-Rose international organization tighter control on both releases and collections in the Iberian Peninsula.

Sound Of Nashville To Distrib Renown

SMITHFIELD, N. C. — Renown Records and Publications has concluded a deal with Sound of Nashville, Inc., whereby the latter firm will undertake the national distribution of the Renown label, effective immediately. The first Renown release under the new deal will be Harold Pope's "You Made Me What I Am" b/w "Forty Hours Every Day."

Susan Sutton Joins Promotions By Emily

NASHVILLE — Susan Sutton has joined the newly opened promotion-public relations firm, Promotions by Emily, as executive assistant and consultant, according to an announcement made last week by firm topper, Emily Bradshaw. Mrs. Sutton's post calls for her to handle the public relations requirements of the company's present clients, in addition to handling publicity, personal management, writing and producing films and tapes.

Mrs. Sutton comes to Promotions by Emily following an association with Buntin & Associates, where she handled copy and production for ads. Prior to that she wrote copy for film and taped commercials and promos for WSIX-TV, which she followed with a position as operations manager and executive assistant to A. O. Stinson, president of Hal Smith TV Programs and executive producer for such shows as "The Ernest Tubb Show," "Wills Family Inspirational Time," "Country Music Carousal" and "Skylite Cavalcade."



THE WHOLE TRUTH — U.S. Representative Richard Fulton of Nashville, who just released his recording debut, "Poor Little Paper Boy," on Victor, is shown above with TV personality Bud Collier during an appearance on the "To Tell The Truth" video segment. The distinguished Fulton didn't fool anyone, though, as 3 out of 4 panelists pegged him for a Congressman.



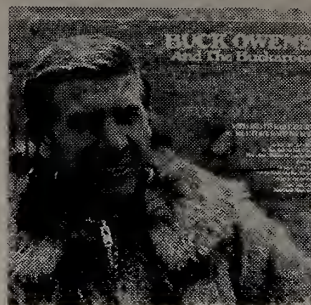
CashBox Country Top 50

- 1 **FOR LOVING YOU** 1
(Painted Desert—BMI)
Bill Anderson & Jan Howard (Decca 32197)
- 2 **SING ME BACK HOME** 4
(Blue Book—BMI)
Merle Haggard (Capitol 2017)
- 3 **HERE COMES HEAVEN** 6
(Hill & Range—BMI)
Eddy Arnold (RCA Victor 936B)
- 4 **BY THE TIME I GET TO PHOENIX** 3
(Rivers—BMI)
Glen Campbell (Capitol 2015)
- 5 **SKIP A ROPE** 8
(Tree—BMI)
Hensan Cargill (Monument 1041)
- 6 **IT TAKES PEOPLE LIKE YOU** 2
(Blue Book—BMI)
Buck Owens (Capitol 2001)
- 7 **COUNTRY HALL OF FAME** 7
(Yellow River—ASCAP)
Hank Locklin (RCA Victor 9323)
- 8 **PROMISES, PROMISES** 14
(Yanah—BMI)
Lynn Anderson (Chart 2010)
- 9 **LOVE'S GONNA HAPPEN TO ME** 13
(Freeway—BMI)
Wynn Stewart (Capitol 2012)
- 10 **WHAT LOCKS THE DOOR** 5
(Acclaim—BMI)
Jack Greene (Decca 32190)
- 11 **BURNING A HOLE IN MY MIND** 9
(Delmore—ASCAP)
Cannie Smith (RCA Victor 9335)
- 12 **I THOUGHT I HEARD A HEART BREAK LAST NIGHT** 12
(Hill & Range—BMI)
Jim Reeves (RCA Victor 9343)
- 13 **IF MY HEART HAD WINDOWS** 10
(Glad/Blue Crest—BMI)
George Jones (Musicor 1267)
- 14 **I'D GIVE THE WORLD** 16
(Page Boy—SESAC)
Warner Mack (Decca 32211)
- 15 **BLUE LONELY WINTER** 17
(Newkeys—BMI)
Jimmy Newman (Decca 32202)
- 16 **I'LL LOVE YOU MORE** 15
(Pamper—BMI)
Jeannie Seely (Monument 1029)
- 17 **JUANITA JONES** 11
(Naton—Post—ASCAP)
Stu Phillips (RCA Victor 9333)
- 18 **ANNA (I'M TAKING YOU HOME)** 20
(Gallica—BMI)
Lean Ashley (Ashley 2025)
- 19 **THE LAST THING ON MY MIND** 21
(Deep Fark—ASCAP)
Porter Wagoner & Dolly Parton (RCA Victor 9369)
- 20 **ROSANNA'S GOING WILD** 22
(Melody Lane—BMI)
Johnny Cash (Columbia 4373)
- 21 **HEAVEN HELP THE WORKING GIRL** 24
(Wilderness—BMI)
Narma Jean (RCA Victor 9362)
- 22 **ANYTHING LEAVING TOWN TODAY** 23
(Newkeys—BMI)
Dave Dudley (Mercury 70741)
- 23 **TUPELO MISSISSIPPI FLASH** 26
(Vector—BMI)
Jerry Reed (RCA Victor 9334)
- 24 **JUST FOR YOU** 30
(Tree—BMI)
Ferlin Husky (Capitol 2048)
- 25 **REPEAT AFTER ME** 32
(Tree—BMI)
Jack Reno (Jab 9009)
- 26 **WOMAN HUNGRY** 31
(Southtown—BMI)
Porter Wagoner (RCA Victor 9379)
- 27 **I'M A SWINGER** 28
(Barmour—BMI)
Jimmy Dean (RCA Victor 9350)
- 28 **WEAKNESS IN A MAN** 27
(Gallica—BMI)
Roy Drusky (Mercury 72742)
- 29 **EVERYBODY OUGHT TO SING A SONG** 29
(Blue Crest—BMI)
Dallias Frazier (Capitol 2011)
- 30 **TAKE ME TO YOUR WORLD** 35
(Al Gallica—BMI)
Tammy Wynette (Epic 10269)

- 31 **WONDERFUL WORLD OF WOMEN** 25
(Cedarwood—BMI)
Faron Young (Mercury 72728)
- 32 **IT'S THE LITTLE THINGS** 19
(Merson—BMI)
Sonny James (Capitol 59B7)
- 33 **A GIRL DON'T HAVE TO DRINK TO HAVE FUN** 34
(Blue Book—BMI)
Wanda Jackson (Capitol 2021)
- 34 **DON'T MONKEY WITH ANOTHER MONKEY'S MONKEY** 38
(Mayhew—BMI)
Johnny Paycheck (Little Darlin' 0035)
- 35 **MY GOAL FOR TODAY** 42
(Pamper—BMI)
Kenny Price (Boone 32215)
- 36 **SON OF HICKORY HOLLER'S TRAMP** 45
(Blue Crest—BMI)
Johnny Darrell (United Artists 53235)
- 37 **THE ONLY WAY OUT IS TO WALK OVER ME** 39
(Central Songs—BMI)
Charlie Louvin (Capitol 2007)
- 38 **TAKE ME AS I AM (Or Let Me Go)** 50
(Emanuel—ASCAP)
Ray Price (Columbia 44374)
- 39 **LITTLE WORLD GIRL** 51
(Windward Side—BMI)
George Hamilton IV (RCA Victor 9385)
- 40 **TELL MAUDE I SLIPPED** 43
(Champion—BMI)
Red Sovine (Starday 823)
- 41 **THE DAY YOU STOPPED LOVING ME** 44
(Mayhew—BMI)
Bobby Helms (Little Darlin' 0034)
- 42 **CHILDHOOD PLACES** 47
(Jewel—ASCAP)
Dottie West (RCA Victor 9377)
- 43 **BEFORE THE NEXT TEARDROPS FALLS** 46
(Raleigh—BMI)
Duane Dee (Capitol 5986)
- 44 **THIS ONE'S ON THE HOUSE** 54
(Forest Hills—BMI)
Jerry Wallace (Liberty 56001)
- 45 **LOVE'S DEAD END** 49
(Cedarwood—BMI)
Bill Phillips (Decca 2007)
- 46 **IT'S OVER** —
(Gallica—BMI)
David Houston & Tammy Wynette (Epic 10274)
- 47 **WRONG SIDE OF THE WORLD** 53
(Freeway—BMI)
Hugh X. Lewis (Kapp 868)
- 48 **DARK END OF THE STREET** 60
(Press—BMI)
Archie Campbell & Lorene Mann (RCA Victor 9401)
- 49 **ALL RIGHT I'LL SIGN THE PAPERS** —
(Cedarwood—BMI)
Mel Tillis (Kapp 881)
- 50 **YOUR LILY WHITE HANDS** —
(Blue Echo—TM—BMI)
John Carver (Imperial 66268)
- 51 **SET HIM FREE** —
Skeeter Davis (RCA Victor 9371)
- 52 **TOGETHERNESS** —
Freddie Hart (Kapp 879)
- 53 **THANKS A LOT FOR TRYING ANYWAY** —
Liz Anderson (RCA Victor 9378)
- 54 **MY CAN DO CAN'T KEEP UP WITH MY WANT TO** —
Nat Stuckey (Paula 387)
- 55 **STOP THE SUN** —
Bonnie Guitar (Dot 17057)
- 56 **BIG DADDY** —
Browns (RCA Victor 9364)
- 57 **FOGGY RIVER** —
Carl Smith (Columbia 44396)
- 58 **THE DAY THE WORLD STOOD STILL** —
Charley Pride (RCA Victor 9403)
- 59 **WALK ON OUT OF MY MIND** —
Waylan Jennings (RCA Victor 9414)
- 60 **EVERYBODY'S GOT TO BE SOMEWHERE** —
Johnny Dollar (Date 1585)



CashBox Country LP Reviews



IT TAKES PEOPLE LIKE YOU TO MAKE PEOPLE LIKE ME—Buck Owens—Capitol T/ST 2841

With hit singles and LPs pastured all over the place, Buck Owens recently transformed his personal motto, "It Takes People Like You To Make People Like Me," into wax and, sure enough, zoomed skywards with the deck. Still riding way up high, the singelforms the basis for this album, which carries an extra kick by featuring still another Owens smash, "Where Does The Good Times Go." Ten additional Owens compositions make this a must for fans and spinners.



FARON YOUNG'S GREATEST HITS, VOL. 2—Mercury MG 21143/SR 61143

A hitmaker for many years now, Faron Young shines brightly in this latest Mercury LP release with a batch of some of his most recent best sellers. The Singin' Sheriff is a cinch to lasso many a buyer and find himself high on the Wanted list with such items as "Unmitigated Gall," "My Dreams" and his current hit, "Wonderful World Of Women" going for him here. Should be an excellent catalog piece.



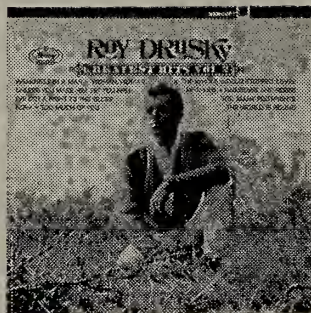
SING ME BACK HOME—Merle Haggard—Capitol T/ST 2848

Smack dab in the middle of one of the most blazing streaks of his career, Merle Haggard follows up his latest single smash, "Sing Me Back Home," with an LP highlighted by, and titled after, that same track. Demonstrating his composing abilities as well as his vocal prowess, Haggard offers six of his own pennings (in addition to the title track), which include "I'll Leave The Bottle On The Bar" and "Good Times," among others.



LOVE'S GONNA HAPPEN TO ME—Wynn Stewart—Capitol T/ST 2849

Tilting this latest LP offering after his current biggie, "Love's Gonna Happen To Me," Wynn Stewart comes up with an excellent set for his followers, spiced with a whole batch of self-penned selections. Looming as an excellent action piece, the album boasts of such Stewart-penned numbers as "Sing The Same Song" and "Daddy's Girl," both of which certainly make for good listening.



ROY DRUSKY'S GREATEST HITS, VOL. 2—Mercury MG 21145/SR 61145

Sporting a batting average that would be the envy of many a major leaguer, Roy Drusky offers a sampling of his long distance hitting streak with a collection of some of his major clouts of recent times. The mellow Drusky touch is well remembered with such choice chart representatives as "If The Whole World Stopped Lovin'," "The World Is Round" and "New Lips" as well as his current climber, "Weakness In A Man."



DAVE DUDLEY'S GREATEST HITS, VOL. 2—Mercury MG 21144/SR 61144

Dangerous Dave Dudley, the truckdriver's official spokesman, makes his appearance in Mercury's Greatest Country Hits section this month with a collection of his goodies that's bound to have his fans shifting into high gear for their copies. Highlighting the set with his current chart lid, "Anything Leaving Town Today," he also packs a wallop with such other winners as "Long Time Gone" and "Lonelyville," among others.



BUCK OWENS

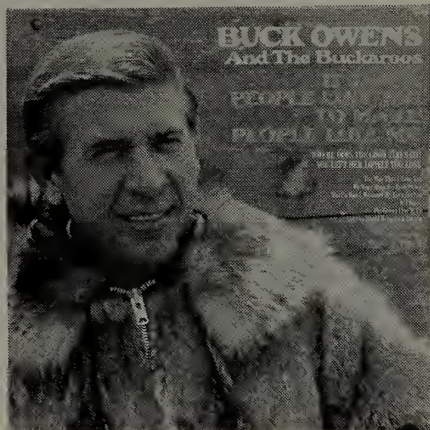
AND HIS BUCKAROOS

**HOW LONG
WILL MY
BABY BE GONE**

b/w

**EVERYBODY
NEEDS SOMEBODY**

2080



IT TAKES PEOPLE LIKE YOU, #T2841

WATCH FOR BUCK & THE BUCKAROOS ON THE DEAN MARTIN SHOW, THURS., JAN. 25, 10 PM EST, 9 PM CST.



PERSONAL MANAGER: JACK McFADDEN, 403 CHESTER AVE., 805-327-1000/327-7201 BAKERSFIELD, CALIF.
BUCK OWENS FAN CLUB, BOX 128, EDISON, CALIF.



Probably the most widely held myth concerning the music business is one that managers, artists and bookers must run up against almost any day of the week. We're talking of the fable that says that the traveling artist "must sock away a fortune every year."

Although the myth is perpetuated, for the most part, by the general public, there are those people directly connected with the music business who seem to feel that every artist who takes to the road is quietly filling bank vaults with the crisp green stuff. Oddly enough, this mythical conclusion can be drawn by taking a series of what appear to be logical steps.

Let us suppose that artist Myron Mottleby has had a small string of hit records and his booker asks for \$500 per night for his entertainment services. Those not closely connected with the business might reason that, if an artist earns \$500 per night, he could theoretically earn \$150,000 a year by working 300 nights. Now, \$150,000 a year is big bread by anybody's standards. And don't forget, we're talking about Myron Mottleby, who has only had a few hit records. We're not talking about the Eddy Arnolds, Buck Owens, Sonny Jameses, and the others who roam the superstar range.

Now that we've seen how the myth works, let's take a look at reality. First of all, if Myron worked 300 days a year, he'd have to be not only the most popular figure in American history, but also one of the dearest. Chances are he doesn't work more than 100, and of the 100 there are those package dates which see his price per night averaging much below \$500. So at a maximum, old Myron might come up with \$40,000 per year.

Naturally his manager is taking 20% off the top, and his booker another 10% or so. Then there's always the salaries he pays the two side men that accompany him, and the travel fare, and the hotel bill, and the meals, and the home, or the apartment, that he's keeping up in Nashville, etc., etc. By this time it starts dawning that maybe our young man is not getting so rich after all. In fact, if he gets hit with any more bills, he'll be losing money every time he plays a job. (Try explaining THAT to the Internal Revenue Department).

So much for modern mythology and its rebuttal. The public will continue to perpetuate myths, because that's part of the game, and no amount of rebuttal will exorcise the misconceptions that they harbor. But hopefully those misinformed people who are involved in the business will sit up and take notice.

And hopefully, club owners will take some of the above statements into consideration before they charge acts with overpricing themselves. No doubt many acts are overpriced—especially when their fees skyrocket on an almost overnight basis—but most are putting an honest price tag on their services.

In the Cash Box Christmas issue (Dec. 23 edition) we printed, as is our annual custom, a listing of biographies of some of the leading artists in the record business for the year of 1967. Among those artists whose biographies we printed was that of the "Singing Ranger," Hank Snow. We found, a short time after the issue was released, that our biography of Snow was in need of updating and also necessitated some clarification. For instance, in Hank's bio we mentioned that he had received a plaque commemorating his

25 year association with RCA Victor. To update the facts a little, Hank has been with Victor for a total of 32 years, a figure unequalled by any artist with the label. While a list of some of Hank's big singles hits was included, we failed to mention his most recent hit, "Learnin' A New Way Of Life." (We should also mention that his latest RCA LP, "Spanish Fireball," was also a recent charter). One other point that calls for clarification and correction is the fact that Hank's son, Jimmie Rodgers Snow, who was described in the bio as being a country performer, left the performing end of the business 10 years ago to enter the ministry. As far as we know, the remainder of the Hank Snow biography was correct—at least the punctuation was in the right places.

From down Mississippi way comes another "Country-Music-To-The-Rescue" story, one which took place just around Christmas time. Seems the Magnolia Boys home in Laurel, Miss. (supported by private contributions), hired an indie promoter to bring in a country music show to raise funds for the children's Christmas celebration. The promoter lined up a show with Warner Mack and Jan Howard, which drew an advance sale of over a thousand tickets, pocketed the money and skipped town. In a call to Johnny Owens at the Hubert Long Talent Agency, it was learned that both artists had been contacted by the promoter, but no contracts had been signed, nor had the usual advance been paid. However, (with Red Sovine throwing his talent into the package) the artists decided to do the show for free. The performance drew approximately 1400 people and raised several hundred dollars over and above that taken by the villainous promoter. Thanks to the efforts of a couple of gracious country artists, the home had its Christmas celebration after all.

Sheb Wooley returned recently from a two-week tour of the Far East (Japan, Okinawa and South Korea) which saw SRO crowds everywhere he went. But the highlight of his visit to the Orient came in the form of an introduction to an 8-year old Japanese orphan girl, whom he had "adopted" in 1966 but had never met. Sheb had brought about the "adoption" by letter, agreeing to put the girl through school and to support her financially for the next ten years.

Agent-producer Charles Wright of Dallas is currently auditioning new talent in order to produce a minimum of 12 masters as part of a new deal with Golden-Ebb Tide Records of Baton Rouge. Artists in the pop, r&b and modern country fields who are seeking auditions are asked to contact Wright at 124 No. Peak St., in Dallas.

What in the world???? Or should we say, what's with the world? Everywhere you look there's another "world" title running around. Tillman Franks brings to our attention such tunes as "Turn The World Around" (one of Eddy Arnold's many "worldly" numbers), "You Mean The World To Me" (David Houston), "Wonderful World Of Women" (Faron Young), "This World Holds Nothing" (Stonewall Jackson), "The Day The World Stood Still" (Charley Pride), "I'd Give The World" (Warner Mack) and "Wrong Side Of The World" (Hugh X. Lewis), to name just the most recent of country charters. Look like the world still has a lot of spins left in store.



Picks of the Week

CONNIE SMITH (RCA Victor 9413)

Baby's Back Again (2:18) [Marcher BMI-Robinson]

With a highly appealing session going for her on this trip, Connie Smith should have no trouble making her usual climb to a lofty chart perch. The side, tabbed "Baby's Back Again," is a light-hearted, easy-swinging romancer guaranteed to see hot turntable action. Flip: "It Only Hurts For A Little While" (2:08) [Advanced ASCAP-David, Spielman]

JEAN SHEPARD (Capitol 2073)

I'm Not The Boy I Used To Be (2:17) [Moss-Ross BMI-Mills]

One of Capitol's true veterans, Jean Shepard is always a good bet to stir up a good chunk of sales action, and this latest effort could certainly be another winner for her. Titled "An Old Bridge," the lid is a blues-laced number with a very attractive sound. Flip: "My New Darlin'" (2:24) [Acclaim BMI-McAlpine]

WILLIE NELSON (RCA Victor 9427)

Little Things (3:15) [Pamper BMI-Nelson, Nelson]

Ever a strong chart threat, Willie Nelson makes a real good bid for additional honors with a potent reading of a heart-tugging ballad titled "Little Things." Subtly done and beautifully produced, the session merits big action. Flip: "I'll Stay Around" (2:13) [Pamper BMI-Nelson, Cochran]

DOLLY PARTON (Monument 1047)

I'm Not Worth The Tears (2:34) [Combine BMI-Parton]

Dolly Parton has run across the chart field with three Monument decks in a row, and is now at the starting gate with her fourth on the same label, this one called "I'm Not Worth The Tears." The self-penned ballad has the earmarks of being another good-sized money-maker for the pretty gal. Flip: "Ping Pong" (2:22) [House of Bryany BMI-Bryant]

CAL SMITH (Kapp 884)

Destination Atlanta, G.A. (2:32) [Forrest Hills BMI-Hayes, Howard]

Don't be surprised if Cal Smith takes off like a bat out of Nashville with this brand new lid called "Destination Atlanta, G.A." The smooth, easygoing lid has a helping of appeal that makes it excellent fare for programmers. Flip: "Did She Ask About Me" (2:30) [Rise, Aim BMI-Taylor]

KAY ADAMS (Tower 395)

Big Mac (2:24) [Central Songs BMI-Central Songs]

Kay Adams answers her own hit of a while back, "Little Pink Mac," with a familiar ditty done up femme style and called "Big Mac." The free-wheeling thumper could well be the one to re-establish the talented lass on national charts. Flip: "Get Out Of My Heart" (2:53) [Central Songs BMI-Geary]

TOMMY CASH (United Artists 50246)

I'm Not The Boy I Used To Be (3:07) [Tree BMI-Putnam]

Tommy Cash has been trying to break through for quite some time now, and this Curly Putnam item, called "I'm Not The Boy I Used To Be," could be just the right piece of material to launch him. Deck is worth an extra spin from jockeys. Flip: "Leaving Your World (A Better Place To Live)" (2:15) [Rio Grande BMI-Owens, Givens]

Newcomer Picks

CONGRESSMAN RICHARD FULTON (RCA Victor 9412)

Poor Little Paperboy (2:25) [Batir BMI-Bozeman]

A well-known supporter of Country Music down Nashville way, Congressman Richard Fulton shows where it's at as he comes across with his recording debut, "Poor Little Paperboy." Jocks could have a field day with this one (after all, you can't fight City Hall). Flip: "A Dozen Yellow Roses" (2:17) [Batir BMI-Bozeman]

Best Bets

KIRK HANSARD (Chart 1017)

Nudist Colony (2:32) [Sue-Mirl ASCAP-Weber] A cute novelty item by Kirk Hansard, this lid could capture the fancy of a good many buyers and move the songster right along the hitsville trail. Flip: "A Thousand Honky Tonks Ago" (2:50) [Yonah BMI-Gibson]

RUSTY DRAPER (Monument 1044)

California Sunshine (2:11) [Wilderness BMI-Howard] vet hitmaker Rusty Draper could prove to be a winner once again as he comes across with a galloping ditty that may stand well with programmers. Flip: "The Gypsy" (2:03) [Peter Maurice, Leeds ASCAP-Reid]

BILL MONROE (Decca 32245)

Train 45 (2:14) [Bill Monroe BMI-Monroe] The bluegrass professor wails with a skedaddling lid that should see lots of regional action. Hard pickin' gives a lot of spice to this wide open session. Flip: "Is The Blue Moon Still Shining" (3:25) [Bill Monroe BMI-Monroe]

BEVERLY BYRD (Epic 2:21)

The Last One To Know (2:21) [Ly-Rann BMI-Throckmorton, Dyson] Newcomer Beverly Byrd has a good sound and comes across well with this Epic stanza. Could be a lot of action in store for this ballad. Flip: "Life Keeps Movin' On" (2:10) [Buckhorn, Newkeys BMI-Wilkin, Hall]

BOB WILLS (Kapp 886)

Born To Love You (2:15) [Minute Men BMI-Walker] A good portion of the loyal Bob Wills following should be up for this latest deck. As usual, the Western dance sound makes for good change of pace listening. Flip: "Fiddle Bird" (2:11) [Eastgate ASCAP-Wills]

JUDY LYNN (Columbia 44409)

A Thing of Pleasure (2:27) [Barnour BMI-Lee, Rabbitt] There are enough Judy Lynn fans in the marketplace to insure this one of some healthy action. May be enough in this one to get the lark back on the hitsville path. Flip: "Evil On Your Mind" (2:25) [Wilderness BMI-Howard]



Schroeders Visiting Booming Publishing Operations Abroad

NEW YORK—Boasting strong activity abroad, Aaron and Abby Schroeder of A. Schroeder Music left last Fri. (12) for an intensive business tour of the company's European operation. Trek will include stopovers in London, Paris, Berlin and Rome and visits to the MIDEM and San Remo Festival gatherings.

The Schroeders' initial visit will be to their London office which in a short period of time has become a leading music publishing company in England with three consecutive hits; "Simon Smith and the Amazing Dancing Bear," by the Alan Price Set; "Baby, Now That I've Found You," by the Foundations; and "Let The Heartaches Begin" by Long John Baldry. At one point the Baldry and Foundations records written by London staff writers Tony Macaulay and John Macleod were Numbers 1 and 2 while "San Franciscan Nights" by Eric Burdon and The Animals was Number 7, giving A. Schroeder Music Publishing Co., Ltd. three of England's top ten at the same time. The Schroeder organization represents both the Animals' and Jimi Hendrix's publishing interests throughout the world.

Other important catalog representations both here and abroad include David Wolper, of international TV documentary fame, Jack Wrather, whose television series includes Lassie and the Lone Ranger, Don Federson (My Three Sons and Family Affair), Bernice Music Co. of London and the publishing interests of Lawr-

ence Welk, Dean Martin, Tutti Camarata, Gene Pitney and Kim Fowley among others. During their tour the Schroeders will discuss the possibility of handling other significant European catalogs.

The Schroeder operation anticipates the first Columbia album and single release of Al Kooper's new band Blood, Sweat, and Tears, which is managed by Mainstay Management Co. and was produced by John Simon for Past, Present and Future Productions, both Schroeder subsidiaries. Kooper, who is also a staff writer of Sea-Lark Enterprises, Inc., formed the new group after leaving the successful Blues Project and has composed most of the album sides as well as both sides of the first single.

Warner Bros. Records has just inked Coast-based clefter Randy Newman. His first album is now in preparation and should be released in the next few weeks.

With the recent signing of hit maker Tony ("Lazy-Day," "98.6") Powers as an exclusive writer, the Schroeder organization in the New Year looks to the selective expansion of its staff. Powers has had his first two compositions, written in collaboration with staff writer Neil Sheppard, recorded by the Cowsills. Also recently signed was writer, producer, singer Joey Levine of the Third Rail and Marc Bellack.

Future plans also include an accentuated effort in the field of record production.

Prager & Fenton, CPA's Open Office In London

NEW YORK — Prager and Fenton, long established certified public accounting firm which has been particularly active in the music and record field, has just opened its first international office in London. The new office will be headed by Raphael Attar, a British chartered accountant, who has just concluded three months of work at the firm's New York headquarters. The company also maintains a West Coast office in Los Angeles.

The move of Prager and Fenton, well known as royalty investigation specialists, highlights the increasingly international scope of the music business, and is designed to establish a permanent European base from which to conduct audits previously requiring extensive and costly travel from the United States.

The firm has conducted audits leading to certification for American Gold Record Awards since the inception of the awards system, on behalf of the Record Industry Association of America. Most recently, Prager and Fenton also supervised audits of sales figures provided by American record companies to determine those best-selling American recording artists to receive the coveted Trophy Awards from MIDEM, the International Record and Music Publishing Market. The awards are to be presented on Saturday evening, 27 January, as the concluding event of MIDEM 2 at the Palais des Festivals in Cannes, France.

In addition to its work with the R.I.A.A. and MIDEM, Prager and Fenton has conducted world-wide audits for the office of Harry Fox, publishers' agent and trustee, which collects mechanical royalties for most of the music publishers. Further, the firm represents numerous publishers in the United States and overseas, and during its more than 50 years it has also been associated with Frank Sinatra, Eddie Fisher, The Smothers Brothers, The Kingston Trio, Johnny Mathis, Bing Crosby, Guy Lombardo, Al Jolson, Irving Berlin, and George M. Cohan.

Polydor Adjusts Prices

MONTREAL — With the announcement from Polydor Records Of Canada Limited, of the complete take-over of all Polydor and Deutsche Grammophon product, including a budget line, Tip and Helidor, for Canadian distribution, the label further announced price changes.

LP's originally retailing at \$6.98, has been reduced to \$5.98. A further reduction which effects product pressed in Canada, for example The Cream album releases, retails at \$4.98 as will most pop product.

Gilles Marchand, national promotion manager, has pointed out that Polydor instead of shipping the master tape, has taken the added precaution of shipping the actual mother for pressing in foreign countries. This ensures that the high European quality is maintained.

Polydor has also established special prices of album product for radio and television stations.

Lewis Leaves EMI

LONDON—After 2½ years as general manager of EMI's music publishing company, Ardmore & Beechwood, Harry Lewis will not be renewing his contract and is leaving the organization to pursue his many other interests in the music business. His departure is an amicable one and he will be attending the MIDEM meet for Ardmore & Beechwood as previously arranged.

Francis Day To Universal

AMSTERDAM, HOLLAND — Wim Landman, manager of Universal Songs, Holland, N.V., last week announced that the Francis Day catalogues in Holland will be under his management from now on. The new address of Francis Day Publishing in Holland is Keesomstraat 9, at Badhoevedorp. Telephone is 4624.

RCA's Australian Subsidiary To Build Factory, Office Complex

SYDNEY, AUSTRALIA — As a part of its general expansion of activity, RCA of Australia Pty. Ltd., the Australian subsidiary of the Radio Corporation of America, has signed a contract with McDonald Constructions Pty. Ltd. for the complete design and construction of a new office and fac-

tory complex at North Ryde, New South Wales.

The complex is to be located approximately ten miles from the centre of the city, adjacent to the Macquarie University, on Ring Road 3 between Pacific Highway and the Epping Highway. This location is in a rapidly developing light industrial area. The size of the RCA site is seven and a half acres and is adequate to accommodate projected growth. Immediate plans call for 48,000 square feet of floor space.

All of the company's gramophone record and electronic operations (which are now dispersed over several different properties, warehouses and factories in the Sydney area), will combine in the one location together with the executive offices, which will move from their present Elizabeth Street premises. It is anticipated that this consolidation of facilities will contribute materially to the company's efficiency, and to the services rendered to its customers.

The Factory

This project provided the planners with the interesting task of drawing together, into one homogeneous unit, all the complex functions currently dispersed over the city. Of these, the factory functions are divided into record manufacture, warehousing, technical products and electronic assembly, each separated by various types of partitions designed to suit the needs of each area.

In this industry, there is need for the highest standards in regard to such technical aspects of record manufacture as sound insulation, ventilation and dust protection. To ensure high quality reproduction, the planners have provided for isolation of the (Continued on Page 71)

Dalida Wins 'Partitissima'

ROME—On Saturday night, January 6, RCA Italiana songstress Dalida was named the winner of the top Italian TV singing contest, "Partitissima" ("The Biggest Game"). Rita Pavone (Ricordi) placed second, and Claudio Villa (Fonit Cetra) came in third.

The contest took part among six different teams, each one headed by a top Italian singer. The six team heads were Dalida, Rita Pavone, Claudio Villa, Domenico Modugno (RCA Italiana), Ornella Vanoni (Ariston Records) and Bobby Solo (Ricordi). Each team was opposed to another team, and the public was asked to vote for one of the two teams.

On the final night of the contest, Dalida and Rita Pavone were tied for the top position. Every artist in the contest introduced a new song. Juries were formed to decide the best performance, and the greatest number of votes went to Dalida, who sang "Dan Dan Dan."

Close to 20 million people followed "Partitissima" via their TV sets. The contest was coupled to a national lottery whose prizes amounted to a total of \$1,600,000.

With so large an audience watching it, "Partitissima" has an extraordinary promotional power for artists, records and songs. "Dan Dan Dan," sung by Dalida on the final night of the contest, has already met with an excellent sales reaction.



RCA of Australia Pty. Ltd., have signed a contract with McDonald Constructions Pty. Ltd., for the complete design and construction of a new office and factory complex at North Ryde.

Seated in front of an artist's drawing of the new building are (from left to right), John Johns, manager of design and construct (Bldgs) Division of McDonald Constructions Pty. Ltd., and John W. Tyler, managing director of RCA of Australia Pty. Ltd.

Durium will be present at the Midem with three very popular singers: Nini Rosso, Little Tony and Rocky Roberts.

Durium has recently put on the Italian market the latest single recording by Mina under PDU label. Titles of the tunes are "Trenodia" (derived from the "Concert of Aranjuez" penned by the Spanish composer Rodrigo) and "I Discorsi." This latter is a tune composed by Mina and Augusto Martelli. Mina's new L. P. "Dedicato A Mio Padre" (Devoted To My Father) contains old standards performed in her usual style.

From Durium also comes the latest recording of Mario Zelinotti, "La Donna Di Picche." This song will be the leit-motiv of a TV serial with the same title. In this serial Zelinotti will make his debut as an actor.

Sacha Distel (EMI Italiana) will take part in the next San Remo Festival where he will present the song "No Amore" together with Giusy Romeo (EMI Italiana). Presently SACHA is enjoying good success with a song entitled "La Quadriglia" which is also the leit-motiv of the TV Program "Settevoci."

Al Bano and the group I Nomadi (both of EMI Italiana) have been in Naples to record a TV performance entitled "Noi Canzonieri" presented by Carlo Loffredo. In this show Al presents his latest hit "L'Oro Del Mondo" for which he was awarded first prize at the Roses Festival, while I Nomadi present "Un Figlio Dei Fiori Non Pensa Al Domani."

Pino Donaggio (EMI Italiana) will be paired in San Remo with American artist Timi Yuro where they will present "Le Solite Cose," penned by Pino himself and published by Curci.

EMI Italiana has recently released the latest single by Gilbert Becaud: Titles of the tunes are "L'Importante E' La Rosa," Italian version of "L'important c'est la rose" penned by Becaud, and "Son Tornato Da Te." Another recent release by EMI Italiana is Ray Charles' single containing "In the Heat of the Night" (from the sound track of the film "La Calda Notte Dell'Ispettore Tibbs").

RCA Italiana has recently made a new very important agreement with Enzo Jannacci, one of the most popular representatives of Italian folk songs. His first LP under the RCA Italiana label already has been released. It has also put on the market his latest single containing "Vengo Anch'io. No, Tu No" b/w "Giovanni Telegrafista." Jannacci will take a part in a TV program devoted to French artist Antoine (SAAR) singing both tunes of the above-mentioned single.

Ariston top artist Ornella Vanoni after returning from Toronto will be in a TV program for children "Chissa' Chi Lo Sa." Then Ornella will leave for Cannes to be present at the Midem where she will perform three songs in the gala devoted to Italy. First will be her recent hit "Tristezza," "Un'ora Sola Ti Vorrei" and "Non Finira'." Latter was also presented by Ornella in the last performance of the TV contest "Partitissima."

Another Ariston artist who will be present at the Midem is Umberto Bindi with the tunes "Storia Al Mare" and "Il Mondo E' Fatto Di Noi." Bindi has recently composed "Per Vivere" which will be presented on the San Remo stage by Iva Zanicchi (Rifi) and Udo Jurgens (Durium).

Mr. Giannini, executive of CBS Italiana, has informed us that the well-known talent of Scott McKenzie will not take part in the San Remo Festival in spite of what was announced last week. Official reason for this is a sudden illness.

Gigliola Cinquetti (CGD) is leaving for Paris to take part in two TV shows and a gala. Massimo Ranieri, another well-known CGD artist, will also be in Paris for several performances at the Olympia.

Italy's Best Sellers

| This Week | Last Week | Weeks On Charts | Title |
|-----------|-----------|-----------------|--|
| 1 | 1 | 6 | L'Ora Dell Amore/Homburg: I Camaleonti (CBS Italiana) Procol Harum (RCA) Published by Sugarmusic |
| 2 | 2 | 11 | San Francisco: Scott McKenzie (CBS)—Bobby Solo (Ricordi) Published by Ricordi |
| 3 | 5 | 4 | L'Ultimo Valzer: Dalida (RCA) Published by RCA Italiana |
| 4 | 3 | 14 | *Poesia: Don Backy (Clan) Published by El & Chris |
| 5 | 9 | 5 | *Tenerezza: Gianni Morandi (RCA Italiana) Published by RCA Italiana |
| 6 | 6 | 2 | The World We Knew: Frank Sinatra (CBS) Published by Sugarmusic |
| 7 | 10 | 6 | Due Minuti Di Felicità': Sylvie Vartan (RCA) Published by RCA Italiana |
| 8 | 8 | 5 | Io Ti Amo, Tu Mi Ami: Alberto Lupo (Fonit Cetra) Anthony Quinn (EMI) Published by EMI Italiana |
| 9 | 7 | 6 | Il Sole E' Di Tutti: Steve Wonder (RCA) Published by RCA Italiana |
| 10 | 13 | 3 | Massachusetts: The Bee Gees (Polydor) Published by Sugarmusic |
| 11 | 4 | 11 | Mama: Dalida (RCA) Published by RCA Italiana |
| 12 | 12 | 2 | *Nel Cuore E Nell'Anima: Equipe 84 (Ricordi) Published by Ricordi. |
| 13 | 11 | 3 | *Mezzanotte Fra Poco: Gianni Morandi (RCA Italiana) Published by RCA Italiana |
| 14 | — | 1 | L'Ora Dell'Amore: Ricky Gianco (Ricordi) Published by Sugarmusic |
| 15 | — | 1 | *Pippo Non Lo Sa: Rita Pavone (Ricordi) Published by Sugarmusic |

*Denotes Italian original titles

Young publishing company Sunny Music has just got the rights of British catalog Melodisc Music including namely every hit of Prince Buster, composer of "Al Capone." Prince Buster is coming for the first time to Paris for TV promotion. Prince Buster will also appear at MIDEEM. Henri Marchal, who manages Sunny Music, is producing the new Henri Dès record for immediate release (AZ distributing).

New Year is beginning very well for Chappell with the success of "Hush." A French treatment just has been written by Georges Aber for Johnny Hallyday. "If I Were A Rich Man" will be soon recorded by Frank Pourcel through Pathé Marconi. René Talar, will now be in charge of the Acuff-Rose catalog represented by Chappell. Talar will be at Midem to meet Wesley Rose.

Polydor Records just signed Serge Reggiani (Grand Prix du Disque Français) to an exclusive contract for a long period. Eric Charden will manage an independent producing company "Machine Music" which will be distributed by Polydor. Main artists are Stone, Fr. David, Michael Haubrich and Etienne Roblot.

Festival just signed a contract with Ariola for Michel Fugain's record distribution in Germany. Festival will also be distributed in Spain through the Vergara label. Another contract has been signed by Chagneau, who manages Festival. His firm will release records from Johnny C. Impact records (Festival distributing) will represent in France, Australian label W.E.G. Great Festival artist Marie Laforet will be the lead of a big TV show in Amsterdam on January 23rd.

We wrote by mistake that Alain Boublil, manager of Vogue International, and Cyril Shane of Shapiro Bernstein and Co. concluded an agreement for the production in France of the next Tremoloos, recording. Of course, as Cyril Shane and Boublil are music publishers, Mr. Shane had just subassigned the publishing rights of the British composition "As You Are," which is the Tremoloos new release to Alain Boublil. The Tremoloos are produced by CBS.

CBS just released the Maurice Chevalier album called "A 80 berges," half in English, half in French. Chevalier has chosen songs written by Cole Porter, Hugues Aufray, Pierre Barouh and Francis Lai, Charles Trenet, Michel Legrand. In a few days Chevalier will start a world tour, beginning in Helsinki on January 25th. The itinerary is as follows: January 25th, Helsinki; Jan. 27th, 28th, Stockholm; Jan. 31st, Goteborg; Feb. 2nd-3rd, Copenhagen; Feb. 6th, Vienna (Austria); Feb. 9th, Amsterdam; Feb. 11th to 28th, England; April 10th to 30th, Japan; May 1st to 20th, Hong Kong, Philippines, United States; end of July South America and Mexico; beginning of September, Canada; end of September, Lisbon and Madrid. The tour will end in Paris where Maurice will give a series of one man shows at the Théâtre des Champs Elysées starting Oct. 5th.

CBS artist Patachou, just back from New York, is leaving again for a two weeks appearance in Chicago, followed by two weeks in Puerto Rico and 2 weeks more in New York. She brought back from the States the script and the rights of a musical comedy which she intends to have adapted in Paris for next season.

Singer and movie actor Philippe Clay just left Philips and signed with RCA. His first record will soon be released with a song from the Keith West's teenage Opera, "Monsieur Jack."

QUICKIES: Julie Driscoll and Brian Auger (Marmalade Records distributed by Polydor) stayed in Paris in December for TV promotion. . . . New LP album from Françoise Hardy through Vogue label. . . . CBS just released Georgie Fame's "Ballad Of Bonnie And Clyde." . . . AZ presents a new EP from Les Troubadours. Main title is "Conquistador." . . .

France's Best Sellers

| This Week | Last Week | Weeks On Charts | Title |
|-----------|-----------|-----------------|--|
| 1 | 1 | 12 | La Dernière Valse (Mireille Mathieu) Barclay; Francis Day |
| 2 | 2 | 10 | Dans Une Heure (Sheila) Carrère; Carrère |
| 3 | 3 | 4 | Comme d'Habitude (Claude François) Flèche; Jen Music |
| 4 | — | 1 | Il Faut Croire Aux Etoiles (Richard Anthony) Columbia |
| 5 | 8 | 10 | La Dernière Valse (Petula Clark) Vogue; Francis Day |
| 6 | — | 1 | J'AI Tant De Reves Dans Mes Bagages (Adamo) EMI; Pathé Marconi |
| 7 | 5 | 7 | Tonton Cristobal (Pierre Perret) Vogue; Vogue International |
| 8 | 7 | 4 | Paulette (Les Charlots) Vogue; Alpha |
| 9 | 9 | 14 | San Francisco (Johnny Hallyday) Philips; Tournier |
| 10 | — | 1 | Les Roses Blanches (Les Sunlights) AZ; Meridian |



FRENCH CARTRIDGES—Shown above are two of the stereo tape cartridges manufactured by Import Manufacturers Jaubert of Paris for the RCA and Decca group in Paris. The firm reports present orders for 5,000 cartridges, most of which are in 4-track (20% is in 8-track.)

The Dave Clark Five were in Holland for a special T.V. Show in which they introduced their new album "Everybody Knows." Because of the numerous reactions this album seems destined to become a best seller! Paul Jones visited Holland for an appearance in one of the best Teenage T.V. Shows "Fenklop" with his last hit "Sons and Lovers."

With great success the premiere of the Dutch version from the American Musical "I Do, I Do" ("Ja, ik wil") took place at Rotterdam on January 1st 1968. "I Do, I Do" is presented in Holland by Paul Kijzer in cooperation with Lawrence White. Paul Kijzer already presented "Fiddler On The Roof" in Holland. Bovema succeeded in getting the recording rights of this musical and is proud to present, after three weeks of hard work this fabulous album. The many pretty songs on this record are sung on stage by "She" Annet Nieuwenhuizen and "He" Eric Schneider. The musical supervision is in hands of the famous Dutch conductor Cor Lemaire. The press received this album with enthusiasm.

The Beatles raised a new record in Holland by selling more than 100,000 "Hello Goodbye" single in six weeks time.

Joop Visser, Label Manager for the American repertoire, released the fantastic new album "Incense And Peppermints" by the Strawberry Alarm Clock in a smashing way. Without any doubt this album will be a best seller in Holland.

Other new releases from Gramophonehouse are "I've Got To Know" of the Stone Poneys, "Oh Babe" of Cannonball Adderley, "Judy In Disguise" of John Fred and His Playboy Band and "By the Time I Get Phoenix" of Glen Campbell. A great album has been released by Bovema from the well-known Dutch Cocktail Trio called "Leve De Lol," certainly a big chance as a best selling record.

New releases in the popular single field are Paul Revere & the Raiders with their latest hit "Peace Of Mind," The Buckingham's with "Susan" and Georgie Fame's "The Ballad Of Bonnie And Clyde." Recent issues in the popular LP field are the stereo-version of the famous Michel Legrand album entitled "Le Paris De Michel Legrand," the original German version of "Hello Dolly" and Mitch Miller And The Gang with "Fireside Sing Along With Mitch."

CBS recently issued records for the forthcoming Carnival festivities. A very good local production, entitled "The Gay Polonaise" played by the Tonny Eyk's Beer Orchestra with choir should sell very well. Further singles by the Flaschenkinder and Jubel Trubel 68.

One of the most important releases by CBS in the classical LP field is a 2-record set with the first complete recording of the piano music of Karl-Heinz Stockhausen, performed by pianist Aloys Kontarsky under the supervision of the composer himself. Local NTS-TV will air the famous BBC Telerecording of the "Mahler Symphony No. 10" conducted by Eugene Ormandy in the version of Derek Cooke in February next. CBS will tie-in on a large scale.

Kassner-Altona's Benelux-company is very proud on the big success scored by the Equals on the Belgian market with their current single "Baby Come Back." Last position in official HUMO charts was the number four spot. This however is the first time that an English group hit the charts simultaneously as well in the Flemish as in the Walloon part in Belgium. The boys did a very successful TV program and they are scheduled on TV in Brussels on Jan. 24th. Belgian President records distributor Polygram meanwhile also released "The Equals" LP Album.

Editions Altona was very happy to finish the year 1967 with a Golden Record on the last day of December. Their title "Melodia" as played by John Woodhouse on electronic accordion was honored with this trophy presented during a national TV program transmitted from Holland's biggest battleship Karel Doorman. Accordion player John received his award from the Chief Commander of this vessel. So the Dutch Navy joined in with this outstanding success.

"A Banda" developed into a big success as Wim van Vught of the Altona puberry informs us. The title is on the charts for eight weeks now and meanwhile three different local versions hit the market.

Claude Lelouch's picture "Vivre Pour Vivre" started in Holland during Christmas-week. The press was enthusiastic and the main theme (U.A. Music) was introduced by the last cinema orchestra of Holland in Tuschinski's big theatre.

At the results of the Dutch Popularity Poll 1967 the Heikrekels turned out to be number one in the category Vocal Groups. A tremendous result for the people of the sales organization and publicity department of Dureco. This group was in the Dutch charts for 40 weeks. Dureco sold 800,000 records of the Heikrekels in the past year.

Dureco is proud to possess the LP of "Le Grand Music Hall d'Israel," live recording of a show of the Song and Dance Theatre from Israel at the Olympia in Paris. This LP will be released all over the world.

Recent Dureco introduces 2 new pop groups to the record market: "Static" (Venlo) and "Geebros" (Apeldoorn). The sensational debut of both groups is to be seen in the T.V. show "Moof Ga Ga" January 16th.

Jefferson Airplane's latest "Watch Her Ride" has been released in Holland. The group, very successful with their album "Surrealistic Pillow" has a very good follow up with this excellent single.

Inelco released the album of the Lewis and Clarke Expedition "Earth, Fire, Air & Water." This album must be the breakthrough of the group in Holland. The songs are original and very good. Listen for instance to: "This Town Ain't The Same Anymore," "Freedom Bird" and "I Feel Good, I Feel Bad" (which was already on the charts).

The original London cast recording of "Hello Dolly" with Mary Martin is at the moment also available in Holland on RCA Victor.

A new Country & Western release for Skeeter Davis, "Cloudy, With Occasional Tears," arranged by Anita Kerr and conducted by Chet Atkins.

On the Vanguard label, Inelco released for Holland two excellent new albums. One of Buffy Sainte-Marie, "Fire, Fleet & Candlelight" and one of Fleury, "The Isles Of Greece." Both very good with impressive voices!

In 1968 Inelco expects very much of music from Mexico. To start, three very good albums with original records have been released.

Is the German record market getting ready for the battle of the giants? Rumors are flying about several consolidations which could really change the picture in the music industry. The basic factor is the trend of U.S. record firms setting up their own powerful operations in this country instead of the "normal" distribution setup with an established label here. CBS was the first to make the step and now Liberty is going strong with production and publicity for its product. The experts feel that RCA Victor will make a move early next year or sooner. The label is handled here by Teldec but the contract ends at the end of 1968. The big talk has it that EMI's giant enterprise (which is Electrola Records here) will work together with RCA Victor. No official word has been issued at all on this.

The other big rumor is the possibility of Philips and Deutsche Grammophon, two majors who already have the same hierarchy, moving together even closer and taking a bigger slice of the market. Talk is also going on in the music business about the IRTC (International Radio and Television Corporation) moving into the German market, if not physically, then at least per radio on a commercial basis. The program should start around May of this year. It will be interesting to see which areas of Germany will be covered by the station and if the stations will be good music, top 40 or what. Anyway, it's a great thing to have stations moving in around Germany and at least playing records! Perhaps the tax authorities will find the possible revenue which is being lost now interesting enough to pave the way for free commercial radio in Germany. It will take years, but the first steps are now being made as they are in England.

Peter Schaeffers is pushing strong for "Bend Me, Shape Me" with the American Breed.

Esther & Abi Ofarim who are already topping the LP lists with their newie have booked their biggest singles hit with "The Morning Of My Life" on Philips written by two of the Bee Gees especially for the duo. The record is well over the 100,000 sales mark.

Electrola is pushing strong for the concert tour of Yehudi Menuhin from January 23-29. The tour will cover Munich, Stuttgart, Bonn, Essen, Berlin, Braunschweig and Hannover.

Top push items for Rolf Budde's publishing house are "Hello Goodbye" from the Beatles, "Pata Pata" from Miriam Makeba, "Dear Eloise" from the Hollies, "Love Is All Around" with the Troggs and "Two Much Of Nothing" with Peter, Paul and Mary.

Peter Loch of Capriccio Music is working hard on "Yesterday Is A Thousand Tears Away" sung by Johnny Tame.

The newly-opened school for pop music in Berlin had to change their opening date as not a single student registered for the first term. Maybe the prospective students feel that they can't learn about the pop field in school. Who knows?

That's it for this week in Germany.

Germany Record Mfr's Sales

| This Week | Last Week | Weeks On Charts | Record Title / Artist / Label |
|-----------|-----------|-----------------|--|
| 1 | 1 | 5 | Hello, Goodbye—The Beatles—Odeon—Northern Songs/Rolf Budde Music |
| 2 | 2 | 20 | San Francisco—Scott McKenzie—CBS—Edition Intro/Meisel |
| 3 | 3 | 11 | Massachusetts—The Bee Gees—Polydor—Rudolf Slezak Music |
| 4 | 4 | 6 | The Letter—The Box Tops—CBS—Belmont Music |
| * 5 | 5 | 7 | Monja—Roland W.—Cornet—Aberbach Music |
| 6 | 6 | 6 | Morning Of My Life—Esther & Abi Ofarim—Philips—Sikorski Music |
| * 7 | 7 | 5 | Seemann, weit bist du gefahren (Sailor, You Have Traveled Far)—Freddy—Polydor—Edition Esplanade |
| 8 | 8 | 9 | Der Letzte Walzer—(The Last Waltz)—Peter Alexander—Ariola—Francis, Day & Hunter |
| 9 | 9 | 5 | Schiwago—Melodie—Maurice Jarre—MGM—Hans Gerig Music |
| * 10 | 10 | 9 | Siebenmeilenstiefel—(Seven Mile Boots)—Graham Bonney—Electrola—AME Kassner *Original German Copyright |

Holland's Best Sellers

| This Week | Last Week | Record Title / Artist / Label |
|-----------|-----------|---|
| 1 | 1 | Hello Goodbye (Beatles/Parlophone) (Leeds Holland-Basart/Amsterdam) |
| 2 | 4 | 2,000 Light Years From Home/She's A Rainbow (Rolling Stones/Decca) (Essex Holland-Basart/Amsterdam) |
| 3 | 2 | World (Bee Gees/Polydor) (Basart/Amsterdam) |
| 4 | 3 | Magical Mystery Tour (Beatles/Parlophone) (Leeds Holland-Basart/Amsterdam) |
| 5 | 5 | Daydream Believer (Monkees/RCA) (Int. Music. Co./Amsterdam) |
| 6 | 8 | A Walk In The Sky (The Flower Pot Men/Deram) (Francis Day-Melodia-Amsterdam) |
| 7 | — | Dear Eloise (Hollies/Parlophone) (Leeds Holland-Basart/Amsterdam) |
| 8 | 6 | Zabadak (Dave Dee etc./Fontana) (Minerve Music-Basart/Amsterdam) |
| 9 | — | Little Bird (Tielman Brothers/Delta) (Impala-Basart/Amsterdam) |
| 10 | 10 | Everybody Knows (Dave Clark Five/Columbia) (Francis Day-Melodia/Amsterdam) |



CashBox Scandinavia

Denmark

Local beat group **Rocking Ghosts** has been contracted by Nordisk Polyphon Akts. and will be on the CBS label for the future. The former Metronome group, which is very popular here, has debuted on CBS with "Flowerman" b/w "Gonna Cry." **Hugo Hein**, another local talent on CBS is reported doing very well, and according to Owe Wiisholm of NPA, he might be the next Danish artist to hit the charts here. **Mahalia Jackson**, who did very well in the German color TV show last autumn, had her "Mahalia Jackson In Concert" and "My Faith" released on CBS here in time for the Christmas sale. Finally, the new LP album with **Leonard Bernstein** conducting the Flute and Clarinet Concerts by Carl Nielsen has scored great interest among critics as well as record buyers.

Hede Niensens Fabriker A/S is coming very strong with music cassettes now, so far with a large number of Reprise and Warner Bros. recordings being available. Among artists available are **Frank Sinatra**, **Nancy Sinatra**, **Peter, Paul & Mary**, **Everly Brothers**, **Trini Lopez**, **Dean Martin**, **Count Basie**, **Duke Ellington** and **Bing Crosby**.

Coming up at the charts here this week is "World" with **Bee Gees** on Polydor, this week debuting at the eight spot. Also looking big are **Dave Clark Five** on Columbia with "Everybody Knows" (18th) and the Swedish group **Tages** on Odeon with "Treat Her Like A Lady" (19th spot).

Norway

Arne Bendiksen A/S is out with a new local single on Triola with **Vanguards**, a group contracted for the Midem Festival at Cannes Jan. 21st to 28th. Other releases from the same company includes a large number of LP albums.

Artistslotet, record manufacturer, music publisher and artists agency, has its second single at the market. It is the group **Enemies** who has done "Let It Be Me" b/w. "A Blind Man's Memory." **Jahn Teigen**, vocalist in the group, is doing very well with this record.

Norsk Phonogram A/S has six singles and ten LP albums at CBS among its first releases for 1968. Among the singles are "The Ballad Of Bonnie and Clyde" with **Georgie Fame**, "Woman, Woman" with **Union Gap** and "Foggy Mountain Breakdown" with **Lester Flatt & Earl Scruggs**.

A/S Nor-Disc is out with a single with the theme music from the popular TV serial "The Forsyte Saga" at Decca. Also a large number of LP albums on **Karusell**, **Decca**, **Polydor** and other labels are among the recent releases.

Sweden

Sonet reports good sales for the new single with **New Generation**, a local group who entered the Christmas sales competition with "Two Faces Have I" and "Blue Moon." The group was founded under another name back in 1965, mainly because some youngsters like to join a pop group competition arranged by the Swedish Broadcasting Co. Their record debut followed soon thereafter, and so did a tour to Italy and Austria.

Recent releases from **AB Philips-Sonora** include nine singles on Philips, **Fontana**, **CBS**, **Pye** and 22 LP albums. Among the singles are "Woman, Woman" with **Union Gap** on CBS and "Jackie" with **Scott Walker** on Philips.

Latest releases from **Swe-Disc AB** include the new **Spotnicks** LP album "The Spotnicks In The Groove" as well as singles with **Susanne Löwenhard**, **Moonlighters** and **Spotnicks**.

Karusell Grammofon AB reports good sales of the first LP album with **Procol Harum**, released here just before Christmas. On **MGM** are LP albums with **Cowsills** and **Lee Hazelwood** and on **United Artists** the motion picture sound track albums from the French film "Live For Life" (*Vivre pour vivre*) and "The Honeypot."

Denmark's Best Sellers

| This Week | Last Week | Weeks On Charts | |
|-----------|-----------|-----------------|---|
| 1 | 1 | 4 | Hello Goodbye (Beatles/Parlophone) Multitone A/S, Denmark |
| 2 | 2 | 9 | *Tryllesangen (Pusle Helmuth/Polydor) Multitone A/S, Denmark |
| 3 | 5 | 3 | Romeo und Julia (Peggy March/RCA Victor) Sweden Music AB, Sweden |
| 4 | 3 | 3 | Magical Mystery Tour (Beatles/Parlophone) Multitone A/S, Denmark |
| 5 | 4 | 2 | Daydream Believer (Monkees/RCA Victor) Screen Gems Musikförlag AB, Sweden |
| 6 | 6 | 14 | Gyngerne og karusellen (Gungorna och karusellen) (Preben Uglebjerg/Polydor) Wilhelm Hansen, Musik-Forlag, Denmark |
| 7 | 10 | 2 | Sussy Moore (Lollipops/Polydor) |
| 8 | — | 1 | World (Bee Gees/Polydor) |
| 9 | 9 | 12 | Camp (Sir Henry & His Butlers/Columbia) Imudico A/S, Denmark |
| 10 | 8 | 10 | Massachusetts (Bee Gees/Polydor) Dacapo Musikforlag, Denmark |

Norway's Best Sellers

| This Week | Last Week | Weeks On Charts | |
|-----------|-----------|-----------------|--|
| 1 | 1 | 4 | Magical Mystery Tour (Beatles/Parlophone) Sonora Musikförlags AB, Sweden |
| 2 | 3 | 4 | Daydream Believer (Monkees/RCA Victor) Screen Gems Musikförlag AB, Sweden |
| 3 | 2 | 6 | Hello Goodbye (Beatles/Parlophone) Sonora Musikförlags AB, Sweden |
| 4 | 5 | 11 | Onskebrunnen (Sven-Ingvars/Svensk-American) Seven Brothers Music Inc./Edition Odeon, Sweden |
| 5 | 9 | 6 | *Dimmefesten (Rolv Wesenlund/Camp) No publisher |
| 6 | 10 | 6 | Autumn Almanac (Kinks/Pye) Belinda (Scandinavia) AB, Sweden |
| 7 | 7 | 3 | Everybody Knows (Dave Clark Five/Columbia) Norsk Musikforlag, Norway |
| 8 | 4 | 11 | Massachusetts (Bee Gees/Polydor) Sonora Musikförlags AB, Sweden |
| 9 | 8 | 3 | All My Love (Cliff Richard/Columbia) |
| 10 | 6 | 8 | Baby, Now That I Found You (Foundations/Pye) Schroeder/Sonora Musikförlags AB, Sweden |

Great Britain's Best Sellers

| This Week | Last Week | Weeks On Charts | |
|-----------|-----------|-----------------|---|
| 1 | 1 | 6 | *Hello Goodbye—The Beatles (Parlophone) Northern |
| 2 | 2 | 5 | *Magical Mystery Tour (EP)—The Beatles (Parlophone) Northern |
| 3 | 4 | 6 | Daydream Believer—The Monkees (RCA) Screen Gems |
| 4 | 8 | 3 | Walk Away Renee—Four Tops (Tamla Motown) Flamingo |
| 5 | 7 | 5 | *Thank U Very Much—The Scaffold (Parlophone) Noel Gay |
| 6 | 5 | 10 | If The Whole World Stopped Loving—Val Doonican (Pye) Immediate |
| 7 | 3 | 6 | *I'm Coming Home—Tom Jones (Decca) Donna |
| 8 | 11 | 2 | *Ballad Of Bonnie & Clyde—Georgie Fame (CBS) Clan |
| 9 | 6 | 8 | *Something's Gotten Hold Of My Heart—Gene Pitney (Stateside) Maribus |
| 10 | 9 | 7 | *World—Bee Gees (Polydor) Abigail |
| 11 | 15 | 5 | Kites—Simon Dupree (Parlophone) Robbins |
| 12 | 10 | 9 | *Let The Heartaches Begin—Long John Baldry (Pye) Schroeder |
| 13 | 18 | 5 | *Here We Go Round The Mulberry Bush—Traffic (Island) United Artists |
| 14 | 12 | 7 | Careless Hands—Des O'Connor (Columbia) E. H. Morris |
| 15 | 16 | 4 | In And Out Of Love—Diana Ross & Supremes (Tamla Motown) Jobette/Carlin |
| 16 | 19 | 2 | *Paradise Lost—The Herd (Fontana) Lynn |
| 17 | 14 | 20 | *The Last Waltz—Englebert Humperdinck (Decca) Donna |
| 18 | 17 | 9 | *Everybody Knows—Dave Clark Five (Columbia) Donna |
| 19 | 13 | 8 | *All My Love—Cliff Richard (Columbia) Shapiro Bernstein |
| 20 | — | 1 | Everlasting Love—The Love Affair (CBS) K.P.M. *Local copyrights |

Great Britain's Top Ten LP's

| | | | |
|---|--|----|--|
| 1 | Val Doonican Rocks But Gently— Val Doonican—Pye | 6 | Axis—Bold As Love— Jimi Hendrix—Track |
| 2 | St. Pepper's Lonely Hearts Club Band—The Beatles—Parlophone | 7 | British Chartbusters—Various Tamla Motown |
| 3 | The Last Waltz— Englebert Humperdinck—Decca | 8 | Reach Out—Four Tops— Tamla Motown |
| 4 | Sound Of Music—Soundtrack— RCA | 9 | Breakthrough—Studio 2 Stereo— EMI |
| 5 | Their Satanic Majesties Request The Rolling Stones—Decca | 10 | Disraeli Gears—The Cream— Reaction |

Sweden's Best Sellers

| This Week | Last Week | Weeks On Charts | |
|-----------|-----------|-----------------|--|
| 1 | 1 | 5 | Hello Goodbye (Beatles/Parlophone) Sonora Musikförlags AB, Sweden |
| 2 | 3 | 2 | Lyckliga gatan (Il Ragazzo della Via Gluck) (Anna-Lena Löfgren) Sonet Music AB, Sweden |
| 3 | 4 | 3 | Magical Mystery Tour (Beatles/Parlophone) Sonora Musikförlags AB, Sweden |
| 4 | 2 | 13 | Mot ökänt land (Four Strong Winds) (Hep Stars/Olga) Gehrmans, Sweden |
| 5 | 6 | 6 | *Maria Therese (Robban Broberg/Columbia) Edition Odeon, Sweden |
| 6 | 5 | 11 | *Onskebrunnen (Sven-Ingvars/Svensk-American) Seven Brothers Music Inc./Edition Odeon, Sweden |
| 7 | 8 | 3 | Daydream Believer (Monkees/RCA Victor) Screen Gems Musikförlag AB, Sweden |
| 8 | 7 | 7 | *Hälsa hem till mamma (Larry Finnegan/Svensk- American) Seven Brothers Music Inc./ Edition Odeon, Sweden |
| 9 | 9 | 9 | Början till slutet (Almost Persuaded) (Hooten Singers/ Polar) Sweden Music AB, Sweden |
| 10 | — | 1 | Sons And Lovers (Paul Jones/HMV) Sweden Music AB, Sweden *Local copyright |

Argentina's Best Sellers

| This Week | Last Week | Weeks On Charts | |
|-----------|-----------|-----------------|---|
| 1 | 1 | 1 | *Quiero Llenarme De Ti (Melograf) Sandro (CBS); Lord Klave (Philips); Cinco Latinos (Quinto) |
| 2 | 2 | 2 | The World We Knew (Relay) Frank Sinatra (Music Hall); Caravelli (CBS); Paul Jourdan (RCA); Bert Kaempfert, Vincent Morocco (Philips); Nueva Generación (Quinto) |
| 3 | 4 | 4 | La Balsa (Fermata) Los Gatos, Nacho Paz (RCA) |
| 4 | 3 | 3 | Aranjuez Mon Amour Richard Anthony (Odeon); Caravelli, Jacko Zeller (CBS); Vincent Morocco (Philips); Lucio Milena (Disc Jockey) |
| 5 | 5 | 5 | Even Bad Times Are Good Tremeloes (CBS) |
| 6 | 9 | 9 | *No Pisen Las Flores Palito Ortega (RCA) |
| 7 | 6 | 6 | *Todo Es Mentira (Fermata) Palito Ortega (RCA) |
| 8 | 7 | 7 | Esta Tarde VI Llover (Relay) Armando Manzanero (RCA); Los Cuatro Brillantes (CBS) |
| 9 | 8 | 8 | Digan Lo Que Digan Raphael (Odeon) |
| 10 | 14 | 14 | Dandy Herman's Hermits (Odeon) |
| 11 | 10 | 10 | *Villa Cariño Los Wawanco (Odeon) |
| 12 | 16 | 16 | La Pata Pela Bovea (RCA) |
| 13 | 19 | 19 | *La Burrita Los Wawanco (Odeon) |
| 14 | 20 | 20 | San Francisco (Relay) Scott McKenzie (CBS); Fausto Papetti (Music Hall); Violeta Rivas (RCA) |
| 15 | 12 | 12 | Lenita (Relay) Nilton Cesar (RCA) |
| 16 | 11 | 11 | La Carcel De Sing Sing (Edami) Jose Feliciano (RCA); Pepito Perez (Disc Jockey) |
| 17 | 13 | 13 | Release Me (Melograf) Engelbert Humperdinck (Odeon); Dino Alvarado, Percy Faith, Roberto Yanes (CBS) |
| 18 | 17 | 17 | Cuando Tu No Estas (Fermata) Raphael (Music Hall) |
| 19 | — | — | *El Rey Lloro (Fermata) Los Gatos (RCA) |
| 20 | 20 | 20 | Soy Como Tu Quieres Luis Aguile (CBS) (* Local) |



Argentina

A couple of weeks ago we referred to a problem existing between the records that are released in this country by the diskeries and those that received promotion through radio stations and other means. Some comments received from the trade indicate the convenience of explaining more in detail how the promotion of records works in this market, which may be useful for CB readers in other countries for comparison.

There are seventeen radio stations in the Buenos Aires area, and about forty more in the interior of the country. Medium-sized cities (like Cordoba, Tucuman or Mendoza) have up to five stations, and it has been the policy of the government during many years to limit the number of outlets, especially in Buenos Aires. Smaller cities have usually one and in some cases two stations, one of them operating commercially with advertising revenues, and the other belonging to the official Radio Nacional network which is devoted to classical and folk music in Buenos Aires, but plays pop music in the interior.

Biggest radio stations in Buenos Aires are El Mundo, Splendid and Belgrano with equipment up to 100 KW and short wave. Top all-record stations are Excelsior, Mitre and Libertad, although Mitre and Libertad have also sports newscast. All stations have news programs every sixty minutes. The only outlets currently operated by private hands in Buenos Aires are Libertad, Portefa and Rivadavia, and the rest, although operating on a commercial basis, are run by the CONART (Consejo Nacional de Radio y Television). Radios Nacional, Municipal (owned by the City of Buenos Aires) and Provincia (property of the Government of the Province of Buenos Aires) are also stated-owned but operate independently from the Conart.

Use of air time, up to now, has been arranged through its sale to advertising agencies or producers, who sell it or charge production costs to their advertisers. Disk jockeys operate in the same way and depend on their capability to sell their image to advertisers to be able to stay on the air. The outlets have been tending to take their spot announcements directly from advertisers and produce music programs directly with their record library. A recent decree from the Government stated that, as of April 1st, all radio spaces belonging to stations under the Conart will be sold directly to advertisers, and no in-between persons will be allowed. Advertising agencies will not be able to contract directly the spaces, but act only on their technical duties as advisors of the advertisers. Disk jockeys, operating independently, will in most cases join the outlets as employees.

There is another point, which touches record promotion directly. The new system foresees the contracting of "record playing time" by the diskeries, following two contracts that are already effective by which a company paying a certain amount is allowed to submit lists of records, some of which will be programmed through the day. This has been severely criticized by part of the trade since it starts a practice that is considered to go against the interest of the industry and the liberty of programming. Other people comment that this has been anyway arranged between some of the companies and several disk-jockeys, and that, as it goes now, radio must be considered simply as an advertising means for records; besides, lower costs will be obtained since only one or two samples of promo records will be given to each radio, while now, in some cases, the disk jockey service for a single outlet means up to twenty samples since they have only half an hour daily and there are many of them in each station.

TV is a means that isn't being well exploited, promotion-wise. There are five stations in Buenos Aires and about twenty others in the interior with two plants in each major city. But musical shows are scarce, and there is no direct link between record promotion and the songs played by TV artists. Every TV station has no more than three or four weekly musical programs (excepting Channel 11's "Telemusica," which is daily), and the rating of most of them is not very satisfactory due to the use of little top talent which is mostly contracted by the giant Saturday evening programs, which are not exactly musicals. A record executive explained some weeks ago that diskeries couldn't offer interesting proposals in terms of ratings or advertising since the ad demand for TV is higher than the supply, which is limited by law.

Juke boxes are nearly non-existent, and very few of them are operating strongly. Besides the coin problem (there are no coins of appropriate value), young people aren't still accustomed to go to the machines to listen to new records and prefer to hear them through the radio. There is also an absolute lack of magazines devoted specifically to records at a customer level, and only some of the TV oriented papers devote some space to music. There is one local trade paper, "Reporter," which has been gaining force, but it is devoted not only to records but also to cinema, theater and TV which offer a wider market for a magazine of this sort. Musical Festivals are also an idea still not well exploited, although in 1968 it is possible that some projects of this sort will be put in practice.

As it may be seen, there are many problems being faced by the record industry, and strong action will be required in the near future to be able to enlarge the market beyond its current size, something that is badly needed by the growing amount of new releases and the catalogs that are being contracted by local representatives.

Argentina's Top LP's

- 1 El Impacto Palito Ortega (RCA)
- 2 Ritmo De Locura Cuarteto Imperial (CBS)
- 3 A Mi Amor Con Amor Armando Manzanero (RCA)
- 4 Mas De Modart En La Noche Selection (Philips)
- 5 Los Hits En Castellano Adamo (Odeon)
- 6 Herman's Hermits Herman's Hermits (Odeon)
- 7 The World We Knew Frank Sinatra (Music Hall)
- 8 Propiedad Privada Rosamel Araya (Disc Jockey)
- 9 Los Gatos Los Gatos (RCA)
- 10 Flower Power Selection (CBS)

*Local



Australia

The album release schedule from Australian Record Company for January features 20 albums from their various labels. Highlighting the release are two very funny comedy albums, "The Humor Of Rowan And Martin" (Epic), a very clever and highly entertaining set, and "This Is It" by Bob Newhart, which maintains the excellent standard of laugh-making that we have come to expect from Newhart—this on the Warner Bros. label. There has been a bit of a lull in comedy album sales over the past few months, but these two should soon have the fans back in the stores asking for more.

New locally recorded singles from the Festival group include Sandy Scott (ATA) with "Temptation" c/w "Red Roses For A Blue Lady" and the Troubadors (Clarion) have "Come Home Baby" and "Little Boat." From overseas sources, Festival are in strong shape with releases such as "Skip A Rope" by Henson Cargill, "Judy In Disguise" by John Fred & His Playboy Band, "Bend Me, Shape Me" by the American Breed, and "Good Combination" from Sonny and Cher.

Following on the recent decision of station 2GB (Macquarie Network) to launch an international song-writing contest to find a song that reflects the character of Sydney, radio station 5DN (also Macquarie network) has launched a similar contest to find a song that characterizes the city of Adelaide in South Australia. The contest is open to both pro and amateur song-writers from around the world, and the winning entry in this case will collect a prize of (Aust) \$500. Entries should be sent to Station 5DN, 201 Tynte Street, North Adelaide, South Australia, 5006. Australia.

Abigail Music have whacked broadcast and public performance restrictions on three new songs composed by Barry, Robin & Maurice Gibb of the Bee Gees. The three are "Words," "Sinking Ships," "Swan Song."

Australia's Best Sellers

- 1 *Sadie The Cleaning Lady (Johnny Farnham—Columbia) Tu-Con Music
- 2 Hello Goodbye (The Beatles—Parlophone) Northern Songs
- 3 Daydream Believer (The Monkees—RCA) Screen Gems/Columbia
- 4 The Two Of Us (Tony Hatch & Jackie Trent—Astor) Leeds Music
- 5 All My Love (Cliff Richard—Columbia) Castle Music
- 6 The Rain, The Park & Other Things (The Cowsills—MGM) J. Albert & Son
- 7 Snoopy's Christmas (The Royal Guardsmen—Festival)
- 8 The Last Waltz (Englebert Humperdinck—Decca) J. Albert & Son
- 9 You've Not Changed (Sandie Shaw—Astor) Chappell & Co.
- 10 Judy (Elvis Presley—RCA) Progressive Music

Asterisk indicates locally produced record.

RCA Australia (Continued from Page 67)

audio testing rooms from all other areas. The heat generated in the steam record presses is dissipated by a carefully considered ventilation system. To prevent dust infiltration into the record storage area the partitions and openings have been specially treated.

The Administrative Building

The two-story administrative building will house all the RCA administrative office functions and has a specially treated facade of deep recessed brick openings, providing protection from the northwest sun.

There is provision for the off-street parking of 129 cars, and the grounds will be extensively landscaped to provide a pleasant environment for the company's staff. The structure is of reinforced concrete and load bearing brick, with an insulated galvanized metal-tray roof. Windows are of anodized aluminum.

The Company

RCA of Australia manufactures and markets a variety of products related to the electronics and entertainment fields. The company's functions will be continued and expanded in the new complex. Included in the company's domestic line are records, magnetic tape, record players and recording equipment. RCA's technical products division manufactures and markets broadcast equipment, educational electronics, sound systems and specialized, sophisticated electronic equipment.

RCA of Australia had its start in 1929 as RCA Photophone of Australia Pty. Ltd., a subsidiary of the Radio Corporation of America. For many years RCA Photophone was a major supplier of theatre equipment. The name was changed in 1955 to RCA of Australia Pty. Ltd, anticipating the company's entry into the record field in 1956 and its expansion into broadcasting and electronics in 1958.

Managing Director

John W. Tyler is managing director of RCA of Australia, Pty. Ltd. Prior to his assignment to RCA of Australia, Tyler was manager of the special projects division for RCA-Great Britain. The special projects division provides specialized electronic, computer, logistic and systems services to government and industry.

The most significant of a number of projects carried on by the division during Tyler's tenure was the operation and maintenance of the U.K. portion of the Ballistic Missile Early Warning System (BMEWS) under contract to the Ministry of Defense. BMEWS is a joint operation between the governments of the United States and the United Kingdom to provide, as the name implies, warning of any impending missile attack.

Tyler joined RCA in 1959 to participate in the design and construction of BMEWS sites in Alaska, Greenland and England. Upon completion of the construction he became operations manager for the system.

Before joining RCA he spent several years as a consultant in power plant operation and design and earlier still was engineer and supervisor with The Babcock & Wilcox Co. Born in Connecticut, U.S.A., he received his Bachelor of Science degree in mechanical engineering at Georgia Institute of Technology. During World War II he served with the U.S. Army Signal Corps in the Mediterranean and European theatres of war.

GM Of Record Div.

William J. Walsh is general manager of the record division of Australia Pty. Ltd. Prior to his assignment to RCA of Australia in May of 1965, Walsh was vice-president and general manager of RCA Victor Distributing Corp. in Kansas City, Kansas, U.S.A. In this area, RCA Victor Distributing provided for distribution of consumer products and records throughout Kansas and Missouri.

Walsh joined RCA in September of 1952 as a wholesale salesman, calling on retail dealers handling the complete range of RCA products.

Before joining RCA he spent four years at Canisius University in his native city of Buffalo, New York, U.S.A. He graduated in 1951 with a Bachelor of Science Degree in Economics.

Prior to entering Canisius University, he served four years in the United States Marine Corps. During World War II, he served in major campaigns in the South Pacific theatre of war.



Editorial

From London—A Welcome to the 24th Annual Amusement Trades Exhibition

In response to the wishes of the trade, the organizers of the Amusement Trades Exhibition have resorted to the original January timing. The A.T.E., 1968, will be held at the Alexandra Palace, London, from Jan. 16th-18th and is the first exhibition to be held there since November of 1966. This means, in fact, that, with more leeway to make up, the event will create more interest and excitement than usual. The largest stand area ever available—26,000 sq. ft.—has been disposed of and the total of 93 exhibitors also creates a statistical record for this major coin machine event. The overall figure includes only three overseas exhibitors: Rally of France, Taito Trading Co. Ltd. of Tokyo, Japan, and Lowen Automaten of Germany all of whom are familiar participants at the A.T.E. As always, a considerable amount of foreign equipment will be shown on the stands of various British distributors.

This is the first A.T.E. to be held since the government published plans for the new decimal coinage, which will come into effect in 1971. It will therefore be interesting to see what provisions various manufacturers have made for the later conversion of machines which, for the time being, must continue to work with the traditional coinage. This is a major problem for operators, particularly in view of the fact that it is becoming increasingly unlikely that the government will pay compensation for the cost involved in conversion. In fact, only the lower denominations bronze coins will be considerably different in size from anything we have known before and the long familiar (and much used) 6 penny piece is to disappear altogether as is the half-crown, another coin much used in vending machines. Only two of the present coins are to remain unchanged in size and weight i.e. the shilling and two-shilling pieces, although both, of course, will be redesigned. Although the final decision

has not yet been taken, it seems almost certain that the present ten shilling note will be replaced by a new coin of the same value. This may be counted on the credit side of the changeover as it will benefit operators who use change giving machines.

Another forecast difficult to make is the effect on the trade of the present economic position which recently resulted in the devaluation of the pound. Devaluation will inevitably hit the operator to some extent in two different respects. First, by adding to the cost of imported equipment, and secondly by reducing the amount of free spending money in general circulation. However, the machine business in this country is renowned for its resilience and ability to weather situations of this kind. It is doubtful if these considerations will have any detrimental effect on the trade as a whole.

If evidence were needed of the proof of the last paragraph, it is afforded by the fact that the introduction of the Gaming Machine License Duty in October, 1966, in spite of present foreboding, has made little difference in the number of machines in operation, although, naturally, the 75 pound tax per machine has eaten into the profits.

Looking ahead on another matter of great importance to the business is the introduction of the government's new Gaming Bill, the main purpose of which is the introduction of a considerable tightening up in the present law covering all kinds of gaming, including machine operation. However, the proposals are so complex and far-reaching that it is not possible at this stage to elaborate further. A full report will appear in **Cash Box** as soon as possible. Meantime, we wish the organizers and the participants of the 24th A.T.E. a successful show and a prosperous year.

93 Exhibitors Pack 24th A.T.E. Show; World Wide Trade Focuses on London

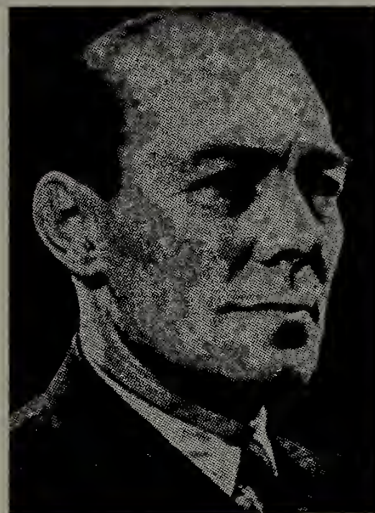
WHO'S THERE ★ ★ ★ ★ WHO'S WHERE

AMUSEMENT TRADES EXHIBITION LIST OF EXHIBITORS - JAN. 1968

BOOTH(S)

| | |
|---|---------------------------|
| A & BC Chewing Gum Co. Ltd. | W6 |
| Academy Signs, Ltd. | F1-2 |
| Ainsworth Consolidated Industries (G.B.) Ltd. | K1-3 |
| Aldermay Furniture Ltd. | F3-4 |
| American Foods Ltd. | G6 |
| A.M.F. International Ltd. | O1-2-3, 8, 9 & 10 |
| A.M.I. Distributors of Great Britain | U1, 2, 3, 8, 9 & 10 |
| Amusement Equipment Co. Ltd. | L1, 2, 3, 4, 7, 8, 9 & 10 |
| And Amuse Ltd. | G4-5 |
| Aristocrat Equipment Supplies Ltd. | U4-7 |
| Ash & Allen Ltd. | W14 |
| Astor, Cyril (Photomaton) Ltd. | B5 |
| Automatic Coin Equipment (Cardiff) Ltd. | R1-5 |
| Auto-Slot (Sales) Ltd. | E6-8 |
| Batcraft, Inc. | O5 |
| Beacon Signs, Ltd. | M6-7 |
| Bell Fruit Mfg. Co. Ltd. | Z1-3 |
| Bryans Work | H7 |
| Coin-Operated Games Ltd. | G2 |
| J. F. Costelloe (Belmont) Ltd. | Z12-13 |
| Alfred Crompton Ltd. | M1, 2, 3, 8, 9 & 10 |
| C. R. Vending and Electronics Ltd. | F16-17 |
| Davis Products (Liverpool) Ltd. | G3 |
| Donald Deakin Ltd. | D7-8 |
| Delma Amusement Ltd. | W3-4 |
| Direct Machine Distributors Ltd. | T8, 9-10 |
| Ditchburn Organisation (Sales) Ltd. | D4-6 |
| Entam Ltd. | D1A |
| G. B. Cuttlery Co. Ltd. | Z4-5 |
| Golding Automatics Ltd. | A8 |
| H. Goldman Ltd. | R6-8 |
| Halel Enterprises Ltd. | F18 |
| Hatton & Bass Ltd. | W17-18 |
| Edwin Hall & Co. | E10-12 |
| I.C.C. Machines Ltd. | B1 |
| H. P. Jackson & Sons Ltd. | G1 |
| Arthur J. Jarmyn Ltd. | T6-7 |
| J. N. Products | Z10 |
| G. Joyce & Sons Ltd. | T4 |
| Joyride Mfg. Co. Ltd. | E9 |
| Jubilee Products | A1-4 |
| J. W. S. Automatics Ltd. | O4 |
| Kraft Auto. Ltd. | B6-8 |
| W. Lancaster & Co. Ltd. | F6-10 |
| Landeys Ltd. | Z7-9 |
| R. W. Leva | W9-10 |
| Loewen Automaten Prom. & Service Ltd. | M4-5 |
| Lumenco Signs Ltd. | Z10 |
| Mar-Matic Sales Ltd. | Q 1, 2, 7 & 8 |
| Mayfield Electronics Ltd. | C4-7 |
| Melroy Automatics Ltd. | D1-2 |
| Melroy Mfg. Co. Ltd. | D3 |
| Mills Bell-O-Matic Ltd. | H2-3 |
| Mills Novelty Co. Ltd. | P5 |
| Murcul (Amuse) Ltd. | K4 |
| Modern Products Ltd. | F11-13 |
| Nix Sales | Q3-6 |
| Omfer Ltd. | B4 |
| PAD Automation Ltd. | W16 |
| Henry A. Perks (Sales) Ltd. | A6 & 7 |
| B. M. Phillips Ltd. | F10 |
| Phonographic Equipment Ltd. | B9-11, C1-10 |
| Polymark Ltd. | W5 |
| Pugh Automatic | L5-6 |
| Ets. Rally S. A. | P4-5 |
| Regent Automatic Supply | W12-13 |
| Robinson Partners (London) Ltd. | T1-2 |
| Robophone Ltd. | A5 |
| Ruffler & Walker Ltd. | J1-6 |
| Samson Novelty Co. Ltd. | T3 |
| I. Schwartz & Son Ltd. | G7-9 |
| Scottish Automatic Printing Ltd. | H4 |
| Morris Shefras & Sons Ltd. | R9-10 |
| Philip Shefras (Sales) Ltd. | P1, 2, 3, 6, 7 & 8 |
| Signet Electric Ltd. | H1 |
| Souter Electronics Ltd. | O6-7 |
| Standard Coin Counting Co. | D11 |
| Stannite Automatics Ltd. | E1 |
| Street Auto. Mach. Co. Ltd. | H5-6 |
| Sty-Rin Precision Eng. Co. Ltd. | W15 |
| Super Car Co. (Coventry) Ltd. | N1 & 10 |

A.T.E. Board of Directors



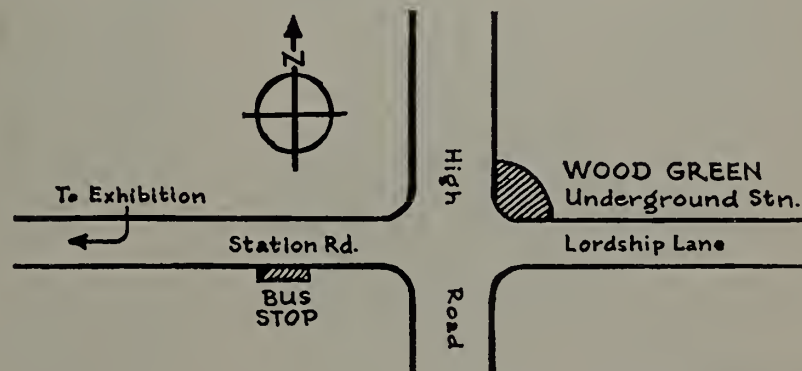
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W. LENNARDS
W. MYERS
P. SHEFRAS
G. W. TURPIN
J. SINGLETON
Secretary-General Mgr.
A. P. WILLIS
Assistant Manager

HOW TO GET THERE

If you are travelling from Central London by public transport the easiest way to the Exhibition is by Underground (Piccadilly Line) to Wood Green, and then by the special shuttle service of buses direct to the Hall.

The buses run from the stop shown in the sketch below.



| | |
|---------------------------------|--------|
| Symplay Ltd. | E2-5 |
| Taito Trading Co. Ltd. | D9-10 |
| Thomas Auto. Co. Ltd. | N2-5 |
| United Wholesale Warehouse Ltd. | N6-9 |
| Vale Automatics | F14-15 |
| Vale Amusements (Bingo) Ltd. | A9 |
| Whirl-A-Boats Ltd. | B2-3 |
| Whittaker Bros. (Show) Ltd. | S5-9 |
| Peter Williams | Z6 |
| Wondermatics Ltd. | W7-8 |
| World Fair Ltd. | W11 |

A.T.E. STANDS B9-11, C1-10



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Bally Breaks 'World Cup' Soccer

■ '3 Big features were highlight of MOA'—O'Donnell

CHICAGO—Bill O'Donnell, president of Bally Manufacturing Company, Chicago, this week announced delivery of "World Cup," competitive 2-player soccer game.

"Operators," O'Donnell said, "have been clamoring for 'World Cup' ever since the game was unveiled at the M.O.A. Show and won immediate approval. However, extensive shifting of Bally assembly lines have been necessary to assure the huge volume of production required to fill our backlog of orders and keep up with the anticipated world wide demand for the game.

"Comment during the M.O.A. conclave indicated that operators favor Bally 'World Cup' for three important reasons, aside from the beauty and flash of the cabinet and the smooth, quiet, trouble-free mechanism.

"First, the amazing flexibility of the 8 field players and Goalie on each team permits 'World Cup' patrons to match every maneuver of real soccer. Straight drives. Forward passes. Lateral passes. Field goals. Corner kicks. Sometimes actually skull kicks.

"The realistic miniature players run in both directions. And they kick left and right while running either way. Or while standing still.

"The ¾ in. solid Lucite ball, white for maximum visibility on the green, brightly illuminated field, insures the positive impact action that keeps the play at a fast and thrilling pace. And the small size of the ball in relation to the 3 in. tall players adds to realism and instant response of every sudden decision of the contending players.

"Second, the plainly visible control panel, at comfortable hand-rest level,



Bally 'World Cup' Soccer

eliminates 'feel and fumble' and player fatigue, permits players to keep their eyes on their teams without glancing down to locate desired controls—a convenience which adds tremendously to play appeal and insures long sessions of play.

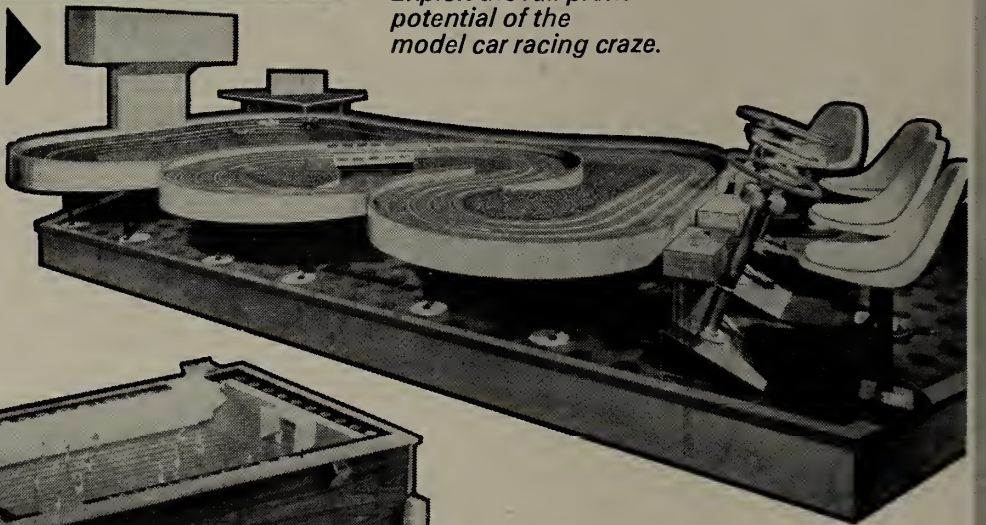
"Finally, 'World Cup' is so simple to play that only a dozen words are all the instructions the game needs: 'Player moves in direction handle is moved. Press handle down to kick.' The Goalie control dial, which shuttles Goalie left and right across the goal, is too obvious for words.

"Only 31 in. wide, 55 in. long, 37 in. high, 'World Cup' fits wherever a pinball game fits, goes where pinballs don't go, lives longer on location than a pool table, earns bigger, faster money than any other equipment outside of the bingo class."

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LITTLE INDY

The small space answer to profits in the exciting model car racing fields.



You need tables—
you want profits—
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and keeps customers
happy.



DUEL

MINISOCCKER

The new, high-profit AMF machine that lets you cash in on world-wide soccer popularity.

The AMF range of profitable coin-operated machines has received world-wide acclamation. These machines, being shown at the Amusement Trades Exhibition, are designed by industry experts and precision engineered. They come from the same source that revolutionized the game of tenpin bowling with the AMF Automatic Pinspotter. They have been designed with the know-how that's needed to give you profit. See MINISOCCKER, LITTLE INDY, ROADRACER and DUEL.

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MOA To Continue Assistance To Groups Forming Associations



Fred Granger

CHICAGO—Upon his return from a vacation trip to Portugal, MOA's executive vice president Fred Granger was quick to get started on plans for the new year. An intensified effort will be made, according to Granger, to continue to aid the various groups in this industry who are interested in forming their own state associations. "We accomplished a great deal along these lines last year but there is still much to be done," stated Granger. "On behalf of board chairman Jim Tolisano, president Bill Cannon and myself, I would like to make it clear that we at MOA are offering every assistance to those groups across the country who want to form associations within their home states," said Granger. "We welcome calls and letters of inquiry at our MOA office," he further declared. "I'm certainly looking forward to working closely with our new president Bill Cannon. Bill and myself will be attending the January 27th meeting of the South Carolina Association in Columbia, S.C. We also plan to attend the C.O.I.N. meeting in Omaha in February," Granger added.

British Coin Vet Mark Kraft Dies

LONDON—It is with deep regret that we report the recent death of veteran British coinman Mark Kraft of Kraft Automatics. Kraft, who died at the age of 67, has been a prominent and respected figure in the industry ever since he founded his company in 1928. Over the years, he has held office as chairman and vice president of the A.T.A. and at the time of his death, was a member of the Amusement Exhibition Committee. His presence at this year's event, will be sadly missed. His son, Derik, has taken over responsibility for the company. Another member of the A.T.E. Committee who will be missed at this event is W.G. Green who died only three weeks ago.

MIDEM Convention Special

See Part 2

Demolition Proposal For Alex. Palace Aired

LONDON—Just as the London trade is getting used to Alexandra Palace as the "home" for the Amusement Trades Exhibition, it has been learned that the Palace has come under a proposal to close. If the proposal comes about, it would be demolished and replaced by a sports and arts center by the 1970's.

The proposal was made several weeks ago by the Greater London Council whose aim is to convert the Palace into a family-type center in the 190-acre park that would offer recreation for young and old in North London. Features might include a children's zoo, artificial ski slopes, riding school, flood-lit all-weather games area and facilities for music, dancing and exhibitions.

It is understood that the 1969 A.T.E. will most likely be held there, but a new hall may have to be obtained for A.T.E. shows thereafter.

Considering the volume of trade activities during the annual A.T.E. confab, it would be a shame to have to move the exhibition to another hall where new programs would have to

Merchandisers Handbook No. 21

Here's a little tip which many games operators have been using to great advantage that bears mention. A lot of route collectors find it very hard to keep accurate collection tabs on the game equipment presently on the route. Sometimes it's just too time-consuming and there are too many pieces on the route to keep a weekly or even monthly record on the earning performance of each table, shuffle, pin etc. Often, the collector has to wait for a complaint from the location before he'll move a game that has died out in popularity. The simple trick is to paste up a small piece of white paper inside the cash box and write down the gross each time you empty it, together with the date. This way, you can easily gauge the rising or declining popularity of each piece before you hear a sour note from those who play it. It'll also help give you accurate information on when to rotate games and when to discard them or trade 'em in.

be set up and a plan of operation initiated.

At this 24th annual A.T.E., there is a long list of British exhibitors, 90

in strength. There is also three foreign exhibiting firms, Lowen Automaten of Germany, Taito of Japan and Rally of France.

See them at RUFFLER & WALKER LTD., Stands 24th Amusement Trades Exhibition, London, N. W. 22

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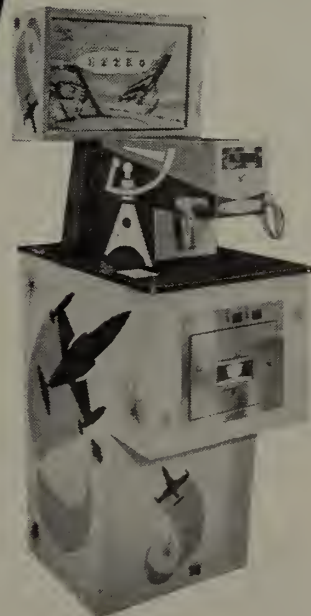
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UNION BELGE DE L'AUTOMATIQUE,
228, Rue Theodore Verhaegenstraat,
Brussels 6, Belgium

DENMARK

Foreningen AF Fabrikanter Og Opstillere AF Musikautomater
I Danmark
Lyskaer, 8, Herlev-Copenhagen. Mr. Edwin Jensen.

FRANCE

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AUTOMATIQUES
72, Boulevard De Montparnasse, Paris, Mr. Bouzanquet.
Federation Francaise Des Exploitants et Commerçants de L'Automatique.
38bis. Rue Vivienne, Paris (2e). Mr. Jean Faraut.
Syndicat National Des Professionnels De L'Automatique
104, Boulevard de Clichy, Paris. Mr. Charlot.
Syndicat National Des Importateurs-Exportateurs D'Appareils Auto-
matiques.
1, Quai de Grenelle, Paris 15e. Mr. Gaillard.

GERMANY

V.D.A.I. Verband der Deutschen Automatenindustrie eV, Koln-Lindenthal,
Aachner Strasse 199, Cologne. and W 15, Lietzenburger Strasse 36,
Berlin. Contact Dr. Jutzi, Bad Kreuznach, First Chairman; Herr Gunter
Wulff, Vice-Chairman, Berlin. (Assoc. of German manufacturers of
automatic machines)
ZOA
Zentralverband der Organisationen des Deutschen Automaten
Aufstellgewerbes
Koeln, Kaiser-Wilhelm-Ring 6-8
President: Mr. Hasso Loeffler, Cologne
(Central Organization for German operators with association in the 11
countries of the German Federal Republic).
DAGV
Deutscher Automaten-Grosshandels-Verband eV
Hamburg 1, Gross Baeckerstrasse 3
President: Mr. Heinz Kaestner, Rothelmshausen Bez. Kassel
(Association of the German wholesalers of automatic machines)
Grosse Baeckerstrasse, 3, Hamburg 1. Mr. Helmut Neuberg.

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Amusement Trades Association
72a, Walton Road, East Molesey, Surrey.
P.O.A. The Phonograph Operators Association
76B. Rochester Row. A. P. Willis

IRELAND

Amusement Caterers Association of Northern Ireland.
6, Carlisle Circus, Belfast. 14. Mr. J. H. A. Swinson.

ITALY

S.A.P.A.R. Associazione Nazionale Noleggiatori Apparecchi Automatici.
Via di Villa Patrizi 10, Roma. Mr. A. Ricardi.
ASSOCIAZIONE NAZIONALE NOLEGGIATORI APPARECCHI AUTO-
MATICI
Pza Buonarroti 24, Milano. Mr. F. de Fendi.

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Music Co-Operation
Rechthuisstraat 8, Rotterdam. Mr. H. J. de Groot.
Prof. Dr. Schuk Foundation, P.O. Box 4, Bergen Op Zoom, Holland, Pres.
J. F. Vale

SWEDEN

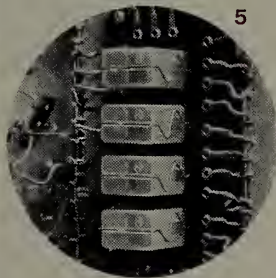
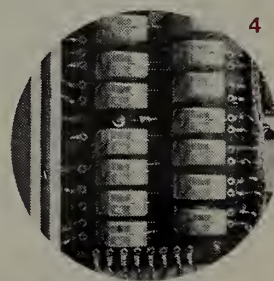
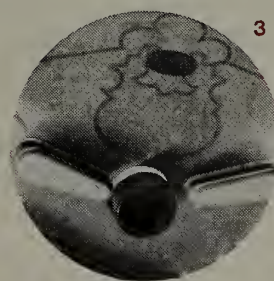
Sveriges Automatagares Riksforbund
Vanadisplan 5, Stockholm 21, Mr. Van Gyllenpalm.



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dumesnil publicité

NEW SUGERMAN HILLSIDE H. Q. SPAWNS DOMESTIC USED EQUIP. TRADING

■ Hillside addition gives young firm 35,000 sq. ft. of 'growing' space



Myron Sugerman, president of the growing concern, points to the USA as he announced plans to begin selling used music, games and vending equipment to American operators and Distributors. Photo at right shows Hans Vandendop checking out a domestic order with shop manager, Murray Feinblatt.

HILLSIDE, N.J. — Sugerman International, the youngest, most aggressive and fastest growing export house in the United States, added to its growing list of accomplishments last week when the firm's young president, Myron Sugerman announced that their newly acquired 25,000 sq. ft. show-room-warehouse complex located in Hillside, New Jersey, is now fully operational.

Sugerman stated, "Our new Hillside addition, combined with our Newark warehouse, gives us a total of 35,000 sq. ft. of space to handle the nearly 2,000 pieces of music, games and vending equipment now being reconditioned and shipped to buyers."

"The fact that we are now selling to American operators," Sugerman said, "is proof-positive that we are the largest international and domestic trading post in the United States."

Sugerman's announcement that his firm would also begin selling to the nearly 600 arcade operators in New Jersey enlightened the announcement he made several weeks ago when he revealed that his firm had started importing European-manufactured games into the state to be distributed directly to New Jersey games operators and to American distributors. The export firm is now buying and selling reconditioned equipment to operators and distributors in ALL 50 STATES.

Sugerman International has built up an impressive reputation both at home and abroad in wholesaling used machines (purchased thru both American and Foreign distributors) to a considerable network of foreign customers and hopefully to a large American audience of customers.

Now with the acquisition of the Hillside facilities (adding to Sugerman's present warehouse in nearby Newark) the firm is well into an intensified promotion campaign to interest American distributors and operators in buying equipment produced overseas, and in America.

"Buying machines from the foreign market means a great deal to our customers over there," Sugerman stated. "Normally, these people see American firms simply selling machines — never actually buying. We believe in this give and take principle and I know it'll be profitable for us and also for the American operators who see the profit potential in some of these unique amusement ideas," he added.

"The fact that many operators are hard pressed to meet prices of new machines," Sugerman related, "sales volume for used equipment looks tremendously bright. The only competition comes from the factories, they are shipping new games overseas which slightly cuts down the used equipment market."

"We have 3500 to 4000 contacts overseas and everyone of them thinks that vending is on the upswing," he stated. "There are many good lines of used vending equipment and when reconditioned they look as good as new . . . at reduced prices. The overseas vending market is slowly becoming exploited by people in this industry," he added.

Although the accent is on youth at Sugerman International, their very capable staff to deal effectively with American and overseas customers is impressive. At 29, Myron is president of the firm and oversees the entire operation. Barry Feinblatt is 26 and is in charge of all buying. Hans Vandendop is 30 and heads up the domestic expansion program and youthful Murray Feinblatt, brother of Barry, is the shop manager. Just recently the firm took on a comptroller. He is Art Warner (and when we visited the firm's headquarters, he looked like a mighty busy young man). The number of employees has increased to 29

(19 working in the shop and 10 who head up the front office, among them who is pretty Chris Gorr, secretary from Germany).

"The accent is on youth, there's not a man around here who is over thirty," Sugerman said. "Each man is assigned a specific job and is expected to do it to the best of his ability . . . this system has proven to be very effective . . . you can say we're well organized," he added. Crack salesman and buyer, Barry Feinblatt said, "At least once a week all of us get together over coffee and donuts for a roundtable discussion . . . if an idea pops up that merits following up on, we do so. This is what the meeting is for . . . to find good ideas that we can pursue and profit from."

You can bet a lot of ideas do pop up among all the major languages that are spoken and written at Sugerman International, including Spanish, French, German, Dutch, Flemish, Greek, Italian, Portuguest, Yiddish and even Luxembourg dialect.



Part of the new Sugerman Hillside addition shows some of nearly 2,000 pieces of equipment awaiting shipment to customers thruout the world.

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J & C Stages 'Open House' For Conn. Ops



Partners, Charlie Brinkman and John Colgan to be on hand.

HARTFORD, Conn.—The J & C Corporation of East Hartford held an open house last Thursday and Friday (Jan. 11 and 12th) at their new offices, 313 Park Avenue. The open house was originally scheduled for December, but was snowed under by the big storm.

The East Hartford office will service operators in Connecticut, Western Mass., and Vermont with their Wurlitzer line of phonographs, and other lines of coin-operated equipment produced by All-Tech, United Billiards, U.S. Billiards, Chicago Coin, United-Williams, and Vendo cigarette machines.

Check next week's issue for complete details of the affair.

C-S Ships First 'Combi 150's To Distributors

MELROSE, MASS.—Mickey Greenman, chief executive of Color-Sonics, Inc., division of the National Company, announced that the first bulk shipment of their new 'Combi 150' combination film and phonograph unit is on its way to their distributors starting this week. Greenman revealed that an initial 25 units are now on their way to his Chicago and East Coast distributors with a minimum of 150 Combi's slated for delivery each month thereafter.

The Combi 150 is described by Greenman as a "complete entertainment center," offering 24 film selections with an additional 128 record choices to give locations "the best of both." Greenman further revealed that the machines are set for 25¢ play for each 8mm color film and two-plays for 25¢ for the records.

"The industry must get on the two plays for two bits program if it is to maintain solvency," warned Greenman. "Music operators must align their prices with the rest of the economy. If everything else is more expensive these days, why does this trade have to stick to an outmoded price rate. I hope all equipment manufacturers get on the program and set it into every new machine. Our machine has it and I know operators will use it to their advantage in getting a better shake from the weekly collections," Greenman added.

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"Smaller European Locations Prefer Compact Phonographs In Most Cases."

In view of the fact that this issue of Cash Box is dedicated to the British Amusements Trade Exhibit, (A.T.E.), we felt it only appropriate to profile an American businessman with a knowledge of the foreign coin machine market. And who could have a greater knowledge than George Gilbert of the Seeburg Corporation? Mr. Gilbert has filled the very demanding and time consuming post of President of the Seeburg International Division since 1960. In heading up this division of Seeburg, Mr. Gilbert is responsible for the export of all coin machine equipment manufactured in the Chicago complex. He is also available as an export consultant.

It was in 1937, with the American Steel Export firm that Mr. Gilbert began his career in the export business. "American Steel had several large export accounts . . . Zenith, Whirlpool, etc," Mr. Gilbert said, "the Seeburg Corporation was one of our major accounts and I knew the company quite well. Then, in 1960," Gilbert went on to say, "Mr. Delbert Coleman, who is chairman of the Seeburg board of directors, decided to begin an intensified Seeburg export drive where the company itself would control exporting instead of going through an export company. The result was that our International Division was created and Mr. Coleman brought me in to head up the newly formed division."

"I was with American Steel Export for 23 years and have been in the Seeburg organization for seven. Soon after I joined the firm and in view of the expanding market in Europe, I went there and during a five year period, in conjunction with a Swiss concern in Switzerland, created a holding company and they, in turn, created wholly-owned subsidiaries. The first one was See-Ben serving the Benelux Nations . . . the second, See-Vend in Germany and the third one, See-Rome in Italy. Other foreign markets including any potential foreign markets are serviced by independent Seeburg distributors.

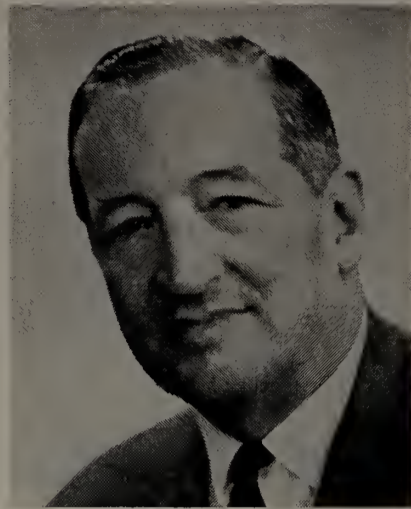
"You must realize that in some countries local restrictions prohibit the import of complete phonographs. This is one of the reasons we have Seeburg subsidiaries such as See-Ben and See-Vend . . . we manufacture parts there and assemble them there . . . naturally, the manufacture and assembly of the equipment is con-

trolled by our Seeburg quality to maintain the same standards of phonographs made in our Chicago complex.

"Those five years I spent in Europe developing the foreign market was my first assignment at Seeburg and I must admit they were pretty hectic days . . . I practically lived out of a suitcase."

We asked Mr. Gilbert if there is any marked difference in European preference of types of music machines such as the compact sized phonographs. His reply was, "Yes, up until last year Seeburg made standard sized phonographs, it was then that we introduced our compact PhonoJet 100 selection unit. We are shipping more and more of them to the foreign market. You see, bars and taverns in the foreign countries are generally smaller than their American counterparts . . . space is at a premium. Many times the owners would rather use part of the phonograph space to put in another dining table as well as a compact phonograph than to use a larger phono that would take up the entire space. It is for this reason that I believe the smaller European location owners do prefer compacts to the larger phonographs. Do you see what I mean? Regardless of the phonograph size, Seeburg has always enjoyed the cream of the foreign market. You see, the policy with which we promote our product is that we have the 'Cadillac' of the business with our larger phonographs and the 'Chevy' of the business with our compact ones. We are in the unique position to service both the 'Cadillac' market and the 'Chevy' market. The export business in on the increase and compact phono is partly responsible for it . . . the compact is now down in the popular price field, the quality is still there . . . its merely a more compact design that will take up a minimum of space allowing the European location to reap profits not only with the phonograph, but also profit of being able to serve another customer."

According to Mr. Gilbert the differences in American and European operating conditions, "vary from country to country. In Germany, the operating procedures are nearly parallel to those in America. Operators go through distributors for their equipment and operate that equipment much the same as American operators.



George Gilbert

In Belgium and Italy, there are still some operators, but the greater number of phonographs are sold directly to the location. Actually, it all depends upon the customs of the country. There are pros and cons and there are do's and don'ts in all procedures. I suppose the largest problem that faces the owner who operates his own phonograph is that of changing records. His customers will not play the selections unless they are current tunes. So many of these owners just do not know where to get the records and as a result lose a large portion of collections by failing to change records often enough to offer his customers the latest product."

Mr. Gilbert handles the export of Seeburg's background music systems and vending lines, as well as their line of phonographs. Up until two years ago, Seeburg exported the Choice-Vend line. It was discontinued shortly after Mr. Gilbert returned from his five-year stay in Europe. All export-

ing activities for the Williams/United line of equipment is solely the responsibility of Sam Stern and his very capable staff.

When asked about the state of the European vending business, Mr. Gilbert stated, "There are certain high-light markets such as England, Germany and Sweden and in relationship to the size of the market . . . acceptance is coming very quickly. A few years ago when one talked about vending with a European . . . their idea was that of a machine that was located outside the store. You see, many of the stores will close at 12:00 O'clock noon and the store owners will wheel the machine outside and chain it to the door. He does this to pick up on the weekend profits. You can buy a variety of items thru these machines . . . from milk to drugstore items. Most of them are necessities, however. This is called outside vending and just in the past few years has the European vending operator started to use the American way. There is no doubt that the greatest growth will be in the in-plant feeding or the industrial vending area. With the wage increases in foreign countries the average factory worker can now afford to have an extra cup of coffee or an extra donut on his break . . . the picture for industrial feeding looks to be extremely lucrative."

It was an extreme pleasure talking with Mr. Gilbert. He enlightened us about some aspects of the European market that we would probably have otherwise never known. To give our readers an idea of how close Mr. Gilbert is to the Foreign coin machine markets . . . he speaks fluent French, Spanish and Italian and is on the phone constantly with his foreign customers. Incidentally, Mr. Gilbert is an engineer by profession. From engineer to export consultant . . . that's quite a versatile range of experience.

Dukane Games Division 4-Sale;

■ New feature for Grand Prix announced

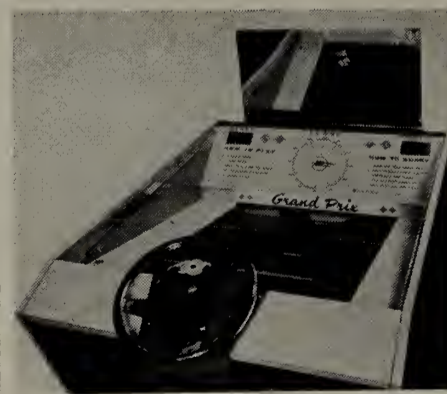
NEW YORK — The Games Division of the DuKane Corporation, which ceased manufacturing their line of coin-operated equipment several months back, is now up for sale. Joe Lyon, the division's product manager, advised that production facilities at the giant St. Charles, Ill. DuKane complex are more heavily burdened than before with commitments from government contracts and the assem-

as well as the Grand Prix driving game. Presently, there are a series of distributors around the country servicing operators of these two machines, as well as the Ski 'n Skore game which ceased production in 1966. Lyon's concern with these present operators' needs was amply demonstrated last week when he advised that a special mirror is now available for mounting as a "back glass" customer-attractor on the Grand Prix game (see cut). These mirrors, which Lyon says were requested by several DuKane distributors during 1967, are now available to Grand Prix operators at these distributor outlets. Lyon further advised that a special lock-bolt has been designed for the Grand Prix' cash box which previously had been secured by four "almost inaccessible screws" and presented some difficulty to the collector. "This new locking handle can be lifted with one hand and permits immediate access to the coin box," Lyon stated. This also is available to Grand Prix operators at the same distributor they originally purchased the piece.

Dukane's Grand Prix has the customer-attractor back glass which is a special mirror that can be easily mounted to attract the customer eye.

bly of other electronic material for industry, and the only course left open at this point is outright sale of the drawings, tools, schematics and manufacturing rights to an interested party either within or outside the coin machine industry.

DuKane had been producing the Dymo Tag-It embossed name vendor



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'Round the Route

Eastern Flashes

KEEPIN' THE AIRLINES BUSY — Globetrotting coinmen this week include Irving Kaye, off to attend the British A.T.E. extravaganza in Blighty. Mr. Kaye makes the Mother Country's version of our MOA every year, meeting and greeting his many friends in the overseas trade. Meanwhile the Sporting Goods Fair at the New Yorker Hotel last week brought Irv and son Howard into the big city to exhibit their new home rebound table and their Ambassador 6-pocket home line. In addition, the cue sticks, racks and other Kaye Co. billiard accessories made a hit with show visitors. Understand Bert Betti was slated to attend the show last Wed. before shooting off for Tipton, Missouri with his lovely Missus to attend nuptials for Paulette Mary Fischer and Gary Lowell MacClure. Paulette is the charming daughter of Ewald Fischer. R. H. Belam's non-stopper Morris Nahum off again to Europe for three weeks, will miss the A.T.E. but intends visiting Italy, Austria and Greece where the coin market gets more ups and downs than any other spot on the globe. . . . Everybody's favorite arcade vet Joe Munves himself off to Europe to visit the games distribs and ops he's come to know over these many years. Dick Greenberg, holding the Munves fort down in Joe's absence, currently moving the Munves Soccer table and the El Toro grip tester with a gusto.

T'OTHER SIDE OF THE RIVER — Over in Union, N.J., Sol Lipkin's Marge continues on the mend in Mountain Memorial Hospital after tragic auto accident just before the holidays. Spoke with Margie last week and believe it or not, after three weeks abed, with two to go, her spirits were up. She thanks all her friends in the coin trade for the gifts and cards that rolled in. Meanwhile, Sol is up to his neck with pool table and shuffleboard orders and is putting the good-natured jab into Dick Delfino to get that equipment off the line and out to the distribs. Dick, who tied the matrimonial knot several months back, says he wishes he had a nickle for every time someone asked, "how's married life, old buddy?" Well, how is it, anyway? (I'm sending the nickle parcel post). . . . Betson Enterprises Jerry Gordon exploring the beautiful Connecticut countryside in search of those beautiful equipment orders from Conn. ops for the Smokeshop and Candyshop machines which the firm is now selling in that territory. Jerry info's there'll probably be an Automatic Products Co. showing and service school at the North Bergen headquarters the end of February.

VISITORS — A. D. Palmer's brother Rhodes into New York for a few days vacation, taking in 'Cabaret' with his daughter before shooting home. . . . DuKane's flying salesman Joe Lyon into the Belmont Plaza for a few days. Spent some time on the avenue with the fellows at Munves outlining new mirror feature and cash box bolt-lock for their 'Grand Prix' auto game. Even tho' DuKane has the division up for sale and hasn't produced any equipment for several months, Lyon is still concerned about present operators and says the mirror device on the back of the machine is something his customers have asked for. There's still a parts backup for all DuKane equipment up in the St. Charles factory for the Ski 'n Skore, Tag-It and Grand Prix which Joe says can be obtained thru any of his former distributors.

GREAT IDEA — Artie Daddis out at United Billiards, Inc. revealed brand new game to us last week but asks for the big release the following issue to afford him time to supply his distribu-

tors in lieu of anticipated operator rush. We can say it's called Bocchetta and it's patterned after the traditional Italian bowling game of Bocce. It's played with six red and six white billiard-sized balls but uses no cue sticks — the player rolls 'em. Table is 53" on all four sides and should make a terrific location piece as well as complement to a present on-location 6-pocket. . . . Jimmy Galuppi up at Tarantelli Enterprises (Syracuse one-stoppers) says the firm will be two years young a couple of weeks from now. Cash Box is slating nice story to salute this progressive firm. Meanwhile, this week's jukebox pick hits from Tom and Jim are 'Sunday Morning' by Spanky and Our Gang on Mercury and 'Judy In Disguise' by Johnny Fred & Playboys on Paul. Number one with his operators this week is 'HeHo Goodbye' by the Beatles on Capitol.

ROCKIN' AROUND THE PRINCESS

— Joe Ash, down at Active Amusement in Philly, elated over operator reception of Rock-Ola's brand new cutie pie Princess DeLuxe compact-100 juke. Joe also says Gottlieb's new 'Royal Guard' pingame movin' like hotcakes out onto Pennsy locations. Joe's right hand man Marty Brownstein, we're happy to say, is getting along just fine at home after recent surgery. . . . Dave Stern and Iz Grabowski over at Seacoast in Elizabeth say they got a good thing going in the new Rock-Ola Princess and info many locations in Northern Jersey get lots of customers but have little room for a machine. Ergo, claims Dave, the compact juke is ideal and should prove out a real moneymaker. . . . Ransom White and Bill Nutting of Nutting Associates out California way have just initiated an intensified promotion and marketing campaign for their Computer Quiz game. White said, "We will do everything possible to keep our computer game within the price range of every operator in the country."

Upper Midwest

Art Berg now at home after spending several weeks in the hospital with a slight heart attack. Will have to rest for the next three months. . . . Mr. & Mrs. Ernest Woytossek in the cities visiting friends. . . . Mr. & Mrs. Art Hagness in town over the Christmas holidays visiting with their daughter and family. . . . Congratulations to Mr. & Mrs. Eddie Mischel on the arrival of a new baby daughter. Mother and daughter doing just fine. . . . Cab Anderson in town for the day buying records and parts. . . . Arndt Peterson in town for the same reason. Jack Mulford, Seeburg engineer at Lieberman Music Co. holding school. . . . Mr. & Mrs. Gordon Wornson and son John in the cities for the day. Mrs. Wornson spending the day shopping. . . . Hank Krueger and service man Gustie in town for a few hours. . . . Sam Sigel credit manager at Lieberman Music Co. home for a few days with the flu. . . . Stan Woznak also a case with the flu, in bed for three days but feeling himself again. . . . Al Eggermont in town for the day as was Radph Sanders of Pine City. . . . Mr. & Mrs. Dean Schroeder, Aberdeen, in the cities for a few days getting away from the sub-zero weather and getting into worse weather in the Twin Cities. . . . Leo Rau in town for the day buying records and parts. . . . Dennis Weber sporting a new Olds Cutlass. . . . Joe Weber in the cities for the day making the rounds. . . . Red Kennedy in town for the day. . . . David Lieberman left for a West Indies cruise and brother Steve is basking in the sunshine in California. . . . Norton Lieberman home after spending several weeks vacationing in L. A. and Honolulu. . . .

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'Round The Route

Chicago Chatter

The huge Rock-Ola Manufacturing Corp. plant has been literally buzzing with activity since the introduction last week of the lush, new 'Princess DeLuxe' 100-selection compact phono. Dr. Dave Rockola, Ed Doris, George Hincker, et al, raved in unison over the new juke's wide acceptance and the excitement it is creating among the network of Rock-Ola distributors about the country. . . . Here's a reminder for members of C.O.I.N. (Coin Operated Industries of Nebraska): Howard Ellis is interested in your choice of dates for the February meeting. The two days offered are February 10 or 17. Let him know which you prefer so that he can get moving, fellas! . . . Bally Manufacturing really landed a double punch with the recent debut of 'Surfers' and the subsequent release of the highly touted 'World Cup' soccer game.

President Johnson's proposed foreign travel restrictions will be discussed at length on WBKB TV's "Off the Cuff" show Wednesday the 17th. Show's host is Norman Ross. . . . Center of excitement at Midway Manufacturing is the newly debuted 'Basketball' with its many features including the big plus — Midway's fine warrantee. And leading the cheers for the new piece — from the firm's plant in Schiller Park — are Midway execs Mark Wolverton, Hank Ross and Ross Scheer. . . . Get well wishes to Pete Entringer of Advance Distributing, who is confined to Jewish Hospital in St. Louis for a few days last week to undergo minor surgery. Knowing Pete, he'll probably take the whole full day off to rest and get right back into the office. . . . The good word from Mort Secore from ChiCoin Industries is that the firm's 'All American Basket Ball' is certainly creating a big fuss in the industry. He added that this past week has been fantastic!

Atlas Music Company's Eddie Ginsburg and his lovely wife Adele found the perfect solution to our local weather problem — both took off for sunny Florida last week. Eddie's partner Sam Gersh, will be out there over the weekend to attend the Super Bowl Game. As for the rest of the Atlas crew, Joe Kline, Sam Kolber, Bob Fabian, Mike Blumberg, and Joe Klykun are manning the premises while Chuck Harper, Sam Levin and Bill Phillips are on the road visiting Atlas customers. . . . MOA's Fred Granger was welcomed back to the office on Monday — and with a great deal of hoopla, we might add. Bonnie York prepared an appropriate sign and everything — even the Christmas cards were saved and all lined up for him. Fred said the trip was most pleasant — he even brushed up on his Portugese. The big problem it seems was getting home from O'Hare field during the snowstorm last Saturday.

The ICMOA board of directors meeting was held last Friday (5th) during which the association was officially incorporated. The general membership meeting is scheduled for Saturday and Sunday (13th and 14th) at the Downtowners Motel in Springfield. Executive director Fred Gain gave us a rundown on the schedule of activities, which included luncheon and business meeting. We hope the attendance was good. If the Green Bay Packers won the Super Bowl game against the Oakland Raiders, this past Sunday, you can bet there's a happy bunch of Packer fans in Green Bay's bars and taverns talking over the game highlights. Being as this column goes to

press before the game is played and will be read after the game is over it may sound a little confusing, but we think the Packers are going to win!

California Clippings

EXCITEMENT BUILDS FOR NEW GOTTLIEB GAME . . . Bob Portale of Advance Automatic Sales reports that he is eagerly awaiting the arrival of Gottlieb's new "Royal Guard" single player. Bob tells us that he just received the samples and he is thrilled with them. He also mentioned that everyone there has settled down to begin a big and wonderful New Year.

SANTA CLAUS IS LEAVING TOWN . . . At least he is leaving Willie Marchand's place. Willie, who works at Simon Distributing, tells us that we missed seeing quite a fancy display of Christmas decorations. He had a life size Santa, 7 life size reindeers, a train, which had an engine 7 feet long and five cars that were about 4 feet. To add a touch of modern decor, he also had a 15 foot rocket ship. Well, better luck next year. Hear that Joe Merrill and his wife spent a weekend of relaxation in Palm Springs. George Muroaka tells us that he and his wife had a ball during their vacation which sent them to Mexico City, Taxco, and then to Acapulco. Now getting back to business, George reports that an export order just went out to the Far East. He is also preparing another one for the Far East as well as one for the European market. Heard that pin games and jukeboxes for the den or rumpus room have been selling like hot cakes.

NEW BALLY'S EXPECTED TO ARRIVE AT PAUL LAYMON'S AT ANY MINUTE . . . Spoke with Jimmy Wilkins who told us that Bally's new "Surfer" single player pin game and their new "World Cup" soccer game, were due at any time. The "World Cup" has something pretty interesting going for it. The game was approved for license in Chicago, which has laws similar to ours about a ball under glass. If they can get a license from the city of Los Angeles, it will open up a whole new market. Jimmy mentioned that Laymon's just recently took on the Brunswick pool table line. Sorry to hear that Britt Adelman was felled by a cold. Hear that Russell Early, their painter, was up to Redding, California to visit with his daughter and son-in-law. Glad to hear that Jim Wilkins Jr. is safely stationed in Germany doing radio relay work. We are told that he has his own private little mountain on the Rhine River.

FROM THE RECORD RACKS . . . According to Jerry Barish at California Music, "Everybody Knows" by the Dave Clark 5 on Epic is going great guns. Another fast breaker is "To Give" by Frankie Valli on Philips. The Strawberry Alarm Clock have a strong follow up to "Incense and Peppermints" called "Tomorrow" on the Uni label. Henson Cargill is doing very well with his Monument disk entitled "Skip a Rope."

HERE AND THERE . . . Dean McMurdie of Circle International reports that Bob Colyer, formerly with Wurlitzer, has now joined their sales staff. . . . From C. A. Robinson we got the news that Mr. and Mrs. Al Bettelman spent an extended weekend in San Francisco which included both business and pleasure—the latter being an important birthday. . . . Hope by this time that Clayton Ballard of Wurlitzer has recovered from his bad cold.

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| CHICAGO COIN | |
|------------------------------|-----------------------------|
| CHAMPION \$150 | SUPER SCOPE \$475 |
| LONG RANGE 195 | TEXAS RANGER 325 |
| WILLIAMS | |
| SPACE GLIDER \$175 | CAPTAIN KID \$325 |
| CRUSADER 125 | MONSTER GUN 275 |
| ARCTIC GUN 495 | RIFLE CHAMP 225 |
| MIDWAY | |

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ROYAL GUARD

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JOE GRILLO SAYS . . .

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

PHONOGRAPHS

| | | | | | |
|------------------|------------|------|------|-------|--------|
| 5 | AMI | 200 | JAL | ..... | \$275. |
| 2 | AMI | 200 | JEL | ..... | 350. |
| 1 | AMI | 120 | EI | ..... | OFFER |
| ROCKOLA | | | | | |
| 1 | Rockola | 100 | 429 | ..... | 650. |
| 2 | Grand Prix | 1 | 425 | ..... | 650. |
| 1 | Empress | 200 | 1496 | ..... | 375. |
| 1 | Wall Phono | 1484 |  | ..... | 275. |
| SEEBURG | | | | | |
| 2 | Electric |  |  | ..... | 875. |
| 1 | LPC | 1 |  | ..... | 650. |
| 3 | DS | 160 |  | ..... | 450. |
| 2 | AY | 160 |  | ..... | 400. |
| 1 | AQ | 160 |  | ..... | 300. |
| 1 | DA | 222 | 160 | ..... | 250. |
| 10 | G | 100 |  | ..... | OFFER |
| WURLITZER | | | | | |
| 1 | | 2300 |  | ..... | 250. |
| 2 | | 2500 |  | ..... | 325. |
| 2 | | 2800 |  | ..... | 550. |

AMUSEMENT GAMES

| | | | |
|-----------------------------|-------------------|----------|--------------|
| FLIPPER GAMES | | | |
| 1 | Pleasure Isle | 2 Player | \$295. |
| 2 | Flipper Fair | | 150. |
| 1 | Flipper Cowboy | | 175. |
| 1 | Happy Taur | | 200. |
| 2 | Palaaka | | 275. |
| BASE BALL MACHINES | | | |
| 2 | Extro Inning | | 225. |
| MISC. | | | |
| 2 | Bank Paal | Mark 4 | 175. |
| 1 | Electra Paal | | 175. |
| Quantity Booze Barameter, S | | | OFFER |
| BALL BOWLERS | | | |
| 5 | United Small Ball | 11 Ft. | 125. |
| SHUFFLE ALLEYS | | | |
| 2 | Triumph | | 375. |
| 2 | Spot Light | | 250. |
| 3 | Starlite | | 175. |
| 1 | Tanga | | 600. |
| 2 | Encore | | 725. |
| 1 | Ultra | | 250. |
| RIFLE RANGE | | | |
| 5 | Champion | | 225. |
| 2 | Vanguard | | 125. |
| 1 | Shooting Gallery | | 150. |

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DAVIS Reconditioned & Refinished Equipment

SEEBURG

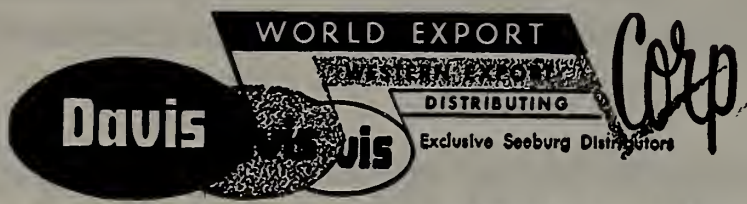
| | |
|-----------------------|-------|
| Seeburg LPC-480 | \$845 |
| Seeburg DS160 | 575 |
| Seeburg AY160 | 475 |
| Seeburg AQ160 | 375 |
| Seeburg Q100 | 350 |

WURLITZER

| | |
|----------------------|-------|
| Wurlitzer 3110 | \$850 |
| Wurlitzer 2810 | 495 |
| Wurlitzer 2500 | 295 |
| Wurlitzer 2300 | 225 |
| Wurlitzer 2310 | 225 |
| Wurlitzer 2200 | 135 |
| Wurlitzer 2150 | 95 |

WALLBOXES

| | | |
|------------------------------|----|----|
| Seeburg | | |
| 3WA ... 160 or 200 Sel. | \$ | 39 |
| 3WI ... 100 Sel. | | 15 |



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JUKE BOX OPS' TOP 100 CHART GUIDE

PICKS for PROGRAMMING

The Following Records, Selected from
The CASH BOX TOP 100,
Represent tunes and performances which
appear to be especially suitable for music routes.

JUST AS MUCH AS EVER
Bobby Vinton (Epic 10266)

I WISH IT WOULD RAIN
Temptations (Gordy 7068)

MONEY
Lovin' Spoonful (Kama Sutra 241)

NEW ORLEANS
Neil Diamond (Bang 554)

SOME VELVET MORNING
Nancy Sinatra & Lee Hazelwood
(Reprise 0651)

CARMEN
Herb Alpert & TB (A&M 890)

WE CAN FLY
Cowsills (MGM 13886)

*** WORDS**
Bee Gees (Atco 6548)

*** STRAWBERRY SHORTCAKE**
Jay & Techniques (5mash 2142)

*** DO UNTO ME**
James & Bobby Purify (Bell 700)

*** MALA / ISHA**
Miriam Makeba (Reprise 0654)

*** VALLEY OF THE DOLLS**
Diana Warwick (Scepter 12203)

*** THERE WAS A TIME**
James Brown (King 5144)

*** THERE IS**
Dells (Cadet 5574)

*** HEY LITTLE ONE**
Glen Campbell (Capitol 2076)

(* indicates first week on chart)

Martin, Cowsills and Miracles on PhonoVue

WHIPPANY, N.J.—PhonoVue/Record pairings for the week ending January 20, 1968 have been released by George Klersey, director of the Rowe AMI service to operators of the Music Merchant/PhonoVue audio-visual combination.

'A Little Rain Must Fall' by Eric Splendor on Hot Biscuit Records for 'Girl In A Spin' L-2912F.

'In the Misty Moonlight' by Dean Martin on Reprise Records for 'Water Witch' #L-2912T.

'I Second That Emotion' by Smokie Robinson and the Miracles on Tamla Records for 'Feeling Blue' #2912N.

'Explosion in Your Soul' by the Soul Survivors on Crimson Records for 'Buxom Blonde' #L-2911X.

'We Can Fly' by the Cowsills MGM for 'Harem Slavegirl' #L-2912E.

'Susan' by the Buckingham's on Columbia Records for 'Pat's Great New Day' #L-2912P.

'Ooh! Pretty Lady' by Al Kent on Ric Tic Records for 'Hawaiian Goddess' #L-2912V

Bush Int'l Names Whatley Sales Mgr.

WHIPPANY, N. J.—Felix Whatley has been named Sales Manager for the South Florida branches of Bush International. Whatley, who previously has held sales and supervisory positions with Bush, now becomes responsible for all sales functions in the areas covered by the Miami and Tampa offices.

Robert Weller was named to head up the newly expanded export department serving Bush's Caribbean and Latin American customers.

In announcing the appointments, Ozzie Truppman, Bush President, said, "Bob Weller and Felix Whatley have outstanding performance records with this company. These moves should strengthen our sales department substantially."

Ronald Heim has recently been added to Bush's Sales force and will cover the South Florida territory.

Nahum Off To Europe For Three Week Tour Plans A.T.E. Visit

NEW YORK — Morris Nahum, sales executive of the R. H. Belam Co. (prominent exporters of American-made coin-operated equipment) leaves today (Monday, Jan. 15th) for a three week tour of the European market. Nahum, who will be unable to attend this week's A.T.E. in Great Britain, will concentrate his attention on Italy, Austria and Greece.

Nahum plans on reviewing operating conditions in these three nations with his regular customers there, check on progress made during 1967 and chart a course for 1968.

Belam has an extensive network of operator and distributor accounts in Europe who regularly purchase equipment from the New York based exporter.

Milwaukee Mentions

Old Man Winter reared his ugly head in many cities across the country—and Milwaukee was no exception. In fact, fresh on the heels of the New Year, the area was gripped by a wave of sub-zero weather and sleet that created transportation problems for business people who rely heavily on their cars (and road conditions) to get around. Things did look brighter last Tuesday, however, when the mercury finally rose above zero to a balmy 15 degrees!... Talked to Russ Townsend over at United, Inc., where action continues at a hot and heavy pace on the Wurlitzer "Americana II"... This past week more than made up for the brief post-new year lull at Empire Dist. Bob Rondeau sez the shipping department was exceptionally rushed, getting equipment moving to meet the demand! Bob and his wife, Bev, had planned a trip to Empire's Detroit outlet but had to cancel out when the big storm hit Detroit and made a mess of the roads!... Record City's Gordon Pelzek reports hefty juke box activity on singles "Oh Lonesome Me" by Nancy Sinatra and Lee Hazelwood, "To Each His Own" by Frankie Laine, "For Pete's Sake" by Pete Fountain and "How Long Will My Baby Be Gone" by Buck Owens.

The Phonograph—Where Did It All Begin?

Everyone associated with the recorded music industry (we assume) knows that Thomas A. Edison is credited with inventing the very first phonograph or "talking machine." What some might not be aware of is that this unit was designed both to play and record. Let's go back.

In 1877, while Edison was experimenting with a device for embossing paper tape with the dots and dashes of the Morse code, he speculated on the possibility of using a similar method for recording and playing back the human voice. His early notebooks revealed he had tried to make impressions of his voice in vertical patterns on paraffin paper. Disillusioned by the paper idea, Edison discarded it and decided to try using tin foil instead.

His decision to discard the paper in favor of tin foil proved to be a giant step in the right direction, for the first phonograph—reportedly built from Edison's instructions by a mechanic, John Kruesi—used a metal cylinder that rotated on a long screw, which was cranked by hand. A sheet of TIN FOIL was wrapped around the cylinder. One end of a needle was in contact with the foil, and was guided around it by a narrow spiral trough grooved into the cylinder. The other end of the needle was attached to a diaphragm and the diaphragm was fitted into a "speaking cup." Talking into the cup caused the diaphragm to vibrate; this motion moved the needle up and down so that it impressed a "hill and dale" pattern into the spiraling grooves around the tin foil.

To play back what had been recorded, all that was required was to place the needle at the beginning of the groove and crank the cylinder again. This time, the vertical patterns in the spiral trough caused the needle to vibrate; this movement vibrated the diaphragm and man's voice was recorded and played back for the first time in history. The very first recording was made by Edison himself, reciting the lines of "Mary Had a Little Lamb." The machine had cost about eighteen hundred dollars to build . . . not a great deal of money considering it gave birth to a multi-million-dollar industry.

Edison received a patent for his "talking machine" and was officially recognized as the inventor of the first device in history that could reproduce sound mechanically using a recording. Earlier experiments in building devices for recording sound had been carried out in the nineteenth century by European scientists, 'tho none had succeeded in reproducing or playing back what had been recorded. A French contemporary of Edison's, by the name of Charles Cros, had written a paper describing a way of recording and reproducing sound that was quite similar to Edison's technique. The name given to Cros' device was "phonograph." This development in France occurred simultaneously with Edison's invention in New Jersey and it is not clear whether he knew of Cros' work across the sea. At any rate, Cros' idea was on paper while Edison's concept became a working reality.

In 1885 Chichester Bell, (cousin of Alexander Graham Bell), and Charles Sumner Tainter, applied for a patent on an apparatus that improved the Edison device. In place of the tin foil, Bell and Tainter used a cardboard disc coated with wax. In place of Edison's needle, they used a loosely mounted stylus. This was a definite improvement over Edison's original concepts. Then later for some reason, the pair of inventors decided on a cylinder instead of the disc. Early in 1887, their new machine, named the "graphophone," was exhibited. The combination of the wax cylinder and the floating stylus made for a much more recognizable sound. Another improvement was the use of an electric motor to drive the cylinder.

These improvements by Bell and Tainter encouraged Edison to make further betterments on his own phonograph. The only real improvement Edison was able to make was to construct the entire cylinder out of wax

so it could be shaved and re-used again.

The first recording made by a popular artist was a brief passage played at the Edison laboratories by pianist Josef Hofmann. This "recording session" took place in 1888 and Hofmann became the first artist ever to record on the Edison cylinder . . . he was twelve years of age.

Edison and the Bell-Tainter organization became involved in legal disputes over patent rights until Jesse H. Lipincott, who had organized the North American Phonograph Co., bought the rights to both the Edison and Bell-Tainter machines. By 1888, Lipincott, who was concerned chiefly by the phonograph's use as a business tool, was virtually in control of the entire phonograph industry. Subsidiaries of the North American Phonograph Company, notably the Columbia Phonograph Company, took a stronger view . . . that the phonograph was better suited for musical recording . . . and soon began issuing recordings on cylinder of military marches and popular songs.

(Continued on page 87)

S. Carolina Op's Plan 5th Annual Convention For January 26th.

WEST COLUMBIA, S. C.—The South Carolina Coin Operators Association has announced plans to stage their Fifth Annual Convention and Trade Show this January 26, 1968, at the Shrine Club in Columbia, S. C.

A letter has been mailed to members and non-members by the convention chairman, Royce Green Jr., with registration and hotel reservation cards for out-of-towners. You are urged to register early so you will not be the fellow who is left out.

This year's convention will prove to be even better than previous ones as indicated by a large number of exhibitors, dancing, prizes and a cash drawing set for Sunday totaling \$50.

The convention committees have worked real hard to make this the best convention the South has ever seen. They plan to have an MGM recording artist to entertain the guests and members.

Remember, South Carolina coin operators . . . your association has

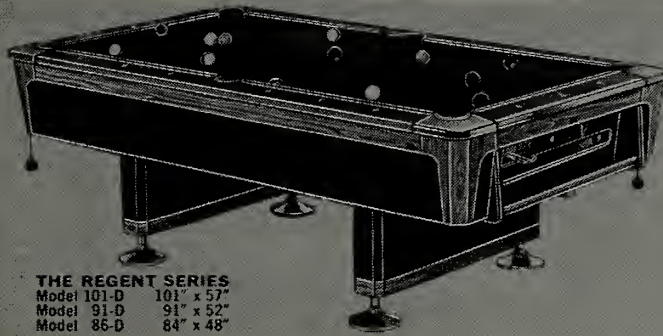
gone all out for you in preparing the annual meet. Don't let them down . . . this is the time of the year to meet all your old friends and make new ones. You can see the latest in new equipment, discuss ideas and most important . . . exchange ideas! Register now!

SPORTING GOODS SHOW SLATED FOR CHICAGO

CHICAGO — The mammoth National Sporting Goods Show will be held February 4th through the 8th at Chicago's Navy Pier, with hospitality and convention activities slated for the Palmer House. The show promises to enjoy a large representation from the coin machine industry, including most of our prominent table manufacturers, as well as hundreds of other non-trade exhibitors showing wares for sport and home recreation.

When operators want the most in Quality Tables—

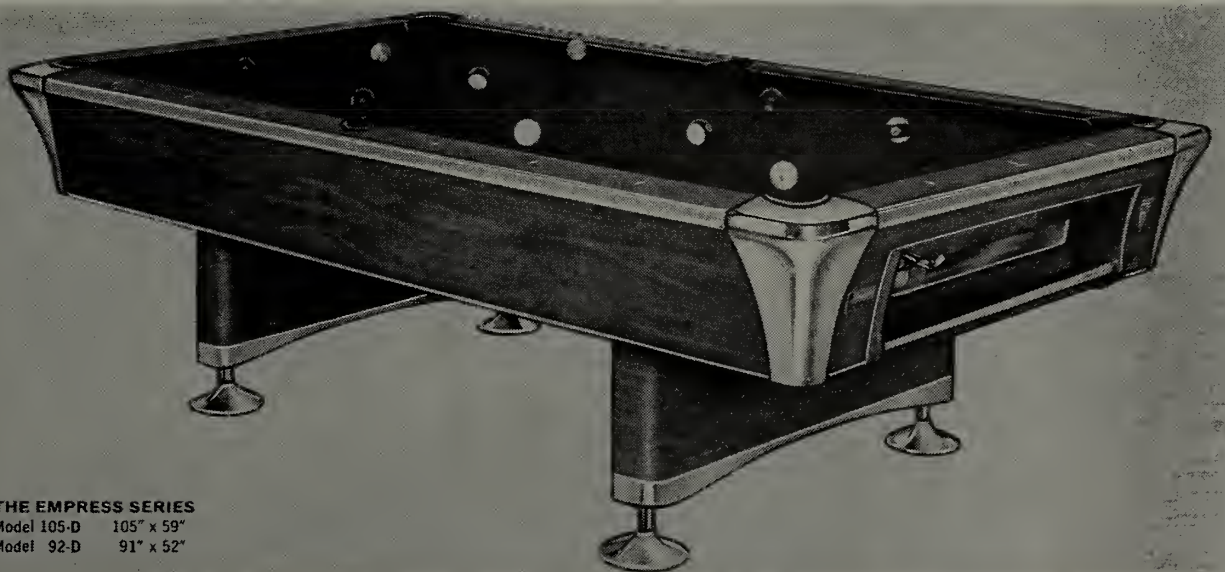
FISCHER gets the call!



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.

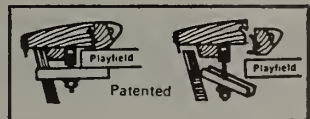
When smart operators start investing their hard cash in quality tables for choice locations, Fischer gets the call! That's because with this fine equipment they're assured of finest construction throughout, striking modern appearance and advanced developments that make service problems a thing of the past—all of which add up to more profitable operation. So for an investment that pays off in a big way—call FISCHER!



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.

Exclusive Fischer Feature WEDGE-LOCK and Cushion assembly. 12 unit-clamps replace more than 50 wood screws . . . Wedge-lock cushions locks top rail, playfield and frame together in a single, perfectly rigid unit.



18 YEARS OF PROVEN SUPERIORITY



See your Distributor or write for further information

Fischer MANUFACTURING CO., INC., TIPTON, MO. 65081

COIN MACHINE INVENTORY LISTS—USED EQUIPMENT

A Compilation of Phonographs and Amusement Machines Actively Traded On Used Coin Machine Markets—New Machines Are Listed Elsewhere in This Section

ROWE AMI MUSIC MACHINES

D-40, '51, 40 Sel.
D-80, '51, 80 Sel.
E-40, '53, 40 Sel.
E-80, '53, 80 Sel.
E-120, '53, 120 Sel
F-40, '54, 40 Sel.
F-80, '54, 80 Sel.
F-120, '54, 120 Sel.
G-80, '55, 120 Sel.
G-120, '55, 120 Sel.
G-200, '56, 200 Sel.
H-120, '57, 120 Sel.
H-200, '57, 200 Sel.
I-100M, '58, 100 Sel.
I-200M, '58, 200 Sel.
I-200E, '58, 200 Sel.
J-200K, '59, 200 Sel.
J-200M, '59, 200 Sel.
K-120, '59, 120 Sel.
K-200, '60, 200 Sel.
K-120, '60, 120 Sel.
Continental '60, 200 Sel.
Lyric, '60, 100 Sel.
Continental 2, '61, 200 Sel.
Continental 2, '61, 100 Sel.
L-200, 160, 100 Sel. '62-63
M-200 Tropicana '63-64
N-200 Diplomat '65
O-200 Bondstand '65

ROCK-OLA

1478, '60, 120 Sel. Tempo II
1495, '61, 200 Sel. Regis
1488, '61, 120 Sel. Regis
1496, '62, 120 Sel. Empress
1497, '62, 200 Sel. Empress
1493, '62, 100 Sel. Princess
408, '63, 160 Sel. Rhapsody I
404, '63, 100 Sel. Capri I
418-SA '64 160-Sel. Rhapsody II
414, '64, 100 Sel. Capri II
425, '64, Grand Prix 160 Sel.

SEEBURG

M100A, '51, 100 Sel.
M100B, '51, 100 Sel.
M100BL, '51, 100 Sel. Light Cab
M100C, '52, 100 Sel.
HF100G, '53, 100 Sel.
HF100R, '54, 100 Sel.
V200, '55, 200 Sel.
V1200, '56, 200 Sel.
KD200H, '57, 200 Sel.
L100, '57, 100 Sel.
201, '58, 200 Sel.
161, '58, 160 Sel.
222, '59, 160 Sel.
220, '59, 100 Sel.
Q-160, '60, 160 Sel.
Q-100, '60, 100 Sel.
AY100S, '61, 160 Sel.
AY100S, '61, 100 Sel.
DS 160, '62, 160 Sel.
DS 100, '62, 100 Sel.
LPC-1, '63, 160 Sel.
LPC-480, '63, 160 Sel.
Electra '65, 160 Sel.

WURLITZER

1250, '50, 48 Sel., 45 or 78 RPM
1400, '51, 48 Sel., 45 or 78 RPM
1450, '51, 48 Sel., 45 or 78 RPM
1500, '52, 104 Sel., 45 or 78 Inter-
mix
1500 A, '53, 104 Sel., 45 & 78 In-
termix
1600, '53, 48 Sel., 45 & 78 Inter-
mix
1650, '53, 48 Sel.
1650A, '54, 48 Sel.
1700, '54, 104 Sel.
1800, '55, 104 Sel.
1900, '56, 200 Sel.
2000, '56, 200 Sel.
2100, '57, 200 Sel.
2104, '57, 104 Sel.
2150, '57, 200 Sel.
2200, '58, 200 Sel.
2204, '58, 104 Sel.
2250, '58, 200 Sel.
2300, '59, 200 Sel.
2304, '59, 104 Sel.
2310, '59, 100 Sel.
2400, '60, 200 Sel.
2404, '60, 104 Sel.
2410, '60, 100 Sel.
2500, '61, 200 Sel.
2504, '61, 104 Sel.
2510, '61, 100 Sel.
2600, '62, 200 Sel.
2610, '62, 100 Sel.
2700, '63, 200 Sel.
2710, '63, 100 Sel.
2810 Stereo-Mono., 100 Sel.
2800 Stereo-Mono., 100 Sel.
2900, '65, 200 Sel.

PINGAMES BALLY

Acopulco (5/61)
Barrel-O-Fun (9/60)
Barrel-O-Fun '61 (4/61)
Barrel-O-Fun '62 (11/61)
Beauty Contest (1/60)
Bongo 2P (3/64)
Bounty (Bingo) (10/63)
Bus Stop 2P (1/65)
Campus Queen 4PL (8/66)
Can-Can (10/61)
Circus Queen (2/61)
Cue-Tease 2P (7/63)
Funspot '62 (11/62)
Flying Circus 2P (6/61)
Fallies Bergeres Bingo (11/65)
Grand Tour 1P (7/64)
Happy Tour 1P (7/64)
(Add-A-Ball Model)
Golden Gate (6/62)
Harvest 1P Pin (10/64)
Hay Ride 1P (10/64)
(Add-A-Ball Model)
Hattenary (Pin) 1P (11/63)
Laguna Beach (3/60)
Lido (2/62)
Lite-A-Line (2/61)
Mad World 2P (5/64)
Monte Carlo 1P (Pin) (2/64)
Moanshot (3/63)
Queens (8ch., Is.) (3/60)
Roller Derby (6/60)
Ship-Mates 4P (2/64)
Shoot-A-Line (6/62)
Silver Sails (11/62)
Sky Diver 1P (4/64)
Star Jet (Pin) 2P (12/63)
3-In-Line 4P (8/63)
Touchdown (11/60)
Twist (11/62)
2 in 1 2P (8/64)
Trio 1P (11/65)
Band Wagon 4P (5/65)
Sheba 2P (3/65)
Border Beauty Bingo (2/65)
Bullfight 1P (1/65)
Magic Circle 1P (6/65)
50/50 2P (8/65)
Beauty Beach Bingo (5/65)
Aces High 4P (9/65)
Discotek 2P (10/65)
Big Chief 4P (10/65)

CHICAGO COIN

Par Golf (9/65)
Gold Star Shuffle (7/65)
Big League Baseball 2P (4/65)
Preview Bowler (9/65)
Sun Valley (8/63)
Firecracker 2P (12/63)
Bronco 2P (5/64)
Royal Flash 2P (8/64)
Mustang 2P
Festival 4P (1/67)

GOTTLIEB

King of Diamonds 1P (1/66)
Mayfair 2P (6/66)
Central Park 1P (4/66)
Masquerade 4P (2/66)
Ice Review 1P (12/65)
Ice Show (Add-A-Ball-Model)
Aloha 2P (11/61)
Bank-A-Ball 1P (9/65)
Big Casino 1P (7/61)
Big Top 1P (1/64)
Bonanza 2P (6/64)
Bawling Queen 1P (8/64)
Buckaroo 1P (6/65)
Captain Kidd 2P (7/60)
Coral (9/61)
Cover Girl 1-Ply. (7/62)
Cow-Poke 1P (5/65)
Diamond Jack, Add-A-Ball
Dancing Lady 4P (11/66)
Dneg. Dolls 1P (6/60)
Dodge City 4P (7/65)
Egg Head 1P (12/61)
Fashion Show 2P (6/62)
Flipper 1P (11/60)
Flipper Clown (4/62)
Flipper Cowboy 1P (10/62)
Flipper Fair 1P (11/61)
Flipper Parade (5/61)
Flipper Pool 1P (11/65)
Flying Circus (6/61)
Foto Finish 1P (1/61)
Flying Chariots 2P (10/63)
Gaucho 4P (1/63)
Gigi 1P (12/63)
Happy Clown 4P (11/64)
Hi Dolly 2P (5/65)
Kewpie Doll 1P (10/60)
Sky Line 1P (1/65)
Lancer 2P (8/61)
Liberty Belle 4P (3/62)
Lite-A-Card 2P (3/60)
Majorettes 1P (8/64)
Melody Lane 2P (9/60)
Mry-Go-Round 2P (12/60)
Miss Anabelle 1P (8/59)
North Star 1P (10/64)
Oklahoma 4P (2/61)
Olympics 1P (9/62)
Paradise 2P (11/65)
Preview 2P (8/62)
Rock-A-Ball 1P (12/62)
Sea Shore 2P (9/64)
Seven Seas 2P (1/60)
Showboat 1P (4/61)
Super Score 2P (3/67)
Kings & Queens 1P (3/65)
Slick Chick 1P (4/63)
Spot-A-Card 1P (3/60)
Sunset 2-player (11/62)
Sweet Hearts 1P (9/63)
Swing Along 2P (7/63)
Texan 4P (4/60)
Thora-Bred 2PL (2/65)
Wild Beauties 1P (2/60)
World Fair 1P (5/64)

KEENEY

Old Plantation (2/61)
Black Dragon
El Rancho Hacienda
Rainbow (6/62)
Go-Cart 1P (5/63)
Poker Face 2P (9/63)

MIDWAY

Radeo 2P (10/64)
Premier Puck Shuffle (4/66)
Mystery Scare (8/65)
(Novelty Game)
Fun Ball Baseball (1/67)

WILLIAMS

A-Go-Go 4P (5/66)
Alpine Club 1P (3/65)
Aztec Bowler (9/66)
Beat The Clock (12/63)
Big Chief 4P (10/65)
Big Daddy 1P (9/63)
Big Deal 1P (2/63)
Black Jack 1P (1/60)
Bowl-A-Strike 1P 12/65)
Coquette (4/62)
Darts 1P (6/60)
Eager Beaver 2P (5/65)
El Toro 2P (8/63)
Four Roses 1P (12/62)
Full House 1P (3/66)
Gldn. Gloves 1P (1/60)
Heat Wave 1P (7/64)
Jumpin' Jacks 2P (4/63)
Jungle 1P (9/60)
Kingpin (9/62)
Lucky Strike 1P (8/65)
Magic Town 1P (2/67)
Magic City (1/67)
Mardi Gras 4P (11/62)
Merry Widow 4P (10/63)
Moulin Rouge 1P (6/65)
Music Man 4P (8/60)
Nags 1P (3/60)
Oh, Boy 2P (2/64)
Palooka 1P (5/64)
Pot O Gold 2P
Riverboat 1P (9/64)
San Francisco 2P (5/64)
Soccer 1P (3/64)
Serenade 2P (5/60)
Skill Pool 1P (6/63)
Space Ship 2P (12/61)
Teacher's Pet 1P (12/65)
Tom-Tom 2P (1/63)
Top Hand 1P (5/66)
Trade Winds (6/62)
Twenty-One 1P (2/60)
Valiant 2P (8/62)
Vagabond (10/62)
Viking 2P (10/61)
Whoopee 4P (10/64)
Wing-Ding 1P (12/64)
Zig-Zag 1P (12/64)

SHUFFLES—BOWLERS

BALLY Shuffles

ABC Bowler (7/55)
Jumbo Bowler (9/55)
King Pin Bowler (9/55)
ABC Spr. Del. (9/57)
All-Star Bowling (12/57)
All-Star Deluxe (2/58)
Lucky Shuffle (9/58)
Star Shuffle (10/58)
Speed Bowler (11/58)
Club Bowler (2/59)
Club Deluxe (5/59)
Monarch Bowler (11/59)
Official Jumbo (9/60)
Jumbo Deluxe (9/60)
1965 Bally Bowler
All The Way (10/65)

Ball Bowlers

ABC Bowl, Lane (1/57)
ABC Tournament (6/57)
ABC Champion (10/57)
Strike Bowler (11/57)
Trophy Bowler (4/58)
Lucky Alley (8/58)
Pan American (6/59)
Challenger (9/59)
Super Shuffle (12/61)
Big 7 Shuffle (9/62)
Super 8 (4/63)
Deluxe Bally Bowler (1/64)

CHICAGO COIN Shuffles

Top Brass Shuffle (4/65)
Triple Strike (2/55)
Arrow (2/55)
Cr. Cross Targette (1/55)
Bonus Score (4/55)
Hollywood (5/55)
Blinker (8/55)
Score-A-Line (9/55)
Bowling Team (10/55)
Rocket Shuffle (3/58)
Explorer Shuffle (6/55)
Rebound Shuffle (12/58)
Championship (11/58)
Double Feature (12/58)
Red Pin (2/59)
Bowl Master (8/59)
4-Game Shuffle (11/59)
Bull's Eye Drop Ball
(12/59)
6-Game Shuffle (6/60)
Triple Gold Pin Pro
(2/61)
Starlite (5/62)
Citiation (10/62)
Strike Ball (5/63)
Spotlite (11/63)
DeVillie (8/64)
Triumph (1/65)
Bel Air Puck Bwlr.

Ball Bowlers

Super-Sonic Bowler (3/65)
Bowling League (2/57)
Ski Bowl 6P (11/57)
Classic (7/57)
TV Bowling Lg. (11/57)
Lucky Strike (1/58)
TV (with rollovers)
Player's Choice (9/58)
Twin Bowler (10/58)
King Bowler (3/59)
Queen Bowler (9/59)
Duke Bowler (8/60)
Duchess Bowler (8/60)
Princess (4/61)
Gold Crown (3/62)
Royal Crown (8/62)
Grand Prize (3/63)
Official Spare Lite (9/63)
Big Deal 1P (2/63)
Cadillac Bwlr (1/64)
Majestic Bowler (8/64)
Tournament (12/64)
Imperial (9/66)

SHUFFLES—BOWLERS

UNITED Shuffles

Encore Puck Shuffle (9/66)
Amazon Bowler (3/66)
Blazer Shuffle (6/66)
Tango Shuffle (2/66)
Clipper (5/55)
5th Inning (6/55)
Capitol (6/55)
Super Banus (9/55)
Deluxe model
Top Notch (10/55)
Regulation (11/55)
6-Star (10/57)
Midget Bowling (3/58)
Shooting Stars (4/58)
Eagle (5/58)
Atlas (8/58)
Cyclone (10/58)
Niagara (11/58)
Dual (1/59)
Zenith (6/59)
Flash (6/59)
3-Way (9/59)
4-Way (12/59)
Big Bonus (2/60)
Sunny (5/60)
Sure Fire (10/60)
Line-Up (1/61)
5-Way (5/61)
Avalon (4/62)
Silver (6/62)
Shuffle Baseball (6/62)
Action (7/62)
Embassy (9/62)
Circus Roll-Down (9/62)
Lancer (11/62)
Sparky (12/62)
Caravelle (2/63)
Crest (4/63)
Rumpus Tarquette (5/63)
Astro (6/63)
Ultra (8/63)
Skippy (11/63)
Jill-Jill (11/63)
Bank Pool (11/63)
Topper (2/64)
Tempest (2/64)
Pacer (4/64)
Tiger (7/64)
Orbit (8/64)
Mambo (12/64)
Cheetah Shuffle (3/65)
Pyramid (6/65)
Carral Shuffle (10/65)

Ball Bowlers

Bowling Alley (11/56)
Jumbo Bowling (9/57)
Royal Bowler (12/57)
Pixie Bowler (8/58)
Duplex (11/58)
Simplex (5/59)
Advance (5/59)
League (10/59)
Handicap (11/59)
Teammate (12/59)
Falcon (4/60)
Savay (5/60)
Bowl-A-Rama (9/60)
Tip Top (10/60)
Dixie (1/61)
Cameo 5-Star Bowling
(5/61)
Classic (6/61)
Alamo (4/62)
Sahara (7/62)
Tropic Bowler (9/62)
Lucky (11/62)
Cypress (12/62)
Sabre (2/63)
Regal (4/63)
Fury (8/63)
Futura (12/63)
Tornado (3/64)
Thunder (6/64)
Polaris (8/64)
Galleon (3/65)
Bowl-A-Rama (7/65)

WILLIAMS Ball Bowlers

Maverick Bowler (11/65)
Oasis Bowler (6/65)
Roll-A-Ball 6P (12/56)
Matador Bowler (12/64)

UPRIGHTS

AB Circus (5/56)
AB Caunty Fair (3/57)
AB Circus Wagon
Wheels (12/58)
AB Galloping Dominos
AB Circus Play Ball
(4/59)
AB Magic Mirror
Horoscope (11/59)

AB Mermaid (3/60)

Aquati Prod. Squoits
(11/57)
B Jumbo (5/59)
B Sportsman (6/59)
B Jamboree (10/60)
B Super Jumbo (11/60)
CC Star Rocket (5/59)
GA Skeet Shoot (1/57)
GA Super Hunter (6/57)
GA Double Shot (4/58)
GA Wild Cat (12/58)
GA Spr. Wild Cat
GA Twin Wild Cat (7/59)
GA Super Wild Cat
Trail Blazer (12/60)
Twin Trail Blazer (2/61)
K Big Tent
K Spr. Big Tent (6/57)
K Shawnee (1/59)
K Big Roundup (3/59)
K Little Buckaroo (4/59)
K Del. Big Tent (5/59)
K Big 3 (5/59)
K Touchdown (9/59)
K Big Dipper (10/59)
K Twin Big Tent
Criss Cross Diamond
(1/60)
K Red Arrow (4/60)
Sweet Shawnee '60
Black Dragon '60
K Twin Red Arrow
(5/60)
K Flashback (6/61)

ARCADE

ABT 6 Gun Rifle Range
Air Football
Air Hockey
Auto Photo Model 9
Amer. Shuffle Situation
(5/61)
B Undersea Raider
B Derby Gun (2/60)
B Bulls Eye Shooting
Gallery (9/55)
B Big Inning (5/58)
B Heavy Hitter (4/59)
B Ball Park (4/60)
B Sharpshooter (2/61)
B Golf Champ (8/58)
B Bat Practice (8/59)
B Skill Roll (8/58)
B Moon Raider (7/59)
B Target (10/59)
B Spook Gun (9/58)
B Skill Parade (1/59)
B Skill Score (6/60)
B Skill Derby (10/60)
B Del Skill Parade
(4/59)
B Table Hockey (2/63)
B Spinner (2/63) Novelty
B Bank Ball (1/63)
B Fun Phone (3/63)
Capitol Midget Movies
CC Bullseye Baseball
CC Basketball Champ
CC-4-Player Derby
CC Goalee
CC Midget Skee
Super model
CC Big League (5/55)
CC Twin Hockey (5/56)
CC Shoot The Clown
CC. Stm. Shovel (5/56)
CC Batter Up (4/58)
CC Criss Cross
Hockey (10/58)
CC Croquet (8/58)
CC Playland Rifle
Gallery (8/59)
CC Pony Express (4/60)
CC Ray Gun (10/60)
CC Wild West (5/61)
CC Long Range Rifle
Gallery (1/62)
CC All-Star Baseball
(1/63)
CC Big Hit (10/62)
CC Pro Basketball (6/61)
CC Riot Gun (6/63)
CC Champion Rifle
Range (1/64)
CC Popup (10/64)
Ex Gun Patrol
Ex Jet Gun
Ex Space Gun
Ex Pony Express
Ex Six Shooter
Ex Shooting Gal. (6/54)
Ex Star Shtg. Gal. (9/54)
Ex Sportland Shooting
Gallery (11/54)
Ex "500" Shooting
Gallery (3/55)
Ex Treasure Cove
Shooting Gal. (6/55)
Ex Jungle Hunt (3/57)
Ex Ringer Ball (11/56)
Ex Pop Gun (9/57)
Ge Lucky Seven
Ge Sky Gunner
Ge Night Fighter
Ge 2-Player Basketball
Ge Rifle Gal. (6/54)
Ge Big Top Rifle
Gallery (6/54)
Super model (12/55)
Ge Gun Club
Ge Wild West Gun (2/55)
Ge Sky Rocket Rifle
Gallery (5/55)
Ge Championship
Baseball (9/55)
Ge Quarterback (10/55)
Ge Hi Fi Baseball (5/56)
Ge State Fair Rifle Gal.
(6/56)
Ge Davy Crockett (10/56)
Ge Circus Rifle (3/57)
Ge Motorama (10/57)
Ge Gypsy Grandma
(5/57)
Ge Gun Fair (5/58)
Ge Space Age Gun (6/58)

Jungle Jae

Ke Air Raider
Ke Sub Gun
Ke Sportland Deluxe
model
Ke Ranger (3/58)
Deluxe Model (3/55)
Grand Slam Baseball
(2/64)
Ke League Leader (4/58)
Ke Sportland
Ke Two-Gun Fun (3/62)
Mid Red Ball (5/59)
Mid Joker Ball (11/59)
Midway Bazooka (10/60)
Midway Shooting
Gallery (2/60)
Mid. Del. Baseball (5/62)
Mid. Flying Turns (9/64) 2P
Play Ball 1P
Mid. Little League B13 (1966)
Mid Target Gallery
(7/62)
Mid. Carn. Tgt. Gtry.
(2/63)
Mid. Slugger 8B (3/63)
Mid. Rifle Range (6/63)
Mid. Raceway (10/63)
Mid. Winner 2P (12/63)
Mid. Top Hit BB (3/64)
Mid. Trophy Gun BB (6/64)
Captain Kid Rifle (9/66)
Mills Panorama Peek
(11/54)
Munves Bike Race (5/58)
Munv. Sat. Trkr. (5/59)
Mu Atomic Bomber
Mu Ace Bomber
Mu Dr. Mobile
Mu Fly Saucers
Mu Lord's Prayer
Mu Photo (Pre-War)
Mu Photo (Deluxe)
Mu Silver Gloves
Mu Sky Fighter
Mu Voice-O-Graph
Pre-War Model
Post-War Model
Mu K. O. Champ
Mu Drive Yourself
Mu Bang-O-Rama (4/57)
Philadelphia Toboggan
Skee Alley
Scientific Pitch 'Em
Seeburg Bear Gun
Seeburg Coon Hunt
Set Shot Basketball
Southland's Speedway
(6/63)
Southland Fast Draw '63
Southland Time Trials
(9/63)
Telequiz
Un Jungle Gun
Un Carn. Gun (10/54)
Un Bonus Baseball (3/62)
Un Bonus Gun (1/55)
Un Star Slugger (7/55)
Un Spr. Slugger (4/56)
Un Pirate Gun (10/56)
Un Yankee BB (3/59)
Un Sky Raider (10/58)
Wm. Del. BB (4/53)
Wm. Major Leaguer
Wm. Big Lg. BB (2/54)
Wm. Jet Fighter (10/54)
Wm. Safari (2/54)
Wm. Polar Hunt (3/55)
Wm. Sidewalk Eng (4/55)
Wm. King of Swat (5/55)
Wm. 4-bagger (4/56)
Wm. Crane (10/56)
Wm. Penny Clown
(12/56)
Wm. 1957 Baseball
Wm. 10-Strike (12/57)
Wm. Ten Pins (12/57)
Wm. Shortstop (4/58)
Wm. Pinchhitter (4/59)
Wm. Vanguard (10/58)
Wm. Hercules (2/59)
Wm. Crusader (6/59)
Wm. Titan (8/59)
Wm. Del. Bat. Champ
(5/61)
Wm. Extra Inning (5/62)
Wm. World Series (5/62)
Wm. Road Racer (5/62)
Bally Champion Horse
Bally Moon Ride
Wm. Official Baseball
(4/60)
Wm. Major League (3/63)
Wm. Voice-O-Graph 1962
Wms. Mini Golf (10/64)
Wms. Hollywood Driving
Range (4/65)
Double Play BB (4/65)

KIDDIE RIDES

Bally Champion Horse
Ball Mon Ride
Pony Twins
Bally Space Ship
Bally Speed Boat
Bally Trnrlv. Trolley
Bert Lane Lancer Horse
Bert Lane Merry-Go-
Round
B.L. Miss America Boat
Bert Lane Fire Engine
B.L. Whirlybird (3/61)
B.L. Moon Rocket (3/61)
Capitol Donald Duck
Capitol Elsie
Capitol Palomina Horse
Capitol See Saw
Chicago Coin Super Jet
Chicago Round The
World Trainer
Deco Merry-Go-Round
Deco Space Ranger
Exhibit Big Broncho
Exhibit Mustang
Exhibit Sea Skates
Exhibit Space Patrol
Scientific Television
Scientific Boat Ride
Texas Merry Go-Round
Exhibit Rudolph The
Reindeer

Computer Trend Might Follow Counter Games

NEW YORK — During the last five to six months of 1967, our industry witnessed the introduction of three new computer games. The computer trend, hot on the trail of the present counter game trend, has opened up new avenues of profit for the business and while the computer games cost six to seven times more than counter games, they still offer operators a chance for tremendous profit returns.

What we feel is the most important feature offered by computer machines . . . is the one thing that operators need most. That being, a fairer edge in the commission arrangement with locations. Manufacturers agree that the very fact the computer games are a new idea, they will open up a chance for the operator to re-arrange the commission situation with other pieces of equipment.

It is a known fact that the traditional varieties of coin-operated amusement machines (including pool tables), still provide 99% of the take, but it is very possible that the computer games, in the future, will grab a portion of that take. This is good. It is additional income to the operator, as well as, a chance to gain the greater share of collections over the location.

Present companies with computer games on the market are: Nutting Associates of Mountain View, California with the Computer Quiz; Mondial of New York with Professor Quizmaster and Professor Quisaitout geared for the French market; the third firm is Nutting Industries of Milwaukee with I.Q. Computer.

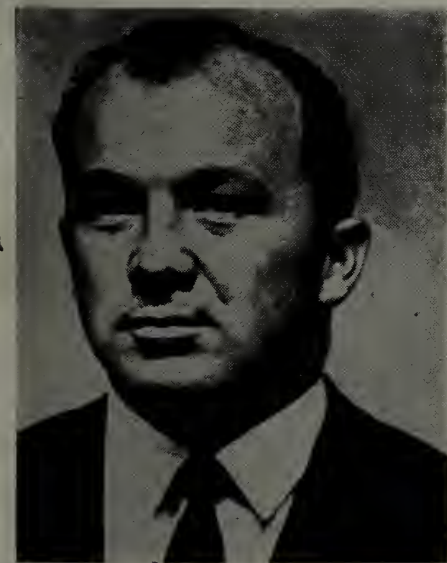
NRI Ups Mahony To Resident Rep

ST. LOUIS—Robert T. Mahony, a native of Boston, Mass., has been promoted from field representative to resident representative in the northeastern states for National Reflectors, Inc., the world's leading manufacturer of coin and currency handling equipment.

In his new position, Mahony is responsible for NRI sales and customer service activities. He is assigned to NRI's eastern area office, which is located at Woodside, Long Island, N. Y.

Mahony joined NRI as a service representative in the firm's New York office in 1959, after attending Brown University.

Kendall Promoted



NEW YORK—Edward L. Kendall has been named director of operations of Howard Johnson's Automatic Merchandising Division, it was announced by Carlos M. Fisher Jr., general manager of the division. He will operate from offices in Rancocas, N. J.

Kendall joined the company in 1958 as a serviceman. In 1962 he was made vending operations manager for Ohio and western Pennsylvania and in 1966 was made supervisor of the same area.

Kendall, his wife and their two children, live in Bedford, Pa.

(Continued from page 85)

THE PHONOGRAPH—WHERE DID IT ALL BEGIN?

The next event of significance in the history of the phonograph was Emile Berliner's 1887 invention of lateral (circular) recording on a flat, round disc. From this, the present day phonograph record has descended. Berliner called his playing device the "gramophone." It was officially demonstrated at the Franklin Institute in May 1888. Berliner also developed the first practical method of duplicating hard plastic by electroplating and stamping.

The turntable of the Berliner gramophone was hand wound. While looking for a suitable motor to turn the disc platform, Berliner's assistant commissioned an aged builder of sewing machine motors to build one. The new motor proved useless, but the old man's assistant, Eldridge Johnson, became interested in the problem. Johnson eventually succeeded in designing and building the motor, and in 1896 he received a contract from Berliner to supply him with motors.

The following year Johnson produced the "Improved Gramophone" which used an even better motor and a new sound box. This machine was

the familiar one used with the trademark picture of the small dog listening to "his master's voice."

Johnson took the business name of Victor in 1901, following his victory in a court dispute over manufacturing and tradename rights. Later that year Berliner and Johnson merged their interests to form the Victor Talking Machine Company.

As the cylinder lost ground the shellac disc became more popular. Such artists as Enrico Caruso, the violinist Jan Kubelik, and the young Arturo Toscanini made shellac disc records under the Gramophone Company's "Red Label" (later changed to Red Seal) series. Shortly after the turn of the century, Columbia began producing a disc-playing machine which they named a "disc gramophone." Eventually the term phonograph evolved into a generic term in America to describe a machine for playing a disc recording. The term gramophone stuck in Europe and England.

In 1906, Victor marketed the first horn-enclosed phonograph called the Victrola. It used a long, curved horn to

"amplify" and spread the sound. This amplification technique, in reverse, was the method by which the recordings were made. Performers or singers would stand before the gaping mouth of the horn and sing or play his particular bag. The horn tapered down to a small throat which contained a vibrating element and the cutting stylus. This stylus then cut the side to side modulations or signals into the surface of the disc.

Experiments in electrical recordings began in 1919. The system was perfected in the Bell Telephone Laboratories in 1924, and the first commercial electric recordings were issued by Victor and Columbia in 1925. Also in 1925, the Brunswick Company marketed the first all-electric phonograph. Then in 1928, the Radio Corporation of America purchased the Victor company and in 1929 converted the Victor plant into one for manufacturing radios. All of this action by RCA was a prime factor in Edison's decision to discontinue production of phonographs and records.

(To be continued)

Bally SURFERS

STANDARD Model **ADD-A-BALL Model**

BACKGLASS CARRY-OVER BALLOON BONUS

RING-A-DING CARRY-OVER PLAYFIELD BONUS

Triple Flipper Action
Solo Flipper at top of Playfield bangs balls into battery of important scoring targets. Twin Flippers below slam balls into wild all-over-the-field scoring action.

Triple Ball-Savers
(1) Bottom left out-alley, when lit, scores 100, kicks ball back into Playfield for continued action. (2) Bottom right out-alley, when lit, scores 50, delivers Free Ball to the shooter-tip. (3) Flipper-Zipper closes Flipper gap, keeps ball a busy captive on the score-lively Playfield.

23 WAYS TO SKILL-SHOOT HIGH SCORES

From the 100 point Top Kickout-Hole to the 100 point Bottom Rollover, plus the Thousand Per Cent Targets which jump from 10 to 100, when lit, the brilliantly colorful SURFERS Playfield is splashed with score-boosting, play-promoting and profit-booming play-appeal. Get SURFERS today for top single-player earnings.

New
E-Z-Up Top Glass Frame with shock-proof glass mounting for quick easy access to "vacuum-packed" soil-free playfield... Finger-Fit Flipper Buttons and Instant-Acting Flipper-Switch... Light-Up Coin-Drop Inserts... many other money-saving, money-making improvements.

See your distributor or write **BALLY MANUFACTURING COMPANY • 2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS, 60618, U. S. A.**

CLASSIFIED ADVERTISING SECTION

CLASSIFIED AD RATE 20 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$5.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is not enclosed with order your classified ad will be held for following issue pending receipt of your check or cash.

NOTICE—\$72 Classified Advertisers. (Outside USA add \$52 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of One Full Year, \$2 consecutive weeks. You are allowed to change your Classified Ad each week if you so desire. All words over 40 will be billed at the rate of 20c per word. Please count words carefully. Be sure your Classified Ad is sent to reach New York publication office by Wednesday, 12 Noon, of preceding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 1780 Broadway, New York 19, N.Y.

WANT

WANT—AUDIO-VIDEO MACHINES, SHUFFLEBOARDS with anti cheats, scoring units. Personal music equipment. Write stating make, model, condition and best cash price. ST. THOMAS COIN SALES, 669 Tolbot St., St. Thomas, Ontario, Canada. Area 519-631-9550.

WANTED TO BUY: KICKER AND CATCHER games, also other penny games, can use Playland Rifles. RELIABLE COIN MACHINE CO., 1433 W. Sherwin Ave., Chicago, Ill.

RECORDS, 45's AND LP's SURPLUS Returns, overstock cut-outs, etc. HARRY WARRINER KNICKERBOCKER MUSIC CO. —453 McLEAN AVE., YONKERS, N.Y. (Tel. Greenleaf 6-7778).

WANTED—YOUR USED 45 RPM RECORDS. We pay freight and up to 13¢. REC-O-RAC 942 DEODAR, ESCONDIDO, CALIFORNIA. (TEL. 714-745-5942).

45 RPM RECORDS, NEW. NO QUANTITY TOO large or small. Highest prices paid. Write stating quantity on hand. TONY GALGANO DIST. CO., 4135 W. ARMITAGE, CHICAGO 39, ILL. (Tel. Dickens 2-7060).

WANT: RECORDS, 45's, USED OR NEW. ALSO LP stocks, any quantity. Will buy on steady basis. BEACON RECORD DISTRIBUTORS, 725 BRANCH AVENUE, PROVIDENCE, R. I. 02904. PHONE: UN-1-7500 or JA-1-5121.

USED 45 RPM RECORDS, ALL TYPES AS they run, right off the route. No sorting or picking. We pay freight from anywhere in U.S.A. Standing order available for regular shippers. JALEN AMUSEMENT CO., 1215 S. HOWARD STREET—BALTIMORE, MD 21230.

WANT TO BUY USED AND NEW PINBALL GAMES, ADDABAL one & two players every kind of models MFD 1964, 1965, 1966 and also guns, bowlers, arcade, make offer to Robert Mauro, ELECTROPHON, VIA MELCHIORRE 6101A 41a, MILANO (ITALY).

WANT: NEW OR USED 45 RPM SINGLE NOT over 6 months old. We pay 11¢ each and the freight and we can use 200 of one number. Phone: 312-344-3300. CHAS. ALZNER, 2000 So. 3rd Ave., Maywood Illinois.

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: HOBELEUROP/BRUSSELS.

WANTED TO BUY USED AND NEW PINBALL games two or four players, Wurlitzer juke boxes, Jennings slot machines every kind of models 1965, 1966, 1967 and spare parts, make an offer to AUTOMAT-TJANST N STORGATAN 19 BJUV SWEDEN

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January 20, 1968
Part 2 of 2 Parts



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From the canyons of the mind we
Wander on and stumble blindly
Thru the often-tangled maze of
Starless nights and sunless days
Asking for some kind of clue —
A road to lead us to the truth, but
WHO WILL ANSWER?

Side by side two people stand,
Together vowing hand in hand
That love's imbedded in their hearts,
But soon an empty feeling starts to
Overwhelm their hollow lives, and
When they seek the "hows" and "whys,"
WHO WILL ANSWER?

On a strange and distant hill, a
Young man's lying very still. His
Arms will never hold his child
Because a bullet running wild has
Struck him down. And now we cry:
"Dear God, oh why, oh why?" But
WHO WILL ANSWER?

High upon a lonely ledge, a
Figure teeters near the edge, while
Jeering crowds collect below to
Egg him on with "Go man, go!" But
Who will ask what led him to
His private day of doom? And
WHO WILL ANSWER?

In the rooms with darkened shades,
The scent of sandalwood pervades the
Colored thoughts in muddled heads,
Reclining on the rumpled beds of
Unmade dreams that can't come true.
And when we ask what we should do,
WHO WILL ANSWER?

Neath the spreading mushroom tree,
The world revolves in apathy as
Overhead a row of specks roars on,
Drowned out by discotheques. And
If a secret button's pressed because
One man has been outguessed,
WHO WILL ANSWER?

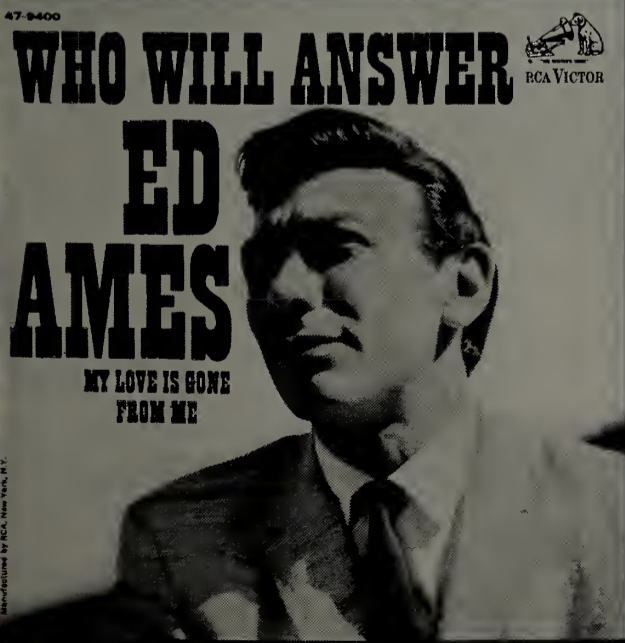
Is our hope in walnut shells worn
Round the neck with temple bells?
Or deep within some cloistered walls
Where hooded figures pray in halls?
Or in old books on dusty shelves?
Or in our stars? Or in ourselves?
WHO WILL ANSWER?

If the soul is darkened by
A fear it cannot name — if the
Mind is baffled when the
Rules don't fit the game —
WHO WILL ANSWER?
WHO WILL ANSWER?
WHO WILL ANSWER?

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Ed Ames asks
the ultimate question:
"WHO WILL ANSWER?"

#9400



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MIDEM

2

When MIDEM, the international record & music publishing market, was first proposed, one could hardly perceive that the fanfare of publicity it received was more than a music man's pipe dream. After the debut of MIDEM last Jan., the truth was out: MIDEM was, in Broadway parlance, an "overnight sensation, a smash hit." Post-MIDEM coverage by **Cash Box** contained numerous testimonials by the first participants praising the event to the skies.

MIDEM 2 is now at hand, with a return to Cannes, France for the period January 21-27. We have no doubt that those who helped make history for the world of recordings back in Jan. will be eager to appear at MIDEM again. For companies and individuals who took a wait-and-see position before committing themselves to a trip abroad, the issue should now be clear: MIDEM is a must for all who think of their music operations in terms of the world market.

The opportunity at MIDEM is rare. For beneath the glitter and glow of its locale, MIDEM's participants come from far-and-wide to talk and very likely consummate important business transactions. During the year, in fact, **Cash Box**

has reported on numerous international music deals that were initiated or even fully negotiated at the first appearance of MIDEM. Time for any tradester worth his salt is at a premium. It is for this reason that MIDEM's organizer, Bernard Chevy, conceived of a week set aside for a gathering of music people bent on doing business without the time (and money) consuming necessity of country hopping.

With success written all over the face of the first MIDEM, we feel that as a source of contact with the leading record and music men of the world MIDEM brilliantly fills the bill—and does so with a minimum of effort. It should be pointed out that MIDEM 2 will again precede the San Remo Festival in Italy (Feb. 1-3), allowing a convenient time-table for those who wish to be present at this important event.

As the world of music grows smaller, the complexities of doing business in it become even more involved. This requires person-to-person contact that even constant communications via telephone or letter cannot replace. Happily, MIDEM has come along to take this vital factor into account. Meet you at MIDEM 2!

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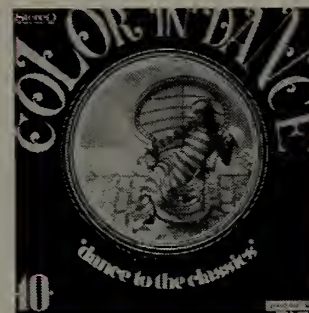
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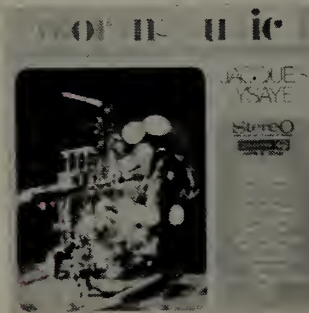


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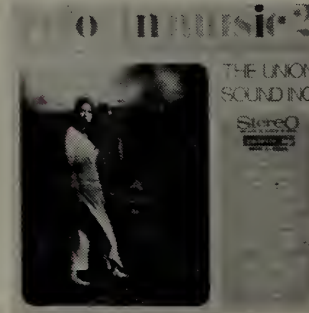


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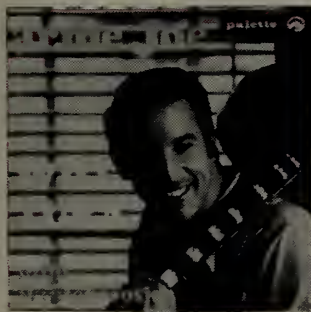


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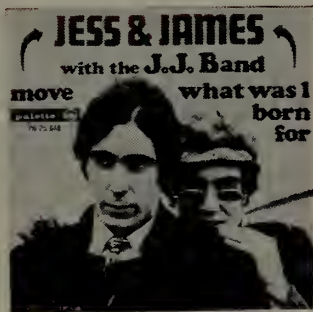


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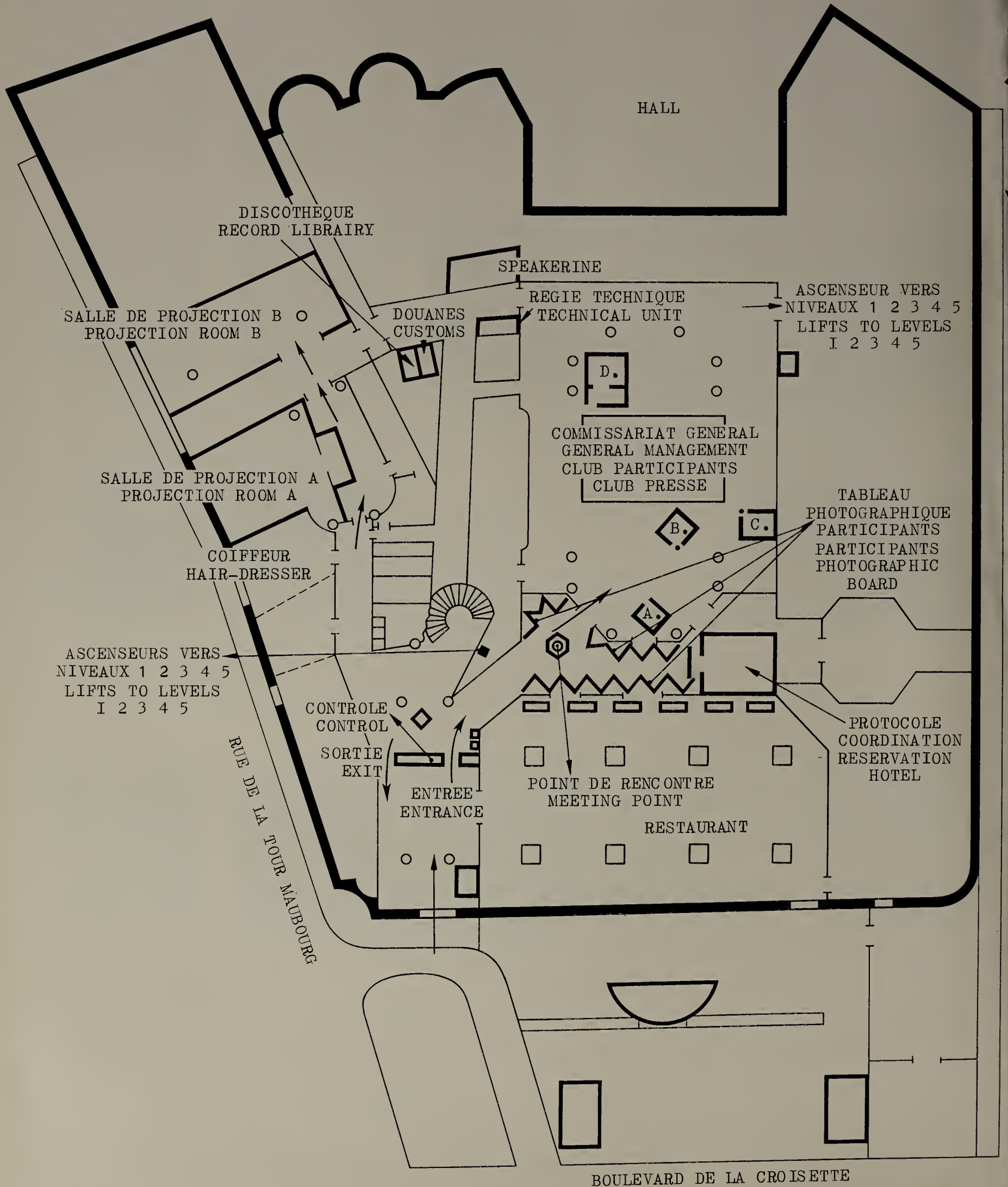
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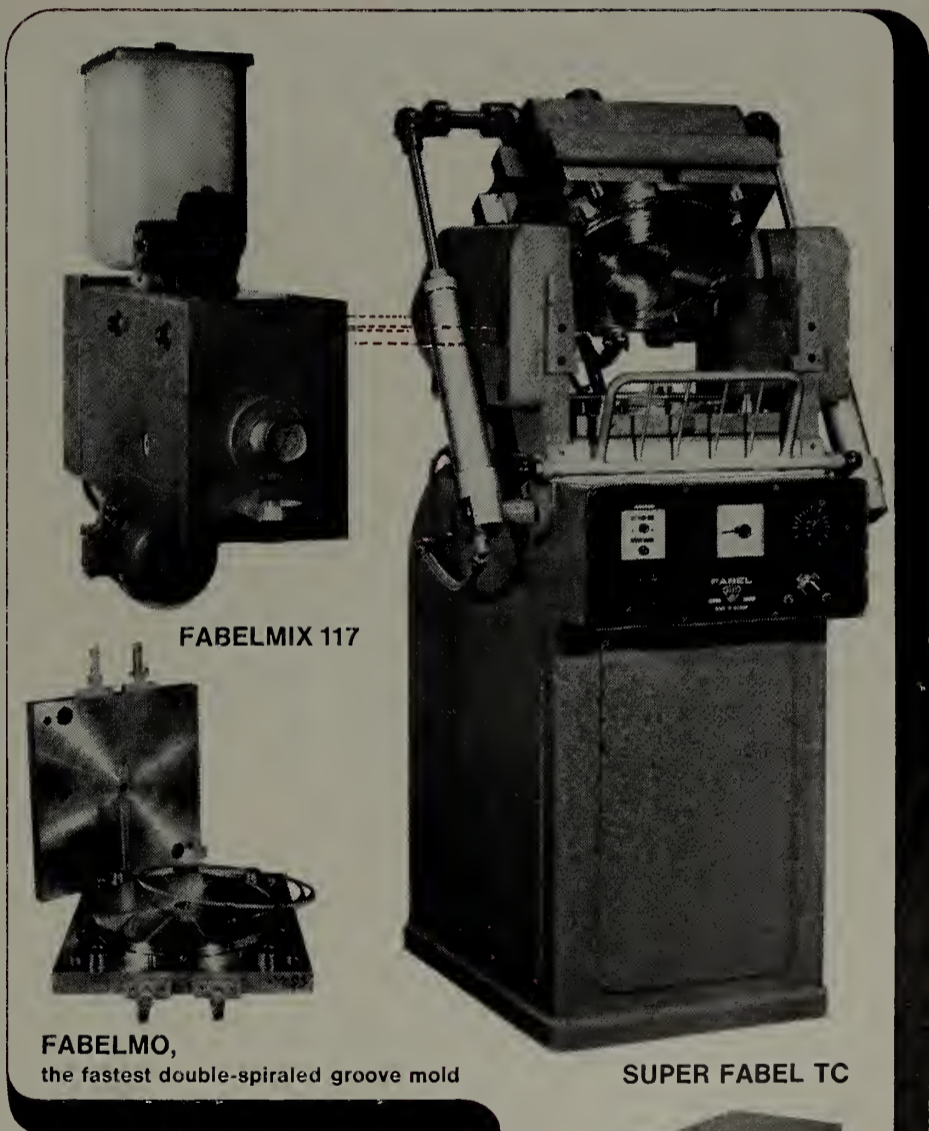
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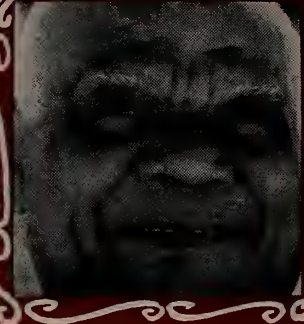
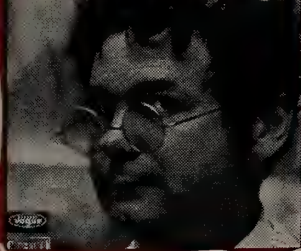
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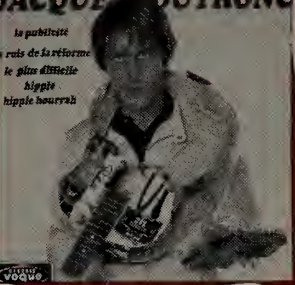
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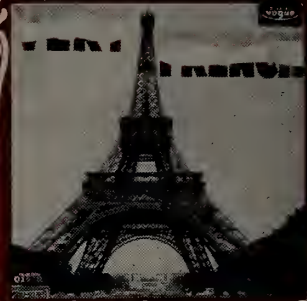
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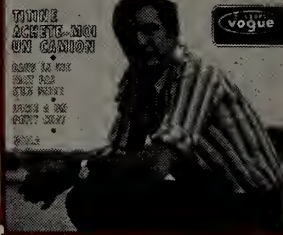


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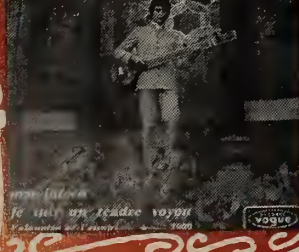


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| 127/128 | APRIL MUSIC Ltd. |
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| 134/135 | ARTIA/SUPRAPHON |
| 136/137 | The WORLD MUSIC Group |
| 138/139 | Discos VERGARA |
| 154 | GUILDE INTERNATIONALE DU DISQUE |
| 155/156 | HARMONIA MUNDI |
| 159/160 | { SUNNY MUSIC GROUPE 6 |
| 161/162 | BROADCAST MUSIC Inc. |
| 163/164 | DANYMUSIC |
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| 168 | { SARAVAH SODIVE |
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174/175

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| 225/226 | { PAUL BEUSCHER ARPEGE |
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| 229/230/231 | PHILIPS |
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| 234/235 | FRANCIS DAY & HUNTER |
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| 239/240 | UNITED ARTISTS |
| 241/242 | MILLS MUSIC Ltd. |
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261/262 { Editions H. BRAUER
Disques HEBRA Records
NEW MUSIC Corp.

263/264 { MCA-DECCA Records

265/266/267 { Gruppo Editoriale ROSSI—C.A.R. Dischi
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303/304 The ROBERT STIGWOOD Organisation Ltd.

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311/312 A.M.I.

314/315 BELL Record Inc.

316/317 MOTOWN Recording Corp.

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324/325

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329/330/331

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374/375

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403/404 Discos TIZOC
 405/406 { EVEREST Record Group
 REQUEST Records Inc.
 407/408 GOGO Record
 409/410 { FESTIVAL
 IMPACT
 FANTASIA
 IGLOO
 411/412 ELEKTRA Records
 414 à 423 R.C.A.
 424/425/426 A & M
 427/428 BURLINGTON PALACE MUSIC Co.
 429/430/431 The DECCA Group of Companies
 432/433 TELDEC
 434/435 FONIOR
 436/437 { Group BERTELSMANN
 ARIOLA-EURODISC Records
 Edition UFATON
 438/439/440 RI-FI Record Co.
 441/442 JACKSON Music/Ltd.

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 454
 455/456
 457/458
 459/460
 461/462
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 465/466
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 468
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 470/471
 472/473
 474/475

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| | | |
|---|-------------------------------|-------------------------|
| 1 - UNE LARME AUX NUAGES (1) | 18 - MOI (39) | 35 - ARANJUEZ MON AMOUR |
| 2 - SAN FRANCISCO (6) | Sylvie Vartan | Richard Anthony |
| 3 - LE KID (9) | 19 - LE GRAND MEAULNES (-) | 36 - TOUS LES JOURS |
| 4 - LE PLUS DIFFICILE (-) | Richard Anthony | A A |
| 5 - DANS UNE HEURE (-) | 20 - HIPPI HIPPI HOURRAH (-) | |
| 6 - LE NEON (5) | Dutronc | |
| 7 - FLEURS D'AMOUR FLEURS D'AMITIE (13) | 21 - MON FILS | |
| 8 - LE CŒUR D'UNE FILLE (12) | Johnny Hallyday | |
| 9 - MAIS QUAND LE MATIN (2) | 22 - ALICE | |
| 10 - LE MONDE EST GRIS LE MONDE EST BLEU (22) | Eddy Mitchell | |
| 11 - VOILA MES CONDITIONS (8) | 23 - JE NE PENSE QU'A T'AIMER | |
| 12 - LE DEBUT DE LA FIN (-) | Nicoletta | |
| 13 - BEBE REQUIN | 24 - MES REGRETS | |
| 14 - POUR UN HOMME | Michel Poinaroff | |
| 15 - | 25 - MA REINE DE | |
| 16 - | Laurent | |
| 17 - | 26 - MARIE-JEAN | |
| | Joe Dassin | |
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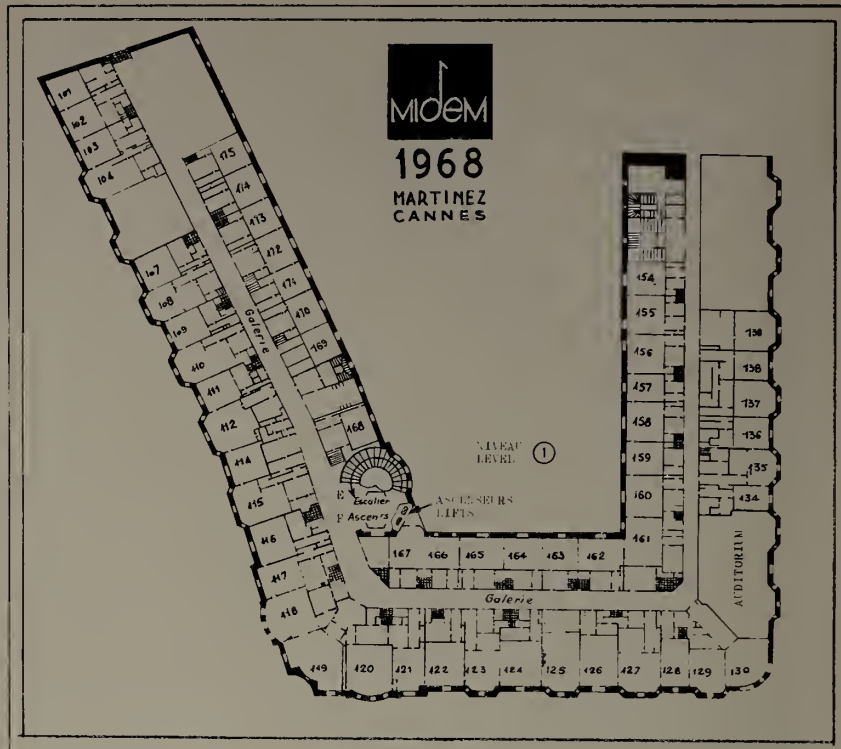
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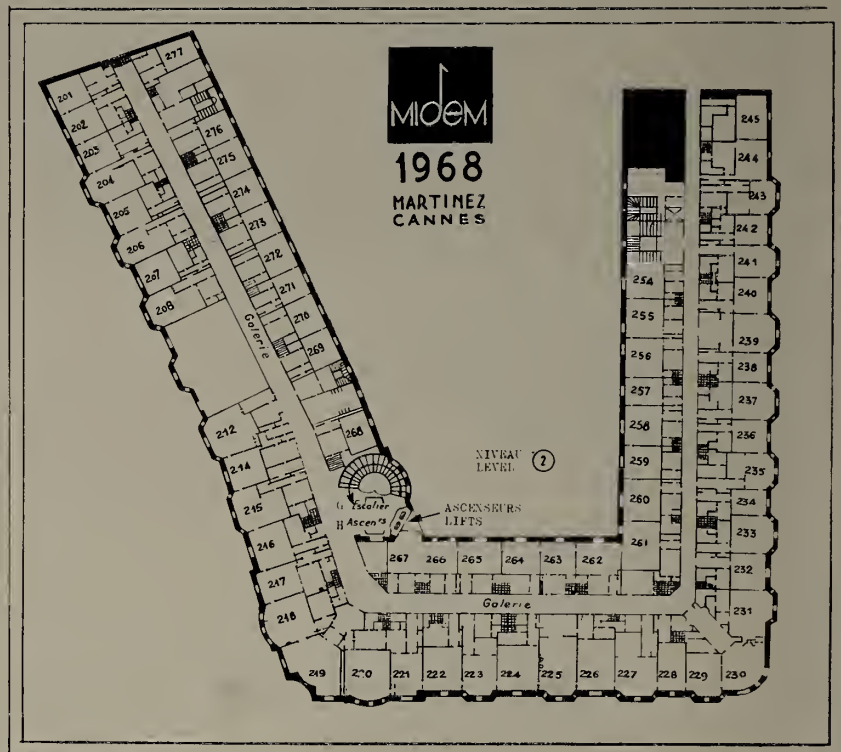
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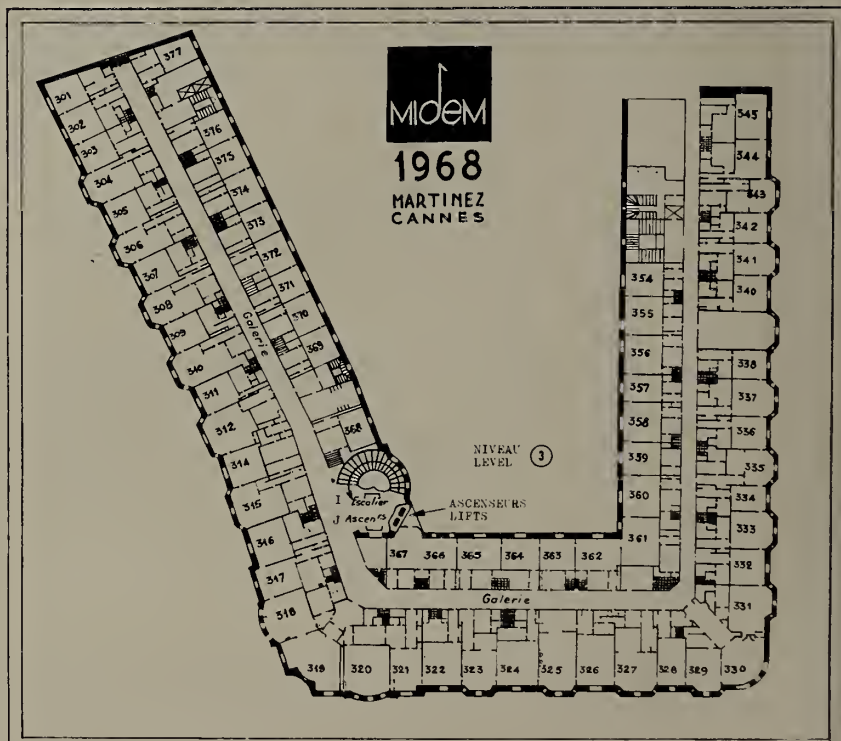
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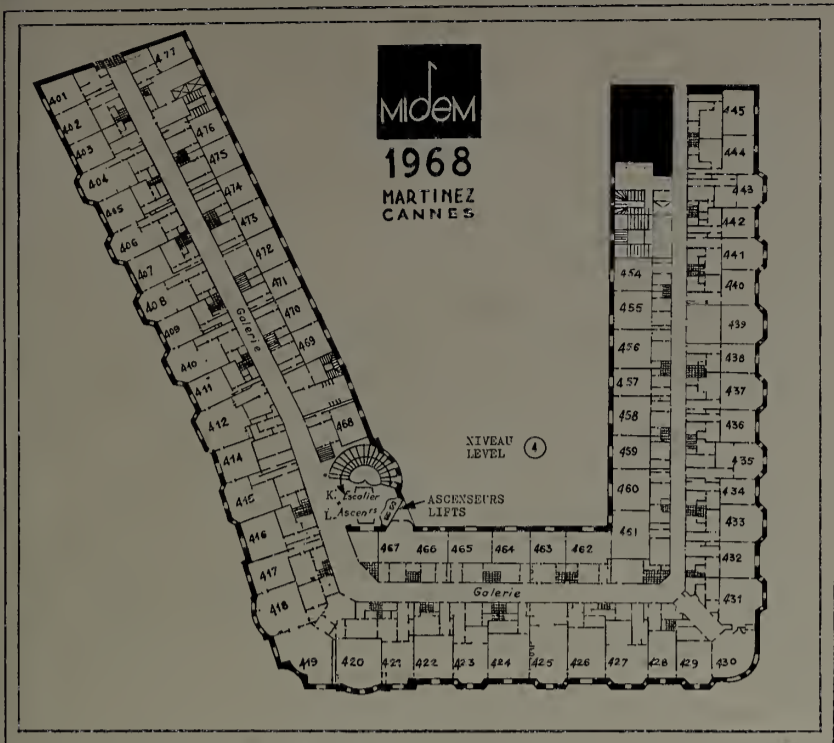
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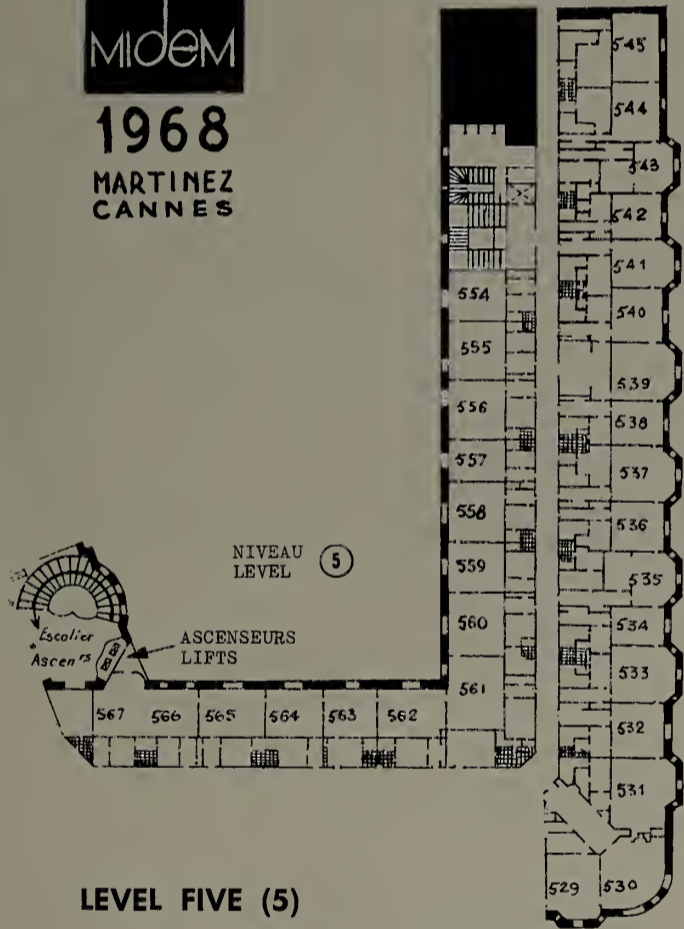
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LEVEL FOUR (4)

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- MARTINEZ (3)
- MONTFLEURY (4)
- RESERVE MIRAMAR (5)
- GRAND HOTEL (6)

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- GRAY D'ALBION (7)

CLASS 'B'

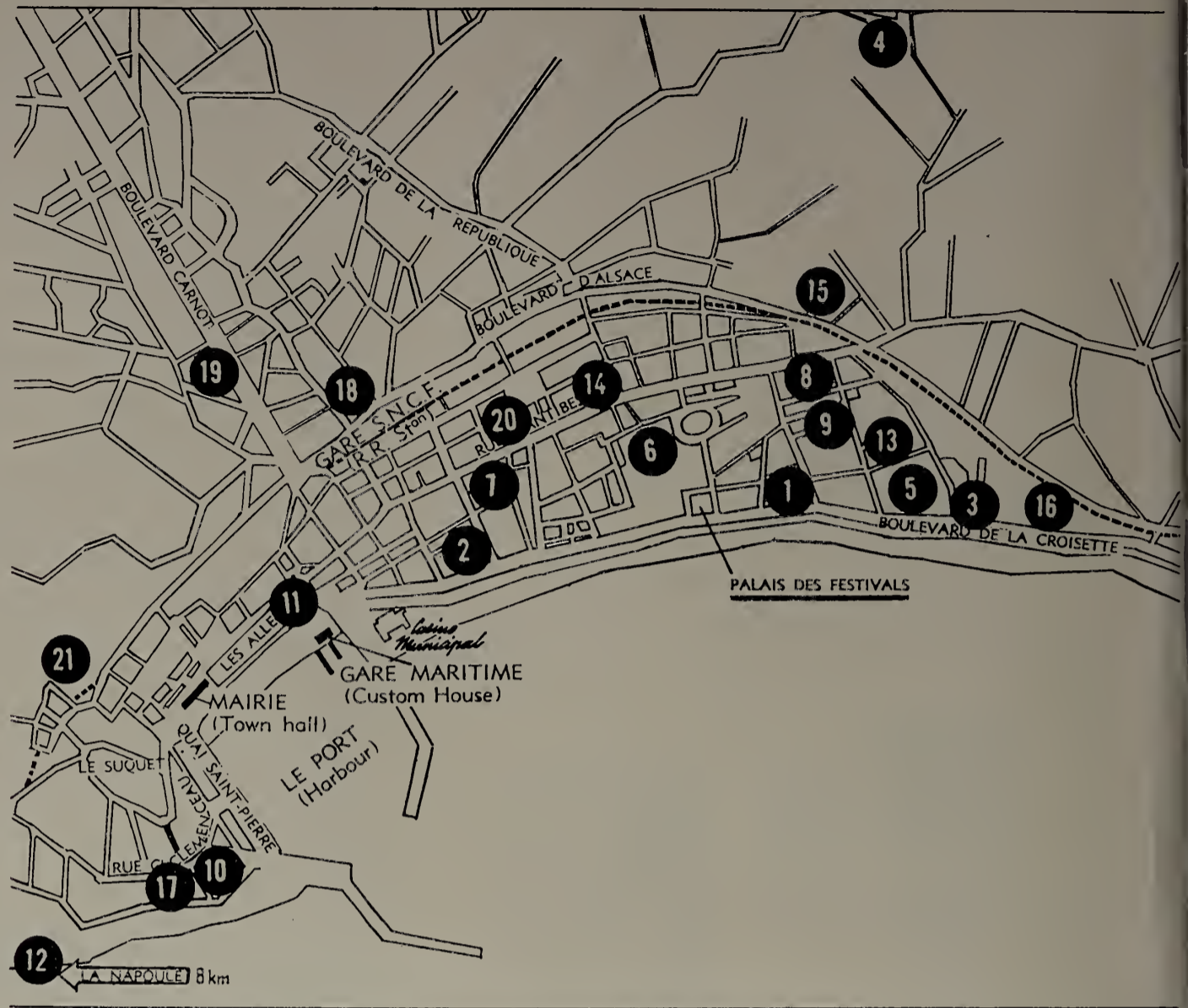
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- SAVOY (9)
- MEDITERRANEE (10)
- SPLENDID (11)
- LA NAPOULE RESIDENCE DU GOLF (12)

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- REGINA (13)

CLASS * * *

- MONDIAL (14)
- WESTMINSTER (15)
- PALMA (16)
- BELLE PLAGE (17)
- ILES BRITANNIQUES (18)
- CAVENDISH (19)
- CORONA (20)
- LES ORANGERS (21)



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ROBBINS-FEIST-MILLER
and Subsidiaries

FROM THE FIRST INTERNATIONAL TIE TO A

1928-1968--



LEO FEIST

Feist Begins International Tune Traffic

1928 was the year the giant dirigible Graf Zeppelin lifted from its perch in Friedrichshafen, Germany and sailed through the skies to Lakehurst, New Jersey, in a record four days. It was the year Russia's Leon Trotsky tumbled from power and New York's gambling prince Arnold Rothstein was dethroned by an unknown assailant. The Yankees wrapped up the World Series by steamrolling four straight games from the stunned St. Louis Cardinals and the Strand Theatre unwrapped the first all-talking motion picture "Lights Of New York." It was also the year two fast-moving music publishers, Leo Feist, Inc. and Robbins Music Corporation contended for top honors on the pop charts of the day. Feist rode high with "Ramona," "Jeannine, I Dream Of Lilac Time," "Honey," "Lonesome In The Moonlight" and "High Up On A Hill Top," while Robbins scored with "Once In A Lifetime," "Manhattan Serenade" and "In A Mist." Robbins also registered some new high notes in sheet music sales and vaudeville plugs with one of its first international hits "If I Had You" acquired from the British publishing firm of Campbell, Connelly & Co. With a similar feeling for the potential of world music, Ed Bitner, executive head of Leo Feist, jumped a step further and began to explore the possibility of establishing a Continental base for the development of international copyrights. The link became a reality in 1928 when Bitner arranged a Feist buy-in of Francis, Day & Hunter G.m.b.H., Berlin.

Robbins' World Of Music

Here was the beginning of overseas tune traffic — a beginning which was especially noted by many of the aggressive young publishers who moved the music of that era. Among that dynamic breed was Jack Robbins, a man who thought in terms of huge music company combines — national and international. In 1930 Jack's firm purchased the Miller Music Catalog and in '35 jumped to buy the

prize Leo Feist Catalog. The lesson of Feist's forays in the international scene, apparently was not lost to Jack for in that same year his organization, now Robbins-Feist-Miller, moved to establish another overseas publishing unit with the opening of Editions France-Melodie in Paris. Song traffic flowed faster between the continents but Jack Robbins had his eye on an even bigger world of music and in 1939 when the Robbins, Feist and Miller publishing firms were pulled together within the corporate entity called "The Big 3" the stage was set for global music operation. Of course, at this time, the Continent became the staging area for a different kind of action which was to muffle the beat of music commerce until 1945.

Abe Olman Tours For Tunes

In the post-war era of the late 40's, however, The Big 3 picked up the beat again with Abe Olman directing a search for new talent, tunes and international music ties. As a composer in his own right, Olman's special rapport with songwriters and recording artists served him well during his frequent hops to Europe. It was during these visits that Olman, backed by the firm's resourceful copyright lawyer Julian Abeles, acquired a remarkable roster of international songs and hammered out individual representation agreements which set the pattern for Big 3's eventual leadership in the world music market. As the Olman-Abeles team continued to travel in high gear on international highways and in music buy-ways, they now directed their efforts to building a mammoth music publishing complex. The huge combine which they envisioned was certainly well on its way in 1950 when Robbins Music Corporation Ltd. of London was organized. A follow-up grand alliance with Francis, Day & Hunter, Ltd., one of the world's largest and most successful publishing houses, added another resounding note. Shortly after this, when the famous British publishing firm of B. Feldman & Co., Ltd. joined the line-up, the giant combine was complete.

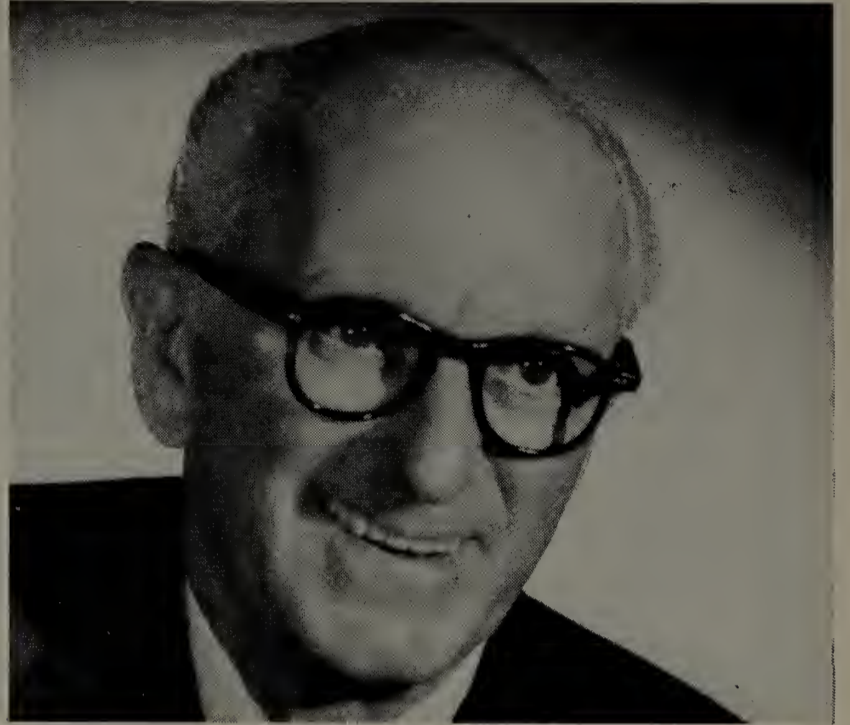
WORLD-WIDE MUSIC PUBLISHING NETWORK



JACK ROBBINS

Scopp Directs World Organization

Maurice Scopp, who headed The Big 3 from 1957-1965, added still another dimension to the global picture when he directed the formation of a central unit to expedite the related operations of all of the associated companies. With the organization of Affiliated Music Publishers Ltd. in 1957, this centralization was effectively realized, providing more extensive opportunity for the world-wide exploitation and exchange of copyrights between the Robbins group, the Francis, Day & Hunter group and the B. Feldman publishing group.



ABE OLMAN



MAURICE SCOPP

Maxin Charts World-Wide Action

In recent years, Arnold Maxin who took over the reins of The Big 3 in 1965, has moved the company even further into the myriad markets which comprise today's vital world-wide music business. His direction has turned more new talent and more music action toward The Big 3's global publishing network. Implicit in this creative concept is the idea of total music traffic: a two-way exchange setting up hits overseas and bringing back chart candidates for the American market. The concept and Maxin's perceptive "one world" view of today's music scene appear to mix well for more film songs and tracks, more television themes, more teen pops, more big standards and more blockbusting international tuners are currently riding from the U. S. to Britain to the Continent and back again with the unprecedented revenues rolling in for The Big 3 and its global affiliates. The road first explored by the Leo Feist organization in 1928, has now become a huge rapid-speed highway with music cargo moving on major arteries which stretch from the United States to all points on our globe — north to Canada, south to Brazil, east to all of Europe and west to the Pacific.



ARNOLD MAXIN

ROBBINS MUSIC CORPORATION, LTD.

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British Beat
Begins***

Alan Holmes, Director

Ian Ralfini, General Manager

35 Soho Square
London W.1, England

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(Zorba's Dance from "Zorba The Greek")

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(Three Coins In The Fountain)

Wenn du in meinen Träumen bei mir bist

(Over The Rainbow)

Sag', weisst denn du, was Liebe ist

(Love Is A Many-Splendored Thing)

Märchen von Tahiti

(Pagan Love Song)

Sag', warum willst du von mir gehen

(High Noon)

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(Hurt)

DOVE, NON SO
(Somewhere, My Love — Lara's Theme)

LA DANZA DI ZORBA
(Zorba's Dance)

BANDIERA GIALLA
(The Pied Piper)

SE IO FOSSI UN FALEGNAME
(If I Were A Carpenter)

PER VIVERE INSIEME
(Happy Together)

ringraziano per i successi italiani in America di questi ultimi anni:

NEL BLU DIPINTO DI BLU
(Volare)

PIOVE
(Ciao, ciao bambina)

PIANO
(Softly As I Leave You)

IO CHE NON VIVO SENZA TE
(You Don't Have To Say You Love Me)

IO TI DARO' DI PIU'
(Can I Trust You)

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THE GLOBAL PUBLISHING SCENE

Views And Market News From Big 3 Affiliates, Agents And Representatives



AUSTRALIA

A. F. Albert and E. F. Albert of
J. Albert & Son Pty. Ltd., Sydney



CANADA

John Bird of Gordon V. Thompson Ltd., Toronto



AUSTRIA

Josef Hochmuth of Weltmusik Edition International, Vienna

FRANCE

Barthe Lambertini of France-Melodie, Paris



"The territory of Australasia (Australia and New Zealand) is unique among world music markets. The entire population here numbers no more than that of some of the world's cities such as London or New York, and yet this area is larger than the U.S.A. and covers two separate continents. Consequently, a great deal of man-power and enterprise must be expended in promotion, exploitation and protection of copyrights to service this huge territory. Other elements are most important in the make-up of our market — the fact that Australasia is largely a music importing area and on its charts can be seen hits from all countries of the world. We must also consider the fact that there are only a few publishing houses who handle all the music traffic in our territory.

As the oldest and largest Australian publishing firm J. Albert & Son Pty. Ltd., is proud of the lion's share of service it has performed in our territory. This big share of the market has been effected through an active sales division backed by a strong promotional team. Our music publications, designed on the latest international formats, are produced and printed by modern processes within the Albert Organization. Also, because of our close association with key Radio and Television Stations on the Australian mainland, Alberts has a strong influence on the make-up of the pop hit charts in the Southern Pacific regions. In nearly every instance the exploitation of our hits has been successful in both Australia and New Zealand.

At present, Australia is showing a very definite trend towards the creation of world class talent — most notably in recent times through such popular performers as The Seekers, Rolf Harris, The Easybeats and The Bee Gees, and the day is now approaching when Australia will become more of an exporting nation in the music field."

"Because of its location, Vienna serves as a focal point for music ties with the West and is again today an ideal gateway to the East. Austrian radio stations beam their music product far beyond this nation's borders. Our line of communications continues to grow longer and stronger each year. This has most positively encouraged Austria to step up its broadcasting and television activities, to develop a repertoire of its own recording artists and to extend its growth to still another communications area — the Austrian film industry.

In this framework, my company has enjoyed a similar expansion. Last year this growth pattern was most evident as the Austrian music market reached new industry highs. As the largest music publishing house here, Weltmusik can claim a major share of this fast-moving market. Such a share of the music activity in Austria cannot only be traced to the extent of our operation but how we operate can certainly be considered the deciding factor in our market — Weltmusik concentrates first on music exploitation management and a promotion machinery geared to the current international music scene. The response to this is an immediate one from Austria's broadcasting, television, recording and film sources for they are all very much involved in today's one-world of music.

Historically, Vienna has long been a world capital for the printing of literature — both prose and music. Today, the popular music print market is a growing one. Our publishing operation includes its own printing and engraving facilities. We look forward to continued progress in this part of the market too."

"The border that separates the U.S.A. and Canada is an imaginary line when it comes to matters musical. Television and radio programmes spill into our country from America and their great artists have a big following here.

But Canada has her own T.V., radio and recording stars who also enjoy immense popularity and who are very important when it comes to securing performances. In addition to the name talents appearing regularly on the Canadian Broadcasting Corporation and private English networks, our province of Quebec has developed an impressive list of skillful performers who are seen and heard continually on our French-language radio and television networks.

In this busy Canadian scene, music from The Big 3 has enjoyed extensive representation since the beginning of our association with the original Leo Feist firm. When we think of that "representation" we like to define it in very specific terms. For representation involves maximum exposure via the Canadian disk jockey, T.V. and radio artists. It is also a sales force equipped to place today's fast-moving folios and sheet music in major stores and racks from one end of Canada's coast to the other. Band, Orchestra and Choral editions are promoted through this nation's schools and community organizations. That is how we go to work in our market — a market which is certainly experiencing an unprecedented growth.

With The Big 3's current accent on the development of new pop talent, we are now looking forward to more excitement in the field. We anticipate that this talent will flow from the many points on our globe where Big 3 affiliates are now in action. Canada, which has long appreciated the music product of many other nations, welcomes this world-wide hot line of new pop material."

"Since its founding in 1935, France-Melodie has served as a central link in the international exchange of popular music. The French people have long appreciated the music of other nations and the stream of hits generated from the U.S., from Britain, from other countries, is a formidable part of our market.

In recent years we can point to the success of "Le Bleu De L'Ete (The Green Leaves Of Summer)," "Le Jour Le Plus Long (The Longest Day)," "Zorba Le Grec (Zorba The Greek)," and finally, in our opinion the most spectacular hit of all "La Chanson De Lara (Lara's Theme)." This melody by the French composer Maurice Jarre was represented on more than sixty different recordings made by our local artists. Another indication of its success is the fact that it sold more than 100,000 sheet music copies.

In terms of extent, the French market is obviously a lively one covering every element from substantial record sales to an appreciable music print market. In the past few years France-Melodie has launched a special drive to encourage new French authors and composers. The results have been most encouraging with some thirty songs assigned to foreign countries. We are also planning to produce new young talent for our expanding market — a market which we now view in terms of its world-wide potential."

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Popular Music of The World
JAPAN

第3回ミデム開催に際して、ビッグ・スリーのメンバーの一人として、極東地域を代表する当社が、この紙上を通して、皆様に親しく接し得られますことは、誠に喜ばしい次第であります。

当社は、ロビンスとの契約6年、全社の豊富なカタログの開発、普及、宣伝に励み、日本の未開拓な音楽ビジネスの上に新しい息吹をもたらしました。ロビンスは、いまや移り変りの激しい時世に先がけて、新しい楽曲の発掘に不断の努力を捧げておられ、当社も亦この熱意に答えるべく最善を尽しています。

日本の流行歌も、旧いものは衰え、新しい生命が甦ってくる一つの転換期に直面しています。科学の進歩につれ、航空機はスピード化し、すべては国境を越え、“国際的”なものへと融和されていきます。日本でも、ようやく世界へ通ずる音楽が生れつゝありますので、当社もカタログの開発、普及、宣伝と共に、国内作品の充実に努めています。

最近、日本は録音テープのブームをよび、特に大手会社の進歩が著しいので、次年度はカタログを十二分に活用して、目覚ましい成果を収めるべく、最大の努力を傾注しています。近き将来、当社も必ずや世界市場への飛躍を確信しています。

石坂政美

EASTERN MUSIC PUBLISHING CO., LTD.

34 Kotohira-Cho, Shiba
Minato-Ku, Tokyo, Japan



ENGLAND

Alan Holmes
of Robbins Music Corporation Ltd. London

"When I was asked to open Robbins Music Corporation, Ltd. in the 1950's, our music operation began on a very personal basis — two rooms and two people. With the flow of hit pop and film material from The Big 3 in New York and the dynamic growth of British music product in the world market, our operation jumped to the top rank of music publishers in a very short space of time.

Over the years, of course, the industry has seen many changes — so many in fact that the growth pattern of our industry today is often tied to how fast we can come up with more new changes. We no longer rely on any one source for our pride of place at the top of the charts — new writing talent, new recording talent, from this country, from our friends in the U.S.A., from the Continent and from all over the world — contribute to our efforts to establish new and important copyrights.

It is in the protection of these copyrights that much of my present activities are involved. As the representative of the Affiliated Group of Companies, Francis, Day & Hunter, Ltd., B. Feldman, Ltd. and Robbins Music Corporation, Ltd., and their various subsidiaries, I sit on the Executive Committee of the Performing Right Society, and the General Council, the Executive Committee of the Mechanical Rights Society, and the Music Publishers' Association. We are thus represented at the highest level in all decisions taken by these bodies in the course of the progress of the music industry.

From our London base we keep in constant touch with our representatives throughout Europe who are the source of so much good material and the successful promoters of so much of our product.

Our music business is certainly no longer a local scene. The charts in America, the charts in the United Kingdom, are of immediate concern to music men in Mexico and Japan, in Germany and Australia, and their activities are relevant here. A "one-world" of music certainly appears to be on its way!"



SPAIN

Augusto Alguero of Canciones del Mundo, Madrid

"Today it can be said that the Spanish music market has reached booming proportions. In the past six years as record sales constantly increased, as the standard of living of the Spanish people reached new highs, as our youth generated an enormous interest in music — we anticipated a similar growth in our music business. Now, we need no longer anticipate this boom because we are in the midst of it! Prospects are excellent and we can most assuredly contemplate the coming years with confidence.

As the Spanish market has expanded, my firm has shared that growth and has left behind more difficult times. I cannot help but reflect that I originally started in this field some thirty years ago when I decided to publish my own compositions. These first steps as a publisher were hard, but my view then was as it is now — to build an organization capable of coping with modern times. Some years after my small start, when I was appointed a representative of Francis-Day of Paris and subsequently became associated with Robbins Music Corporation, I learned an invaluable lesson — that lesson was simply to always plan exploitation of my music in terms of a global view. That lesson registers with even more importance today as the tremendous international interest has developed in Spanish popular music and as our Spanish youth have taken to the pop music created by today's composers in other nations throughout the world. We look forward to a growing exchange of this kind."



ENGLAND

Ian Ralfini
of Robbins Music Corporation Ltd., London

"Here at Robbins, we firmly believe in the concept of total promotion involving every aspect of today's music industry—we promote not only our catalogue but our staff writers and producers as well. This year, our promotion department headed by Tony Roberts has launched such chart successes as "Hi Ho Silver Lining" by Jeff Beck, Keith West's "Excerpt From A Teenage Opera," The Mike Sammes Singers' "Somewhere, My Love," "Kites" by Simon Dupree and The Turtles' "Happy Together."

It has also been a very exciting year for film material with the music from "Blow Up," "Doctor Zhivago," "Sand Pebbles" and "Blue Max." To round off the year, we promoted "Doctor Dolittle,"—the screenplay, music and lyrics which were written by Leslie Bricusse. This will surely be one of the most recorded scores of any motion picture.

Although we enjoyed a prolific influx of American material, we again felt that we would like to have an equally strong "home-grown product" and 1967 saw the signing of new writers to our company such as Mark Wirtz and Keith West who gave us the internationally acclaimed "Excerpt From A Teenage Opera." Shulman, King and Smith, who are the writers within Simon Dupree and The Big Sound also provided many top sides during 1967.

At the beginning of 1967 we also moved to form a company within the Robbins group to handle artists, record producers, and to develop writers. Martin Wyatt who heads this division—Young Music Enterprises, Ltd.—is now responsible for the handling of many artists including The Young Idea, Lesley Dawson and Jackie Linton. The producers represented in this active wing include Alan Freeman, Tony Colton, and Ray Smith, Michael Aldred and Peter Eden.

We were very pleased with the year as a whole as it has proved to be our biggest season as far as recorded items were concerned as well as the highest performance year to date."



GERMANY

Hans Gerig of Sidemton Verlag GMBH, Cologne

"In the German music market today, publisher exploitation must not only cover radio and television stations, phonograph records, but also must concentrate on contact with professional musicians — there is considerable income from GEMA in Germany from live music. In this respect, we must stress a true music publishing function which is not limited to the sale of phonograph records.

Sidemton Verlag GMBH has been able to take the lead in our territory because our operation is implicitly tied to this concept of complete music publishing. Sidemton Verlag is a part of the Gerig group which now comprises some twenty-five music companies — as part of this fast-moving group we can cover the complete music picture in terms of a repertoire activity which involves serious music, educational, semi-classical, as well as dance and pop fare.

New music from major films also represents an important part of our market activity today. Recently "Schivago-Melodie" ("Lara's Theme"), reached one-million in single record sales and has thus far sold more than twenty-five thousand copies of sheet music. This is a figure which has not even been approached in Germany during the past 20 years. We feel that perhaps it is also a harbinger of other solid figures soon to be reached in the German music industry.

As a board member of the German Music Publishers Association, GEMA and CISAC, I have had an inside view of the growth of the entire music publishing industry in this area. Figures, facts and future plans — all indicate that our market is reaching its full potential."



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ITALY

Giuseppe Gramitto Ricci
of Edizioni Curci S.R.L., Milan

"The network concept of music exploitation through affiliates and representatives has long been an implicit part of our operation. The Italian music market is a market which thrives on international exchange. Edizioni Curci has been a part of this market since its founding in 1860 and has been associated with The Big 3 music interests since 1932. With the recent revolutionary changes in communications, response to our music has been almost instantaneous and an exchange of hits has followed at an unprecedented pace — from the U.S. to Italy — from Italy to the U.S. — between Italy and the entire European community. If I may cite some specific examples: "Volare" ("Nel blu, dipinto di blu"), "Ciao, Ciao Bambina" ("Piove"), "Softly As I Leave You" ("Piano"), "You Don't Have To Say You Love Me" ("Io che non vivo senza te"), "Can I Trust You" ("Io ti daro di piu") — all climbed to the top of world charts.

But, our bright picture does not rest here for our market is also a vital one in the areas of standards and in printed music methods. The "Gene Krupa Drum Method," the "Eddie Lang Modern Advanced Guitar Method," the "Artie Shaw Clarinet Method," the "Jimmy Dorsey Saxophone Method," the "Harry James Trumpet Method" — have all been reprinted in Italian and continue to register stronger sales each year. There are other promising high points in our nation's music industry. There is a growing interest in the use of music on tapes and cartridges, and we anticipate that this coming development will lead to a further massive exploitation of the large music catalogs such as The Big 3 and Curci's. Italy is wide open for all new music developments and we certainly plan to continue to generate much of the new music activity in today's and tomorrow's market."



SWITZERLAND

Heinz Liechti of Editions Sidem, Geneva

"The music market in Switzerland is in actuality many markets for several languages play an important part in our communications media. Our radio and television stations, as well as our orchestras, feature American versions of a song and German, French and Italian renditions as well. Consequently, we might say that we have here, in capsule form, an international operation of our own.

Because of this multi-language format, music publisher exploitation here involves particular problems in documentation and distribution of performing fees. A flexible and fast-moving publishing organization is an essential if one wishes to properly cover the entire extent of our market.

Editions Sidem uses its many years of music publishing experience as a guide to full exploration of every potential in our market — through radio, records, television, films and music print. In the area of film music we have established a pattern of close cooperation with local film company offices which directly contribute to the success of the international film music product. During recent years this effort encouraged the success of "Zorba" and the music from "Doctor Zhivago." "Zorba" sold over 120,000 records in our country and the total for "Lara's Theme" is even greater. Over 5,000 copies of sheet music of "Lara's Theme" have been sold in Switzerland and this is an absolute record for our territory.

As a board member of SUIA and as vice-president of MECHANLIZENZ, I have been in the fortunate position to observe the steady growth of the Swiss music industry. We can certainly boast that we have a truly international market which does not depend upon one source but seeks out and welcomes music from every major capital in the world."



SWEDEN

Lennart Reuterskiold
of Reuter & Reuter Forlags A.B., Stockholm

"As a young man when I started the firm of Reuter & Reuter some forty years ago, there were few music publishers in Scandinavia, but those who existed were well established and big ones. Though Reuter & Reuter began its activities with Scandinavian compositions only, it was my idea to go into the world music market too. Perhaps it is this point of view which has made my association with The Big 3 such a satisfying one.

This association has now spanned some 30 years and during that time international exchange has become a reality with invaluable Big 3 material finding its place in the Scandinavian market. Of course, our market is actually many markets for Scandinavia consists of several countries. To work effectively throughout the entire territory we have established a chain of close cooperation with energetic music men in Denmark, Norway and Finland. The market which we work in today is a healthy one and a growing one which mixes many tastes. Our teenagers closely follow what is happening with the latest popular material in the United States and we constantly coordinate our efforts to anticipate tomorrow's popular favorites by rushing local release of U.S. hits. Standards also have a steadfast place in the hearts of Scandinavian music lovers and new recordings of such songs as "Ramona" and "My Blue Heaven" continue to enjoy a top position on our hit lists. Film music is in our market to stay too. "Lara's Theme" was certainly one of the most popular hits on the Scandinavian music scene in recent years. We anticipate that the songs from "Doctor Dolittle" will also be received by a huge audience in Scandinavia. The initial demand has been such that we recently published a folio of "Doctor Dolittle" songs. The sale of such music folios appears to be increasing each year. The overall market is today as I envisioned it many years ago — a world-wide market. We intend to keep it that way."



JAPAN

Masami Isomura
of Eastern Music Publishing Company, Ltd., Tokyo

"New developments in science and the rapid progress of our mass media have had an incredible impact upon the music business here. Science has most recently given us the recording tape (cartridge) which holds the promise of a great deal of activity on the industrial-technical level in Japan and on the creative music level too. The revolution in communications has, of course, brought us closer to other nations of the world and this proximity has encouraged a healthy exposure to new forms of music in our area. There is the beginning of a vital exchange of music which we anticipate will work both ways. Our young people have been particularly enthusiastic about the influx of new sounds, new songs and new sensations in music. We share their enthusiasm and for the past 6 years our ties with The Big 3 have given us an even greater opportunity to develop a fast-moving organization in the growing market which is Japan."

**THE BIG 3'S GLOBAL NETWORK
OF MUSIC COMPANIES LOOKS
FORWARD TO SEEING YOU AT
M.I.D.E.M.**



BIG 3 GEARS TO "ONE-WORLD OF MUSIC"

NEW YORK: The "one world of music" concept has had a revolutionary impact in the music publishing field.

In an area where administrative and collection functions were formally the pivotal factors, creativity is now playing an increasing role in day-to-day activities. As a leading publishing organization moving in many creative directions, Big 3 points to the "one world of music" philosophy as the prime source of its motivation. "The English sound invasion of America and the rest of the world" says Arnold Maxin, Executive Vice President and General Manager of The Big 3, "brought home the point." Before this happened, Maxin explains, the American music trade took comfort in the belief that the international music market operated strictly on the theory that "what was American was good." In recent years, however, a two-way street has been paved with music shuttling back and forth from many sources. And now, Maxin observes, that the creative American publisher must turn his energies to regenerating all music for universal appeal. The idea is to act as a clearing house for territorial talent so that this talent can then be groomed on a world-wide basis.

Maxin compares the current situation, and that of the foreseeable future, as one in which the differences among nations in pop music resemble the variations in sound which the American trade sees in the West Coast and the East Coast. This, in effect, means that the trade now competes on a territorial basis as wide as the farthest market contributing important copyrights.

When one seeks material, Maxin contends, he must evaluate its potential not merely on a local level, but the entire international scene must be considered as well. Foreign artists are no longer making bids in the U.S. for a handful of admirers; they are being merchandized by their American label outlets and booking agents with the prospect that they can stimulate total appeal. As to the process of making disks, Maxin is struck by the development of "completely free association among independent producers" to record artists on a global basis, rather than a short-sighted, he speaks-my-language outlook.

Under Arnold Maxin, Big 3 began tooling for this big challenge several years ago. The company greatly strengthened its global ties making representation deals for the exchange of material with creative and promotion-minded local publishing talent. Taking a lead from Big 3's creative developments in the U.S., many of the reps abroad now apply their skills to building writing staffs, record production and general screening of new material.

The Big 3's own vast catalog of major copyrights has gone abroad together with leading catalogs in the youth movement. These include Koppelman-Rubin's Chardon and Faithful Virtue Music, the Bob Dylan music publishing interests and the development of writer Tim Hardin in the overseas market. In addition, Al Kohn, who operates the U.S. branch of Big 3's affiliates — Francis, Day & Hunter and B. Feldman — has acquired top U.S. hits for overseas exploitation and a number of leading catalogs such as The Beach Boys' Sea Of Tunes Catalog and the Akbestal Catalog featuring The Cowsills.

Maxin has been able to turn the two-way street with such foreign-originated successes in the U.S. as material by The Yardbirds and The Easybeats. To cite the non-English flow of material to the U.S. — there has been such notable successes as "The Last Waltz," "Games That Lovers Play" and "When The Snow Is On The Roses," all composed by Germany's James Last, "Cuando Sali de Cuba" from Spain and "More Than A Miracle" written by an Italian composer.

It should be pointed out that at least another creative process takes place at the New York offices of The Big 3 as non-English music material makes its way across the seas. This is the procedure of writing English lyrics. More often than not, the new lyrics are totally new ideas, with little relation to the original text. The situation is not quite the same on Big 3 tunes going abroad, Maxin observes, since many markets overseas (most recently the Italian scene) require no translation from the English.

In summing up, Arnold Maxin notes that today's music publisher, as the active proprietor and promoter of world copyrights, has become a key figure in a global industry which is more exciting than it ever was.

INTERDEPENDENCE IS THE KEY TO GLOBAL PUBLISHING AFFILIATIONS

NEW YORK: Interdependence is a major factor in the successful international operations of Big 3 Music (Robbins-Feist-Miller).

Werner Strupp, International Coordinator for the Big 3 for the past decade, puts it this way: "Although we are in constant contact with our foreign representatives as the administrative base for the entire operation, each affiliate is given a wide latitude in creativity." Strupp, who makes many overseas trips each year, says there is a far greater degree of "immediacy" today in world-wide music publishing relationships requiring "total communications" between affiliates. Strupp cites the example of providing "on demand" lyric adaptations or translations on tunes which cross the ocean both ways. For this reason, the New York headquarters and many of the affiliated Big 3 companies around the world maintain a staff of writers to develop adaptations of songs to fit local language needs. Recently, the songs from "Doctor Dolittle" were developed on an international level. Many artists, Strupp explains, are also prepared to record their material in a number of languages, a reflection of the growing tendency to release sides simultaneously in the U.S. and abroad.

Frequently, the U.S. market sparks an expansion of activities by foreign music companies. This is evident, Strupp notes, in the growth of record production operations by Big 3 affiliates. Big 3's home base recently made moves in this direction. Similar activities have been launched at rep offices in Italy, Germany and soon-to-come France.

In this regard, Strupp points out that masters have been created abroad which are not sold to labels but are often sent directly to radio stations for programming. Much of this type of production, Strupp says, involves mood-music masters that would be played on a radio station similar in concept to that of WPAT in our area.

Big 3's foreign representation is also particularly active in another facet of music publishing — sheet music. Sales of printed music are often higher in specific foreign territories than in the U.S. generally. Big 3 in fact, is enjoying its greatest sheet music sales ever in its international operations via "Somewhere, My Love," also known as "Lara's Theme" from "Doctor Zhivago." The sheet music on this melody has sold over 100,000 copies in France alone. Maurice Jarre, composed the entire score of this immensely popular film.

Much of The Big 3's success abroad can be attributed directly to the stature of the representatives who staff each of the territorial offices. Strupp himself is a sort of common denominator in the foreign representation picture, since he speaks four languages fluently including French, German and Italian.

Continued growth and new markets underscore Big 3's look into future international activities. Along this line Strupp visualizes an expanding contact between the Western music markets and those of the Iron Curtain countries. Big 3 is presently expanding such ties in Hungary, Czechoslovakia and Yugoslavia.



ROBBINS-FEIST-MILLER...

- Folio and Sheet Music Marketing
- Creative Copyright Promotion
- Record Production and Artist Development



Music Business

On A Global Scale!

*Through Affiliates, Agents and Representatives
In A World-Wide Music Publishing Network*

- Robbins-Feist-Miller
New York and Hollywood
- Robbins Music International (Argentina)
Buenos Aires, Argentina
- J. Albert & Son Pty. Ltd.
Sydney, Australia
- Weltmusik Edition International
Vienna, Austria
- Editions Francis-Day
Brussels, Belgium
- Robbins Music International (Brazil)
Rio de Janeiro, Brazil
- Gordon V. Thompson, Ltd.
Toronto, Canada
- Robbins Music Corporation, Ltd.
London, England
- B. Feldman & Company, Ltd.
London, England
- Francis, Day & Hunter, Ltd.
London, England
- Editions France-Melodie
Paris, France

- Sidemton Verlag
Cologne, Germany
- Trident N.V.
Amsterdam, Holland
- Edizioni Curci
Milan, Italy
- Eastern Music Publishing Co., Ltd.
Tokyo, Japan
- Grever International S.A.
Mexico, D.F.
- S. S. Suarez Music Company
Manila, Philippines
- Francis, Day S.A. (Pty.), Ltd.
Johannesburg, South Africa
- Canciones del Mundo
Madrid, Spain
- Reuter & Reuter Forlags
Stockholm, Sweden
- Editions Sidem
Geneva, Switzerland

PROGRAM OF GALAS & CONCERTS - MIDEM '68

SEE FACING PAGE FOR COMPLETE DETAILS ON PERFORMERS EXPECTED TO APPEAR AT MIDEM GALAS

SUNDAY, JANUARY 21st

FIRST INTERNATIONAL GALA

MONDAY, JANUARY 22nd

FRENCH GALA

CLASSICAL CONCERT (CZECHOSLOVAKIA)

CLASSICAL CONCERT (HUNGARY)

TUESDAY, JANUARY 23rd

CZECHOSLOVAKIAN GALA

WEDNESDAY, JANUARY 24th

BRITISH GALA

CLASSICAL CONCERT (POLAND)

THURSDAY, JANUARY 25th

ITALIAN GALA

FRIDAY, JANUARY 26th

INTERNATIONAL CLASSICAL CONCERT

SATURDAY, JANUARY 27th

MIDEM TROPHY GALA

At the time of going to press there is a possibility that the dates of the British and French Galas may be interchanged

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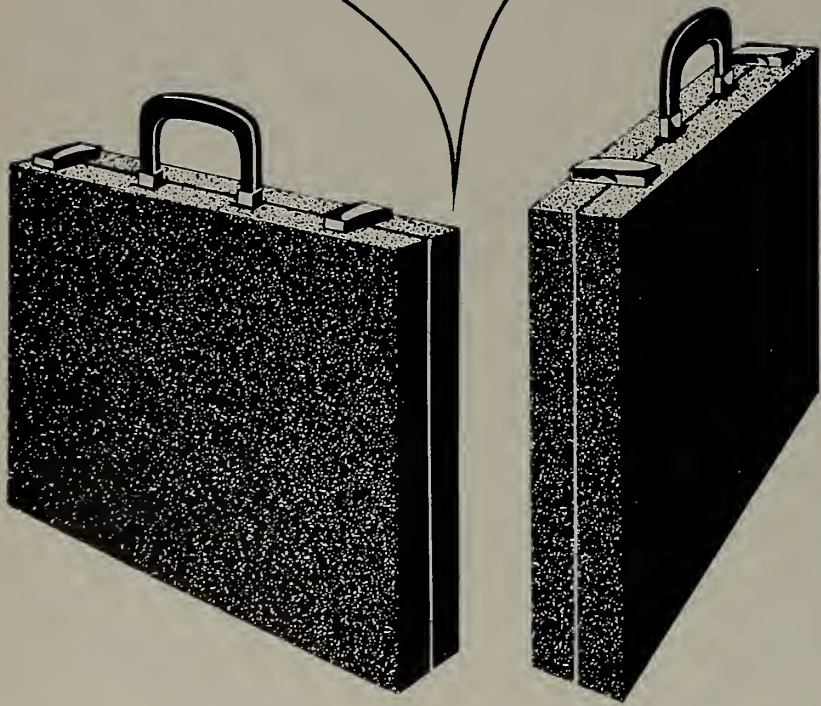
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Salud, 17
MADRID-13
ESPAÑA

Av. Defensores de Chaves, 3
LISBOA
PORTUGAL

Rodríguez Peña, 40
BUENOS AIRES
ARGENTINA

GALAS AND THEIR PERFORMERS

CLASSICAL CONCERT (CZECHOSLOVAKIA AND HUNGARY)
MONDAY, JANUARY 22nd AT 21.00
(One and a half hours duration)
MUNICIPALE CASINO

| | |
|----------------------|----------------|
| CZECHOSLOVAKIA | |
| BRUDERHANS | flûte |
| HALA | piano |
| STRAUS | violin |
| HUNGARY | |
| ANIKO SZEGEDI | piano |
| ENSEMBLE DE BUDAPEST | quintet à vent |

CZECHOSLOVAKIAN GALA
TUESDAY, JANUARY 23rd AT 21.00
(One and a half hours duration)
PALAIS DES FESTIVALS

BLEHAROVA
CEROVSKA
HEG HEROVA
KAREL GOTT
KUBISOVA
LAUFER
MATUSKA
NECKAR
PRENOSILOVA
VONDRACKOVA

VOBRUBA : chef d'orchestre
VASTA : metteur en scène
(réalisateur de la Télévision)
KOSTOVA : présentatrice

ITALIAN GALA
THURSDAY, JANUARY 25th AT 21.00
(One and a half hours duration)
PALAIS DES FESTIVALS

CLAUDIO VILLA
DOMENICO MODUGNO
ELIO GANDOLFI
IVA ZANNICHI
JIMMY FONTANA
LEALI
NINI ROSSO
ROCKY ROBERTS
SERGIO ENDRIGO
UMBERTO BINDI
VANONI
CHIRAMELLO : chef d'orchestre
GABRIELLE FARINON : présentatrice

INTERNATIONAL CLASSICAL CONCERT
FRIDAY, JANUARY 26th AT 21.00
MUNICIPALE CASINO

| | |
|-----------------|-----------------------------|
| AMATI ENSEMBLE | CHAMBER ORCHESTRA (Germany) |
| KOELBE | VIOLIN |
| LAZLO MAZO | VIOLIN (HUNGARY) |
| SAMSON-FRANCOIS | PIANO (FRANCE) |
| STOIKA MILANOVA | VIOLIN (BULGARIA) |

CLASSICAL CONCERT (POLAND)
WEDNESDAY, JANUARY 24th AT 21.00
(Two hours duration)
MUNICIPALE CASINO

FISTULATORES ET TUBICINATORES VARSOVIENSIS

| | |
|------------------------------|----------|
| ELZBIETA STEFANSKA-LUKOWICZ | clavecin |
| KONSTANTY ANDRZEJ KULKA | violin |
| acc : JERZY MARCHWINSKI | KOELBE |
| JERZY SULIKOWSKI | piano |
| JERZY WALDORF : commentateur | |



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January 21-27, 1968. Cannes, France.

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Special Message of Welcome
from Bernard Chevy, MIDEM Organizer



On January 30th 1967 the first MIDEM International Record and Music Publishing Market made its entry on to the stage of the major world events. Cannes and its sunshine were chosen by the MIDEM. The prestige of the Cote d'Azur served as an ideal backcloth to this international gathering. By the evening of the 30th January the MIDEM had won the first round since already 1016 participants from 22 countries were using the 101 office auditoriums in the Palais des Festivals. 2250 songs and 18 hours of shows were presented to the record men and publishers. 4 French speaking radio stations broadcast live the MIDEM galas. 220 journalists covering the news as well as trade papers reported internationally and daily to their readers. In the evening of February 4th the curtain at the Ambassadeurs fell for the last time to the strains of the theme "Meet At The MIDEM." Success. This international event had proved the artistic and economic importance of the record and music publishing industry. The MIDEM had achieved its aims;

Exchange of ideas and experience
Contacts
Buying and Selling
Discovery of new tendencies

The MIDEM 1968 promises to be a major success. Already the most optimistic expectations have been realised. All of the 295 office auditoriums on five floors of the Martinez are let. MIDEM is a sell out.

From January 21st to January 27th 1968 Cannes will welcome some 2,000 participants from more than 40 countries. 4,000 songs will be presented. 250 artistes and stars and 300 journalists will meet at the MIDEM 1968.

The international Galas, the Trophy Night, the Classical Concerts, the Non-Stop shows will be of major promotional value as well as servicing to recognise and further the achievements of records and music publishing. The MIDEM 1968 will benefit from a large participation by press, radio and television which, direct from Cannes, will inform, broadcast and present the shows and the events of the MIDEM. Eurovision has scheduled the final evening, the Gala for the presentation of the Trophies in which major international artistes will take part.

CANNES—SYNONYMOUS WITH SUN
MIDEM—SYNONYMOUS WITH MUSIC
A HAPPY UNION

And in the five continents, MIDEM means understanding, exchange, not only in the world of music and publishing but also a gathering of people for whom there is one common factor—MUSIC.

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AT

M.I.D.E.M.



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The MIDEM International Trophies



We'll Be Seeing You

at the MIDEM

RALPH MARIA SIEGEL

and his son

RALPH SIEGEL, Jr.

Staying at the

CARLTON HOTEL

CANNES

This is the MIDEM trophy which will be awarded to artistes, male and female, orchestras, groups etc. both popular and classical. There will be two categories—national and international. The presentation will take place on Saturday, January 27th, 1968 at the Trophy Gala to be staged in the Grand Hall of the Palais de Festival. This gala will be broadcast not only on French speaking stations but also by various foreign networks. It will also be televised and transmitted by Eurovision. At the end of the first MIDEM trophies were awarded to such major stars as Roberto Carlos, Freddy Quinn, Karel Gott, Caesar, Los Brincos, The Rolling Stones, Trio Hagashash of Israel, Gianni Morandi, Jozsef Nemeth, Gert Timmerman, Kirsti Sparboe, Udo Jurgens, Anna German, Amalia Rodrigues, Katri Helena, Sven Ingvars Orkester, The Beach Boys, Frank Sinatra, Barbra Streisand, The Supremes, Andy Williams, Adamo, Herb Alpert, The Beatles and Petula Clark. The national trophy will be presented to the singer (male or female) or group of singers, having recorded in the official language(s) of the country concerned, or to the instrumental group whose records will have been declared by the mechanical copyright society of that country to have sold most. One trophy will be awarded for each country whose total annual record sales are less than 25 million; to the singer (male or female) or to the group of singers, or to the instrumental group having sold most records. This applies to all countries, except those eligible to receive two or three trophies. Two trophies will be awarded for each country whose total annual record

sales are more than 25 million: to the singer (male); to the singer (female) having sold most records. In the event that a group of singers or an instrumental group will have sold more records than either the male singer or the female singer then a third trophy will be specially awarded. This applies to Canada, France, Great Britain, Italy, Japan and West Germany. Three trophies will be awarded for each country whose total annual record sales are more than 100 million; to the singer (male) to the singer (female); to the group of singers having sold most records. In the event that an instrumental group will have sold more records than either the male singer or the female singer or the group of singers then a fourth trophy will be specially awarded. This applies to the USA and the USSR. The number of trophies to be awarded to each country will be determined by the total sales during the season 1st July 1966 to 30th June 1967. The awards will be based on official figures supplied by the Association in each country responsible for the administering of the rights of mechanical reproduction or its equivalent which will verify the sales figures submitted to it by the different record companies. For those countries where there is no such Association or similar body the organizers have enlisted the assistance of a major firm of chartered accountants. Calculations to determine the award winners will be as follows:

One point for each 45 r.p.m. records.
Three points for each 10" or 12"
33 $\frac{1}{3}$ rd r.p.m. record.

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OFFICE 469 4th FLOOR

LIST OF RECORD COMPANIES AND MUSIC PUBLISHERS PARTICIPATING IN MIDEM '68

This preliminary list was compiled as of December 30, 1967. More complete lists will follow, the names of all the Affiliates having not yet been sent to us.

Cette première liste a été arrêtée au 30 Décembre 1967. Les listes complémentaires vous parviendront ultérieurement, les noms de tous les Affiliés ne nous étant pas encore parvenus.

AFRIQUE DU SUD/SOUTH AFRICA

LAETREC Music Ltd.
TEAL Record Co. Ltd.

REPUBLIQUE FEDERALE

D'ALLEMAGNE/WEST GERMANY

ABERBACH Musikverlag Hamburg GmbH
Edition ACCORD
ALTUS Musikverlag
APRIL Musikverlag GmbH
ARIOLA
BELLAPHON
C. BERTELSMANN Verlag
CAPRICCIO Musikverlage

CORNET Musik GmbH
DEUTSCHE GRAMMOPHON Gesellschaft
ELECTROLA
EURODISC Musikproduction
FANFARE Musikverlag
FRANCIS DAY & HUNTER
GLOCKEN Verlag
HANSA Schallplatten GmbH
HANS GERIG Musikverlage
HANS SIKORSKI Musikverlag
JOSEF WEINBERGER
MELODIE DER WELT
METRONOME Records GmbH
MINOR Musik Produktion
MONTANA Musikverlag

OKTAVE Musikverlag
RALPH MARIA SIEGEL Musikverlage
Editions REX
RING Musik GmbH
ROLF BUDE Musikverlage
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SCHACHT Publishing Companies
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UFATON Verlagsgesellschaft
WALT DISNEY Musikverlag GmbH
WERNER STEFFEN Musikverlag
WEST-TON Verlag GmbH
YASKIEL STIGWOOD

REPUBLIQUE DEMOCRATIQUE
ALLEMANDE/EAST GERMANY
VEB DEUTSCHE Schallplatten

ARGENTINE/ARGENTINA
ODEON (E.M.I. ARGENTINA)

AUSTRALIE/AUSTRALIA
FESTIVAL Records PTY Ltd.

AUTRICHE/AUSTRIA
SYMPHONYTONE Productions
(Continued on next page)

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(Continued from preceding page)

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 Editions H. BRAUER
 DISCOBEL
 FONIOR S.A.
 Editions Musicales et Artistiques
 FONOGRAM
 GRAMOPHONE S.A. (E.M.I. Belgium)
 Disques HEBRA Records
 INELCO
 NEW MUSIC Corp.
 PALETTE Records
 PETER PLUM Publications
 Editions Musicales PRIMAVERA S.A.
 UNIVERSAL SONGS
 The WORLD MUSIC Group

BRESIL/BRAZIL

ASOCIACAO BRASILEIRA DE PRODUTORES
 DE DISCOS
 Discos COPACABANA
 FERMATA do BRASIL Ltda
 ODEON (E.M.I. BRASIL)

BULGARIE/BULGARIA

HEMUS

CANADA/CANADA

BARCLAY Records Ltd.
 BRAVO Records and Music Ltd.
 CANUSA Records Inc.
 Editions Musicales DULAU
 Grupe Editoriale FRANCO
 Industries Denis S. PANTIS Inc.
 MATCH Music Co., Ltd.
 Disques JUPITER
 Les Productions S.M.C.L.
 Editions Tony CATICCHIO
 TRANS CANADA Disques Inc.

CHILI/CHILE

ODEON (E.M.I. CHILE)

COLOMBIE/COLOMBIA

CODISCOS
 Discos FUENTES

DANEMARK/DENMARK

E.M.I. Dansk-Engelsk
 HEDE NIELSONS Fabriker A.S.
 IMUDICO
 I.S. Dansk Grammofonpladeforlag

ESPAGNE/SPAIN

Ediciones ARMONICO
 Compañia Discografica Española Discos
 BARCLAY
 Discos BELTER
 CANCIONES DEL MUNDO
 C.E.M.
 CONCENTRIC Discos
 DISCOPHON
 Editaria General EDIGSA
 Discos EKIPO
 HISPAVOX
 Discos MARFER S.A.
 Ediciones MUSICA de ESPANA
 ODEON (E.M.I. SPAIN)
 Ediciones QUIROGA
 R.C.A. ESPANOLA
 SAYTON S.A.
 SONOPLAY
 SOUTHERN ESPANOLA
 Discos VERGARA
 ZAFIRO/NOVOLA

FINLANDE/FINLAND

AB DISCOPHON OY
 OY FINNLEYY AB
 SCANDIA MUSIK AB

FRANCE/FRANCE

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 Editions APRIL MUSIC
 AREA
 ARPEGE
 Editions BAGATELLE
 Campagnie Phonographique Française
 BARCLAY
 Nouvelles Editions Eddie BARCLAY
 BIXIO France
 C.B.S. Disques S.A.
 Editions CHAILLOT LA MOISSON
 CHANT DU MONDE
 Editions CHAPPELL
 Campagnie Européenne du Disque
 Editions COSTALLAT
 CREATIONS ARTISTIQUES
 DANYMUSIC
 DISC'AZ
 Campagnie DREYFUS
 Les Editions Associées
 Editions n° 7

Editions n° 57

Editions E.F.M. TECHNISONOR

L'Encyclopedie Sonore

E.P.O.C.

Disques ERATO

Editions ESSEX

Editions Musicales FANTASIA

Disques de France "FESTIVAL"

Disques FLECHE

Editions FRANCE MELODIE

Editions et Productions du MOULIN

Publications FRANCIS DAY

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GUILDE INTERNATIONALE DU DISQUE

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FRANCE/FRANCE (suite)

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M.P.I.P.

Musidisc Europe

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PARIS TREE MUSIC

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PATHE MARCONI

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Disques PRESIDENT

Productions AMOUR

Publications Musicales Internationales

RADIO MUSIC France

RADIO PROGRAMMES

Editions RIDEAU ROUGE

Disques RIVIERA

SAIP-VEGA

Editions SARAVAH

S.E.M.I.

SEPRIC

S.E.R.P.

Société Française du Son

SODIVE

SUNNY Music

TILT Music

Editions Musicales TULSA

Société Nouvelle des Editions Musicales

TUTTI

VOGUE P.I.P.

WALDBERG International

WALT DISNEY Productions France

(Continued on next page)

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R.C.A.
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SAGA Records Ltd.
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SHAPIRO BERNSTEIN & Co. Ltd.
SOUTHERN MUSIC Publishing Co., Ltd.
SPARK Records Ltd.
TRANSATLANTIC Records Ltd.
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VAUDEVILLE Music Ltd.
WALT DISNEY Productions Ltd.
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ARISTON
BELLDISC Italiana S.p.A.
BIXIO C.E.M.S.A.
CAM S.p.A.
C.A.R. Dischi
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CEMED CAROSELLO
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EL & CHRIS
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G.T.A. Music S.p.A.
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RI-FI Record Co., S.p.A.
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SAINT-MARTIN Records
TAMLA-MOTOWN
TELSTAR Edizioni Musicali
VEDETTE Records
LA VOCE DEL PADRONE (E.M.I. ITALY)

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R.C.A. OVERSEAS S.A.
Editions SIDEM S.A.
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| APRIL MUSIC Ltd. | 127/128 | BRAUER, H. Editions | 261/262 |
| ARDMORE & BEECHWOOD | 116/117 | Disques HEBRA Records | |
| ARISTON | 165/166/167 | NEW MUSIC CORP. | |
| ARTIA/SUPRAPHON | 134/135 | CEMED-CAROSSELLO | 205/206 |
| BROADCAST MUSIC Inc. | 161/162 | COPACABANA Discos | 201/202 |
| CAM | 124/125/126 | DONNA MUSIC Ltd. | 257/258 |
| CAMPBELL CONNELLY Group of Companies | 174/175 | DURIUM S.o.A. | 212/214/215 |
| CHAPPEL & CO., Ltd. | 105/106 | EDEN MUSIC GROUP | 268 |
| DANYMUSIC | 163/164 | FERMATA do BRASIL | 203/204 |
| DISC'AZ | 114/115 | INTERNATIONAL MELODIES | |
| DISNEY, WALT, Productions, Ltd. | 111/112 | FLAMINGO Music Ltd. | 232/233 |
| E.M.I. | 118/119/120/121 | FELDMAN, B. & Co., Ltd. | 236/237 |
| GOOD MUSIC, Ltd. | 172/173 | FRANCIS DAY & HUNTER | 231/235 |
| GUILDE INTERNATIONALE DU DISQUE | 154 | Gruppo Editoriale ROSSI-C.A.R. Disch | 265/266/267 |
| HARMONIA MUNDI | 155/156 | JUKE BOX | |
| K.P.M. MUSIC Ltd. | 107/108/109/110 | KAPP Records, Inc. | 216/217 |
| L'ENCYCLOPEDIE SONORE | 129/130 | KULTURA | 274/275 |
| MUSIDISE EUROPE | | QUALITON | |
| OGEVEM | | INTERKONCERT | |
| METRIC MUSIC, Ltd. | 101/102 | EDITO MUSICA | |
| MORRIS, EDWIN, H. | 170/171 | LEEDS Music Ltd. | 222/223 |
| SARAVAH | 168 | LORNA MUSIC CO., Ltd. | 255/256 |
| SODIVE | | MILLS MUSIC, Ltd. | 242/242 |
| SCREEN-GEMS COLUMBIA Music Ltd. | 103/104 | M.C.A. DECCA Records | 263/264 |
| SUNNY MUSIC | 159/160 | N.V. Musickuitgeverij ARTEMIS | 227/228 |
| GROUPE 6 | | PHILIPS | 229/230/231 |
| TUTTI-EDITIONS n 57-Tulsa | 122/123 | ROBBINS MUSIC Corp., LTD. | 259/260 |
| RADIO MUSIC FRANCE-EDITIONS 7 | | S.E.R.P. | 254 |
| PETER MAURICE-PARIS 'TREE | | SONET GROUP of SCANDINAVIA, The | 276 |
| ISLAND MUSIC-WEB IV-BORSCHT | | TILT Music | 238 |
| VERGARA Discos | 138/139 | UNITED ARTISTS | 239/240 |
| WORLD MUSIC GROUP, The | 137/136 | VOGUE P. I. P. | 218/219/220/221 |
| NIVEAU 2/LEVEL 2 | | | |
| ARS POLONA | 269/270/271 | WEINBERGER, JOSEF | 243/244 |
| Agencja Autorska | | ZAFIRO NOVOIA | 207/208 |
| Polsko Agencjo Artystyczna "PAGART" | | NIVEAU 3/LEVEL 3 | |
| ASOCIACAO BRASILEIRA DE PRODUTON | 272/273 | ABIGAIL MUSIC, Ltd. | 301/302 |
| De Discos | | ADES Disques | 327/328 |
| BEUSCHER, Paul | 225/226 | A.M.I. | 311/312 |
| ARPEGE | | ACUFF ROSE Music Ltd. | 374/375 |
| | | BELL RECORD, Inc. | 314/315 |
| | | BELIDISC Italiana | 343/344 |
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(Continued on page 48)

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SOME STATISTICS

MIDEM 1967

- 22 countries were represented
- 1016 participants
- 207 artists and stars
- 219 journalists
- 101 office-auditorium rooms
- 2250 songs and musical works presented in the office-auditoriums and on the sound and television channels
- 18 hours of shows (promotional galas and concerts and presentation of artists).

MIDEM 1968 (provisional)

- 40 countries will be represented
- 3000 participants
- 400 artists and stars
- 500 journalists
- 300 office-auditorium rooms
- 4000 songs and musical works presented in the office-auditoriums and on the sound and television channels
- 42 hours of shows (promotional galas and concerts and presentation of artists).

What They Said About MIDEM 1

JOHN NICE (BURLINGTON MUSIC — GREAT BRITAIN)

I have nothing but praise for MIDEM. During the week I acquired from Igloo (France) rights to "Manchester Liverpool" for all English speaking countries including the USA and Canada. Marcell Stellman was commissioned to write English lyrics and already one British and one American record has been set. I began negotiations for the acquisition of an American catalogue which is to be finalised in London immediately. The highlight of the week for me was the discussions which took place with Spanish and South American publishers with a view to the setting up of offices in those territories. Next year I would like to see more independent producers and A & R men present and Burlington Music will be there with a much better presented stand than we had this year.

BOB KINGSTON (SOUTHERN MUSIC — GREAT BRITAIN)

MIDEM provided a wonderful opportunity to meet all our representatives under one roof. Those present were Ralph Marbot (Germany); Albert Carish (Italy); Han Dunk (Holland); Mr. Brunner (Switzerland); and Felix Faeq (Belgium). It has been wonderfully organised and it has made me realise that record companies, who are more used to taking part in such conventions, knew how to make their stands attractive whereas music publishers were way behind. We have learned a lot from the first MIDEM and will certainly be back next year with a much better presentation.

JOAQUIN MERINO (ZAFIRO — SPAIN)

I played the tapes of Los Brincos which were made in England to several people at MIDEM and have had many offers for international representation; this also applies to other Zafiro artistes Massiel, Los Relquampalos and Mariso. I spend many months traveling around the world and MIDEM has enabled me to meet many people I would not meet normally because of shortage of time.

RALPH MARBOT (FRANCE)

As also President of Chambre Syndicales Des Editeurs De Music Leguere France, I have nothing but praise for M. Chevry's organisation. It is very efficient and has done much good for the industry. I have found it has been the unexpected which has been such an asset—for instance the success of artistes taking part in the galas who have been signed up for TV and the success composers have had including Hubert Giraud who made 11 tapes especially for MIDEM and contracted deals for all of them. MIDEM is marvellous and will grow from strength to strength.

AL BENNETT (LIBRARY RECORDS — U.S.A.)

As an American I am glad I was in on the first MIDEM which is a truly international world market and a must for record companies and music publishers from all over the world. It has been tremendously well organised and must become an annual event.

ROLAND KLUGER (PALETTE RECORDS — BELGIUM)

I have had a highly successful week and have concluded many deals amongst them a catalogue deal with Venezuela for all our artistes. MIDEM 1968 is a must.

GERRY OORD (BOVEMA — HOLLAND)

MIDEM was sensational. It has been a most rewarding week and I congratulate all concerned.

GERARD TOURNIER (AGENCE INTERNATIONALE MUSICALE — FRANCE)

A sensational week during which I have negotiated many deals to be finalised in France.

E. W. DE PELGRIMS (FONIOR — BELGIUM)

It has been a fabulous success. The first time is always a risky business but Fonior will certainly be at MIDEM 1968.

W. LANDMAN (UNIVERSAL SONGS — HOLLAND)

MIDEM has provided me with an opportunity of meeting personally the people I have previously contacted only by letter or telephone and my personal contacts will pay dividends in the future. I am sure MIDEM will grow from strength to strength.

FRANCOIS MINCHEN (PATHE MARCONI — FRANCE)

MIDEM has provided a wonderful opportunity to meet a lot of people. Our policy of presenting new artistes at the gala has paid off because many French agents and TV representatives have contacted me for the availability of artistes.

JIMMY PHILLIPS (KPM — GREAT BRITAIN)

MIDEM is very exciting. I was able to meet many people all under one roof but I was disappointed that more Americans were not present.

EDDIE LANDQUIST (PHILIPS SONORA — SWEDEN)

I found MIDEM supported more strongly by music publishers than record companies but next year I think they will participate. I completed many deals and shall certainly reserve space next year.

CLAUDE PASCAL (TUTTI — FRANCE)

The success of MIDEM has exceeded all expectation. On the first night my song "La Melodia del la Radio" sung at the Pathe Marconi Gala by Jennifer was sold to Italy (Esecra); Germany (Montana); Scandinavia (Sonet) and Leeds (USA and UK). My film presentation of "Anna" got tremendous reaction from the same countries and options were taken up. I also made catalogue deals with publishers in the UK and USA. Tutti will also represent the German Eurovision singer Inger Bruck.

MRS. E. MINTANGIAN (DURIUM — ITALY)

I consider MIDEM an excellent idea; excellently organised and with an excellent potential. I regard it not so much a place for completing "on-the-spot" deals but an international meeting place where deals can be discussed and consummated later. Durium will certainly participate next year.

GEORGE GREIF (GO GO RECORDS — U.S.A.)

MIDEM 1967 will turn out to be MIDEM for ever. It is marvellous to be able to see all the music people in one place at one time. It eliminates the strains and stresses of traveling throughout Europe. I found it particularly interesting that the iron curtain countries have participated which indicates there is an opening for the mutual exchange of material between East and West.

MR. CANTACUZENE (VOGUE — SWITZERLAND)

I have been most impressed by MIDEM. It was much bigger than I expected. The timing just after Sanremo is excellent and I have been able to meet many people which would normally take weeks of traveling to achieve. I have completed several independent deals for Cantacuzene in Germany (Crytophorus) and France (Unidisc) and have met representatives from Belter (Spain) with whom we deal. It is good to have personal contact with such people and I shall certainly support MIDEM next year.

PIERRE GOEMAERE (INELCO — BELGIUM)

The advantages of MIDEM are so obvious now it is amazing that it has not been put into operation before. One criticism I have is that we in Europe are so closely oriented towards American music it is strange not to see them here and it is a pity that they did not give MIDEM their support.

TEDDY HOLMES (CHAPPELL & CO. — GREAT BRITAIN)

Although we have offices in most countries around the world it is important to have personal contact and at MIDEM many of our representatives were able to be present including M. Roquiere (Paris); De Coin Dom (Belgium); Jan de Winter (Holland); Harry Beilefeldt and Hans Mulbauer (Germany); Mr. and Mrs. Brunner (Switzerland); Mrs. Piattoli (Italy) as well as Thore Ehrling who represents a great deal of the Chappell catalogue in Scandinavia. We were also able to have discussions with Japanese publishers and from a public relations point of view it can do nothing but good. We shall certainly come back next year.

M. DESMARTY (PAUL BEUSCHER MUSIC — FRANCE)

With contracts all over the world I have not been able to do any business but it has provided me with a marvellous opportunity to make personal contacts.

(Continued on page 48)

Martinez Hotel: It's Opulent!



Exterior View



Conference Hall



Entrance to Exhibition Hall

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with European international relations, and will study the problems of this nature that face the profession. MIDEM has invited Maitre Pierre Riviere, Docteur en Droit, Avocat a la Cour d'Appel de Paris Avocat International and a specialist in the field of copyright and film rights to set up this service. Maitre Pierre Riviere will himself be present personally throughout the MIDEM.

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| BELLDISC Itoliono | 343/344 |
| BIXIO | 336/337 |
| CINEVOX Record | |
| BRON Associated Publishers Ltd. | 372/373 |
| CHANT DU MONDE | 340 |
| CARISCH S.p.A. | 341/342 |
| CANUSA Records, Inc. | 355/356 |
| CARLIN Music Corp. | 370/371 |
| CORNET Musik GmbH | 369 |
| CUPOL AB | 376 |
| THE DICK JAMES Organization | 307/308/309/310 |
| PAGE ONE Record Ltd. | |
| ERATO Disques | 367 |
| KAMASUTRA | 332/333 |
| LA COMPAGNIE | 365/366 |
| MERIDIAN—S.E.M.I. | 326 |
| MOTOWN Recording Corp. | 316/317 |
| PRESIDENT Disques | 357/358 |
| EDITIONS AMOUR | 363/364 |
| CONAMUS | |
| DONAMUS | |
| POLYDOR S.A. | 329/330/331 |
| DEUTSCHE GRAMMOPHON GESELLSCHAFT | |
| RADIO-PROGRAMMES | 338 |
| SHAPIRO BERNSTEIN & Co., Ltd. | 305/306 |
| The ROBERT STIGWOOD Organization | 303/304 |
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| SHELBY SINGLETON Productions | 368 |
| TRANS CANADA Disques Inc. | 354 |
| | NIVEAU 4/LEVEL 4 |
| | 424/425/426 |
| | 436/437 |
| A & M | |
| Group BERTELSMANN | |
| ARIOLA-EURODISC Records | |
| Edition UFATON | |
| BOURNE Music Ltd. | 443/444 |
| BURLINGTON PALACE MUSIC Co. | 427/428 |
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MIDEM 1

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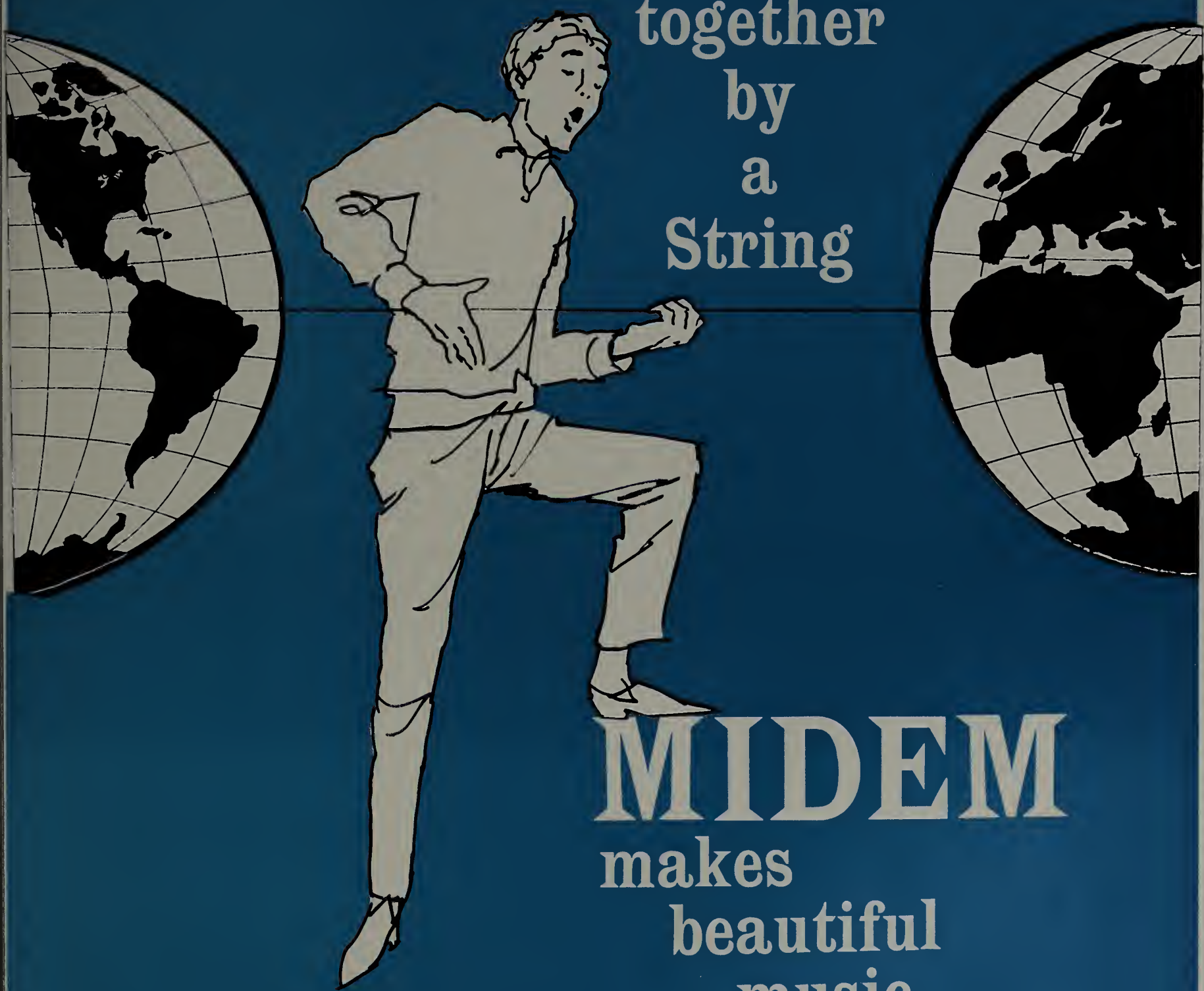
DAG HAGGQUIST & GUNNAR BERGSTROM (SONET RECORDS—SWEDEN)

MIDEM has been more successful than we thought. We have concluded many deals and acquired several albums for release in Scandinavia from companies such as Palette (Belgium) and GNP (USA). We also acquired the San Remo winner "Non Pensare A Me." Publishing deals with Eden Music (USA) and World Music (Belgium) have been formulated which will be confirmed later. It has been a great opportunity for Sonet companies to get together with their overseas licensees and we shall certainly participate next year.

DR. HANS GERIG (GERIG MUSIC—GERMANY)

MIDEM means much to the music world. It is an experiment which has come off. I have to meet many people in many countries and instead of having short meetings combined with a lot of travel I can have long discussions in comfort. I don't think the galas should be used for established artistes but should be used as a springboard for launching new talent. Although I have made no firm deals I have made many plans for future formulation. I shall come back next year more prepared.

In
a
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