MGM Records’ bright new vocal personality, Lainie Kazan, poses with a new personality from the coin machine world, the Rowe AMI “Music Merchant” phonograph, making its official bow this week. “The Music Merchant” features a dollar-bill acceptor and “Change-A-Scene” front panels plus an optional audio-visual unit and “Play-Me” promotional records to entice customers to keep the music going ‘round and ‘round. The singer, whose latest LP is named after her, will spend the next six months doing top network TV shows and major supper clubs throughout the country.
Their new single is getting strong airplay...

"You Are She"
"I Won't Cry"

and has busted clear out of their strong-selling album:

On COLUMBIA RECORDS®
The Name Of The Game

If you hear a singles outing these days by an artist or group other than the hot ones and your discouraging conclusion is that it seems you’ve heard that sound before, the chances are you have. We have discovered in recent months a depressing state of affairs on the singles scene: a profusion of disks that are more or less Xerox versions of specialty sounds giving consistent Top 100 action by their originators.

One can make a good case out of keeping tabs on the hit sounds and trying to match them, for there is certainly a logic in going with what the kids are buying. But the record business has often put to rest the old saw that nothing succeeds-like-success. When a disk act comes along that opens the door to a new, refreshing sound, it usually becomes his “bag” and the kids will generally avoid a Johnny-come-lately. As far as these acts are concerned, nothing-cannot-succeed-like-success.

Unfortunately, too many sides we’ve been hearing of late are simple attempts to cash-in on sounds that have emerged as the exclusive property, so to speak, of a handful of performers who took time to approach the pop music scene in an original manner, or at least adapted forms of music other than straight pop into an interesting pop idea.

Creating something new that kids will take to is, we grant, one of the most difficult processes in attaining disk success we can think of. It’s much easier to go along with what’s-happening and hope that the market will tolerate something other than the original. As in most ways of doing things, the easy-way-out fails.

Experimentation with even the most outrageous sound idea is the way that today’s top disk acts have established themselves. Furthermore, what has maintained them has been continued experimentation, with results that mean further fascinating sound concepts for the market.

Perhaps one avenue of approach to the market is to build record acts on the basis of what they are most capable of doing and then go on from there. This could lead to a surprising unearthing of important individual talent that would not be tapped otherwise.

The strength of the singles business has rested for sometime on stimulation through new concepts in sounds. There is no reason to believe that this situation will be altered in the foreseeable future. Too much reliance on what the other fellow is doing can actually produce a harmful status quo of sound. The name of the game is venturing into the untried. That’s where-it’s-at.
HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW?
CHICAGO—Mercury Records has unveiled a major change in its marketing organization. In a marketing re-alignment, five new regional sales executives, more specifically reflecting the growing importance of mass merchandising and independent record stores, have been assigned three new executive marketing posts were announced. Executive Vice President H. Steinberg named Abe Chayet, New York; Steve Brookmire, Atlanta; and Bob Steinberg, Philadelphia, as regional sales administrators. The overall plan is to represent a redistribution in total personnel coverage of the U.S. However, Steinberg emphasized that the new executives who will report directly to him, offer "experience, enthusiasm and aggressiveness" and will have full responsibility to study the newly-emerging branch concept, the expansion of the independent music business and one-stop, independent distribution plus those categories as such a new distribution, such as automotive specialty distributors and handling stereo tape cartridges.

Product & Exposure "Marriage" "Today’s marketplace requires the marriage of effective product with top exposure," Steinberg continued. "We’ve fortified our overall liaison with radio. Mercury, Philips, Snellen, Phono, and Lime Light, right now have a staff of 24 seasoned local promo men, qualified to alert radio to this new activity.

"These major comprehensive marketing executive posts in three strategic geographical distribution centers allow the company to supervise operations by labels to gear to the consistently shifting patterns evolving in distribution," Steinberg affirmed. "The energetic growth of automated and mechanized forces within distribution must be studied daily in the field. Knowledgeable personnel like these three new executives will aid us in our overall supervision and education at the manufacturing level these changes. This urgent surveillance must be filtered through a most capable and most effective sales executive. We feel so strongly about the impact of these three new appointees that they will be made vice-presidents in the Merrec organization, that entity within Mercury which is responsible for distribution," Steinberg added.

Heading the eastern region will be Abe Chayet, who is being elevated to the position of director of branch sales. Chayet, according to Capitol Records, working in the New York and Philadelphia branches from 1950 to 1957. That year, he joined Mercury as a Manhattan salesman, being appointed branch manager in 1960. He was named branch sales director in 1963. He will headquarter at Mercury’s executive office in New York, 745 Fifth Ave.

Brookmire, who will helm the Southeast, is associated with Mercury since 1950. He started working in sales for Mercury in Miami at that time. In 1952, he started Florida Music Sales, where he was independent distributor for Mercury and its affiliated labels until 1965, when he became branch manager for both Miami and Atlanta.

Sarenpa, who will administer the West, entered the record business in 1954 as a salesman for RCA-Victor, later promoted to district manager of the west coast and one-stop, independent distributors plus those categories as such a new distribution, such as automotive specialty distributors and handling stereo tape cartridges. In addition to his marketing duties, Sarenpa will helm the Mercury Los Angeles executive offices, which will include the new Los Angeles branch. He will be aided in the talent department by Frank Lefel, who became an A&R and promo staffer in southern California in 1954.

Steinberg emphasized that all activity in the marketing area in the region covered by each man will be coordinated.

All previous regional sales managers’ posts will, in the course of time, be eliminated, Steinberg said. Former regional managers or will soon assume new positions in the organization. George Steinberg, formerly western regional manager, will head the new Los Angeles branch. Other regional brass, currently awaiting reassignment to important new positions are: Sonny Kirsch, Mercury eastern region; Frank Peters, Mercury Midwest region; Hal Charm, Philips eastern region; and Romeo Davis, Smash–Fontana southern region.

Music Sales Sets Drive For Folio Sales Thru Racks NEW YORK—Music Sales, the 40-year-old publishing company here, is invading the area of rack sales with its extensive library of folio and instrument instruction books.

According to Dick Shapiro, sales manager, the rack is the answer to the need of a number of rack men he met at the National NARM (rack-jockey) convention in Chicago. In 10 rack firms working the line on a test basis.

Music Sales is ready to supply rack customers with two merchandisers, the basis of which is "sales weighted pre-peak assortments." At the moment, Music Sales’ biggest folio seller is a "Hootenanny Song Book," a 160-page set selling at $2.50.

Shapiro was set to leave last week on a trip to Chicago, where he plans to study rack possibilities for folios west of the Mississippi. He has already visited New England and upstate New York.

Shapiro recently joined Music Sales after eight years in the kiddie disk field with the Golden and Simon Says labels.

HOLLYWOOD—Allan Stanton, coast A&R Director for Columbia Records, was named as A&R director for Mercury Records within the next month and a half, according to reliable sources.

Stanton, in addition to his current post with Columbia, was director for pop A&R with Kapp Records in N.Y. for two years, and previously handled R&B, jazz, folk and folk rock at the recording company, where he was a part of汞’s new La Brea offices in November, it was learned.

Aug. Top Sales Month For Epic NEW YORK—August was really hot for the Epic Records. Len Levy, vp and guiding light of the label, reports that sales then of singles and LP’s were the highest of any month in the label’s history. Sales for Aug. 1966 were 33% higher than the same month last year, Levy noted.

Contributing to this upsurge, the exec said, were such artists as Donovan, Janis Morgan, Bobby Vinton, David Houston, Dave Clark Five, Nancy Ames, the Yardbirds and Godfrey Hirst. The Drinkers Smash, "Superman," has reportedly sold 800,000 in its first six weeks on Epic.

Looking at within expanding plans with Mercury’s Stellar, the label, a R&B and soul division, Steinberg confirmed. Steinberg saw the importance of the market, expanding the company both in the U.S. and abroad.

"The multi-label plus "strong and exciting new product" has led Mort Hoffman, director of sales, to remark that this year will be the label’s biggest year ever.

A&M To Columbia Club? NEW YORK—The A&M label is expected to momentarily move into the Columbia Record Club, Cash Box has learned. Deal for the exclusive rights to A&M product, spotlighted, of course, by the Herb Alpert & Tijuana Brass sound, would follow previous non-exclusive arrangement by A&M with the Capitol and Victor clubs.

Liberty Confirms Peiere A&R Director Slot HOLLYWOOD—Dick Peiere’s move to the Liberty label as administrative A&R director was made official last week by Bob Skiff, vp of the label. Cash Box reported this development in last week’s issue.

In the past year, the vet music man has headed the west coast operation of Paramount Pictures’ Famous Music. He organized a band in the late 40’s and appeared throughout the Western United States in vaudeville. When he grew weary of traveling, he began accompanying and conducting for such notable artists as Frankie Laine, Billy Eckstine, Nat Cole, Johnny Ray, Buddy Rich, Charlie Ventura, Joanie James, Les Paul and Mary Martin, Tennessee Ernie and the Mills Brothers.

In 1956 Peiere joined MCA as an artist to head up their west coast record department. During that period he negotiated recording contracts for some of the biggest names in the industry. It was then that he convinced Ray Charles to go to Columbia and Nelson and made the original deal. During his MCA tenure he was also responsible for signing up singer-songwriter Jerry Lewis’ first album, resulting in a million seller single. Before his de-

(Continued on page 32)

Joe Medlin To Handle R&B Promo For Decca "Outside of that there was no other specific Beatle as the main subject of our discussions," the agent said. "It was more of a general discussion about the new band and what their plans were for the future."
have you seen your mother, baby, standing in the shadow?

THE ROLLING STONES
Looking Ahead

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

1. Mas Que Nada
   (Terry & — BMG)
   Strilis - Morales & Brasil '66 (A&M 807)

2. Happiness
   (Brand - BMG)
   Shades Of Blue (Impact 1015)

3. Jug Band Music
   (Mowen - BMI)
   Magic Wamps (Side Walk 900)

4. Impressions
   (Green - Columbia - BMI)
   James Boys (Alco 4646)

5. Roseanna
   (Coppens Sound 726)

6. What Now My Love
   (R FONT-—ASCAP)
   'Grouve' Holings (Prestige 427)

7. The Kids Are Alright
   (Clarin - BMI)
   The Who (Decca 31988)

8. Under My Thumb
   (Columbia - BMI)
   Del Shannon — Liberty 32904

9. Fannie Mae
   (C LIVE - Font-—BMI)
   Mighty Sam — (Atly 963)

10. Dommage, Dommage
    (Lee Felt-—ASCAP)
    Paul Vance (Sertor 12164)

11. We Can Go On This Way
    (Cam-—BMI)
    Toddy & Pandas (Musico 1190)

12. He'll Be Back
    (Claro - BMI)
    Players (Minit 32001)

13. Baby Toys
    (Mr. Sings, Saturday — BMI)
    Toys (Dyne Voice 222)

    (Chimney & Double Diamond — BMI)
    Lou Barry (Dove 39111)

15. The Beat
    (Upward - BMI)
    Major Latch (Olken 7255)

16. A Time For Love
    (W. Wrinch & Son -BMI)
    Tony Bennett (Columbia 42764)

17. Bad Little Woman
    (Century -BMI)
    Shadows Of Knight (Dunwich 128)

18. The Wheel Of Hurt
    (Casablanca - BMI)
    Margaret Whiting (London 101)

19. Come On Up
    (Casablanca - BMI)
    Young Rascals (Atlantic 2353)

20. Cry Softly
    (Time - BMI)
    Nancy Ames (Epic 10056)

21. Green Hornet
    (Huston - BMI)
    Al Hirt ( RCA Victor 9025)

22. We'll Meet Again
    (Rigdon - ASCAP)
    Tortles (White Whale 214)

23. My Baby
    (Marchall - BMG)
    Barnett Mimos (Yep 1224)

24. But It's Alright
    (Tamrawa - BMI)
    J. J. Jackson (Calle 119)

25. Dommage, Dommage
    (Lee Felt-—ASCAP)
    Jerry Vale (Columbia 43774)

26. A Change Is Gonna Come
    (Ragtime - ASCAP)
    Al Green (Atlantic 5069)

27. Roller Coaster
    (Tammy-—BMI)
    F alfie Of March (Parlo 310)

28. Best Of Luck To You
    (C. Moore-—BMG)
    Carl Perkins (HM 481)

29. I've Been Wrong
    (Backslappers - Contour)

30. Bang Bang
    (Candy-—BMI)
    Joe Cuba Sapos (Tico 475)

31. Green Hornet Theme
    (Swingin'— BMI)
    Ventures (Dalton 323)

32. Wish You Were Here, Buddy
    (Lennon—ASCAP)
    Pat Boone (Dot 10933)

33. Baby Do The Philly Dog
    (Multiview, Parlo—BMI)
    Olympics (Mirwood 5223)

34. Out Of Time
    (Godd—BMI)
    Chris Farlowe (MGM 13507)

35. Summer Kisses
    (Brooks-— BMI)
    Floyd & Jerry & Countypaints (Prada 1006)

36. Ballad Of The Green Hornet
    (Conner & Sheen—ASCAP)
    Lee Morris & The Golden Horns (Bun 60913)

37. Scratch
    (Tesleen—BMI)
    Robert Parker (Nabo 726)

38. After You There Can Be Nothing
    (Perfection & Painted Desert—BMI)
    Walter Jackson (Okeh 7356)

39. Tarzan (Tarzan's Dance)
    (Godd—BMI)
    Mertkefs ( Werner Bros, 5847)

40. It Was A Very Good Year
    (Disale—ASCAP)
    Duke Boone (ABC Paramount 10841)

41. You Can't Take Love
    (Arc & Geyer— BMI)
    Cash McCall (Thomas 310)

42. Shake Sherry
    (Jones—BMI)
    Harvey Russell & Rogers (Roulette 4697)

43. Hi-Lili, Hi-Lo
    (Photodie—ASCAP)
    Alan Price Set (Parrot 3007)

44. Time Stopped
    (Inters Routes—BMI)
    Marvin Smith (Brunswick 52299)

45. My Way Of Life
    (Orange, Show— BMI)
    Sonny Curtis (Viva 602)

46. Function At The Junction
    (Inters — BMI)
    Shorty Long (Soul 35021)

47. To Make A Big Man Cry
    (Ragtime—BMI)
    Roy Head (Backbeat 571)

48. Gloria's Dream
    (Swingin'—BMI)
    Beefsteak Gypsys (Luna 2061)

49. Heart
    (Inters—ASCAP)
    2 Of Clubs (Fraternity 972)

50. Every Day & Every Night
    (Swingin'—BMI)
    Trolls (ABC Paramount 10823)

Cash Box—September 24, 1966
“...The Monkees...first evening comedy hit of the new season.”
Jack Gould, New York Times

“...a delectable treat...called The Monkees on NBC...”
Bob Williams, New York Post

“Extraordinary laugh-maker...completely irreverent, cliche-cracking half hour.”
Bob Hull, Los Angeles Herald-Examiner

“...different than anything you are likely to see...simply frantic...could take off like a rocket.”

With a hit TV show—a chart-blazing single and a new album—everything looks “GO” for this sensational group, so deal yourself in on this great profit opportunity.

DANDY (1:39) [Noma, BMI—Davies]

MY RESERVATION'S BEEN CONFIRMED (2:46) [Helen's Music-Silverman, Lockenby, Wood]

HERMAN'S HERMITS (MGM 13603)
The English giants offer the U.S. disk market yet another charming sound. This time around—and following their "This Door Swings Both Ways"—it's a delectable item called "Dandy." A date that's a natural to continue the group's hit string here. Boys romp in a blues style on "Reservations."

ALL THAT I AM (2:15) [Gladys, ASCAP—Tepper, Bennett]

SPINOUT (2:32) [Gladys, ASCAP—Wayne, Weinman, Fuller]

ELVIS PRESLEY (RCA Victor 5941)
The fantastic hit string woven by Elvis Presley shows no sign of quitting as a result of this deck, taken from his latest flick, "Spinout." Top side, "All That I Am," is a tender ballad done up in Presley's typical tender ballad style. Guaranteed seller. "Spinout" is an the movin', groovin' title track from the film.

THE HAIR ON MY CHINNY CHIN CHIN (2:37) [Fred Rose, BMI—Blackwell]

I'M IN WITH THE OUT CROWD (2:15) [Beckie, BMI—Samudio]

SAM THE SHAM & THE PHARAOHS (MGM 13581)
With a million-seller on the rock fairy-tale, "Little Red Riding Hood," Sam and his boys knock another one out, about a hip wolf of "Three Little Pigs" fame. It's happy with a beat that can't miss. Another gold disk showing? Flip is bright.

NOBODY'S BABY AGAIN (2:23) [Smooth/Noma, BMI—Knight]

IT JUST HAPPENED THAT WAY (2:52) [Pamper, BMI—Cartier]

DEAN MARTIN (Reprise 0516)
Dino's got two sessions that can start a chart climb in the immediate future. While "Nobody's Baby Again" is a wistful theme, it's presented with an infectious medium-tempo arrangement. "It Just Happened That Way" is a goodie with a Nashville-type sound set-up. Looks like a two-sided winner for the star.

LITTLE MAN (3:15) [Cotillion-Chris-Mare, BMI—Bono]

MONDAY (2:55) [Cotillion-Chris-Mare, BMI—Bono]

SONNY & CHER (Atco 6410)
There's a gay gypsy air about the husband-and-wife team's latest entry, a follow-up to their recent "What Now My Love." Instrumentation is fascinating, and the duo's work is equal to it. "Little Man" looks like one of Sonny & Cher's biggest sessions yet. "Monday" is bittersweet.

THE GREAT AIRPLANE STRIKE (2:55) [Daywin, BMI—Revere, Melcker, Lindsay]

IN MY COMMUNITY (2:05) [Daywin, BMI—Volk]

PAUL REVERE AND THE RAIDERS (Columbia 43810)
Paul Revere and the Raider's impressive track record ("Hungry" was a smash last time out) should be enhanced with this powerhouse dubbed "The Great Airplane Strike." The tune is a hard driving, pulsating infectious rocker that revolves about the recent transportation hassle. "In My Community" is a funk-flavored, highly danceable ditty.

LOOKIN' FOR LOVE (1:50) [Jay, ASCAP—Rotella]

IT TAKES TWO (2:17) [Mills, ASCAP—Evans, Parmes]

RAY CONNIFF & THE SINGERS (Columbia 43814)
After having "Somewhere My Love" shoot up the Top 100 the Ray Conniff Singers could repeat with either side of this latest offering. "Lookin' For Love" and "It Takes Two" are both happy sounding, well handled melodic ditties. The choral work is letter prefect and the orchestral backing lends a bright note to the sound.

I CAN'T DO WITHOUT YOU (2:34) [McLaughlin-Anneece, BMI—Griffith, Green]

THAT'S WHAT YOU DO TO ME (2:20) [McLaughlin, BMI—McManah]

DEAN JACKSON (Carla 2530)
Several discs ago, Jackson got hold of a Top 100 sound with "Love Makes The World Go 'Round." He can have a smash with "I Can't Do Without You," too. Sound resembles his aforementioned success at the start. Songster offers a happy blueser on the backside. Carla is handled by the Atlantic-Ateo Group.

IF YOU LOVE ME, REALLY LOVE ME (3:16) [Duchess, BMI—Parsons, Monnot]

ONCE BEFORE I DIE (2:23) [Seven Arts, BMI—Gimbel, London]

LENNY WELCH (Kapp 778)
A perennial chart threat, Lenny Welch should bring in lots of coin with this updating of the old Kay Starr smash, "If You Love Me, Really Love Me." The potent, wailing Welch workout on the side gives it excellent potential. "Once Before I Die" is another stirring ballad.

LADY GODIVA (2:24) [Regent, BMI—Leader, Mills]

THE TOWN I LIVE IN (3:03) [Southern, ASCAP—Stemmens]

PETER & GORDON (Capitol 5740)
Following right behind their "To Show I Love You" vocalist, Peter and Gordon should score well with this lid, tabbed "Lady Godiva." Tune is a cute, easy-going novelty item with a contagious old-time sound. "The Town I Live In" is a slow-starting, big-building teen-oriented stand.

WEDDING Bell BLUES (2:56) [Celestial, BMI—Nyro]

STONEY END (2:38) [Celestial, BMI—Nyro]

LAURA NYRO (Verve Folkways 5024)
Dinkery seems to have a big attraction in folk artist Laura Nyro, who has also written material cut by other folksters. Here, she can bring chart stardom for her swinging folk-blueser "Wedding Bell Blues." Coupler is built alongside somewhat similar lines.

I WONDER (3:07) [Pictorete, BMI—Kasha, Hirschhorn, Farrell]

THE WAY I FEEL TODAY (3:00) [Norwich, BMI—Elliott]

STEVE ELLIOT (Warner Bros. 5654)
Steve Elliot is a talent to be reckoned with. There's a strong poignant quality to his folkish reading of an effective romantic pose called "I Wonder." His backing is simple, yet striking. Steve wrote the folk flipside.

ALADDIN (2:50) [Chardon, BMI—Kornfeld, Duboff]

THE BO STREET RUNNERS (KR 0117)
The KR label, handled by the Chess organization, should make its debut on the Top 100 shortly with "Aladdin," a group vocal that's got an awful lot of strong teen comments going for it. Looks like a natural. There is no information available on the flip portion.

GOLDEN EARRINGS (2:65) [Paramount, ASCAP—Livingston, Evans, Young]

JOLLY JACK (1:55) [Teresa, BMI—W.R.F.D. Anderson]

SADLY MISTAKEN (Marc 101)
The Sadly Mistaken has drawn a head on the Top 100 bull's eye with this debut effort. Side to watch, "Golden Earrings," is a throbbing, up-tempo rock revamping of the chestnut. Could zoom. Flip, "Jolly Jack," is a flipper by a "Charlie Brown."
From the Heart—to the Charts

JOHN GARY has a great new album—and here's what we're doing to help you sell it!

John Gary sings straight from the heart

In this new album, you'll hear why John Gary's great talent has been described in The New York Times as "...a voice of extraordinary range and lyric quality...distinctly enjoyable to hear." And here, John's dynamic vocal style is showcased against the rich, full sound of a big orchestra with strings as he sings such lush ballads as "What Now My Love," "If Ever I Would Leave You," "The Shadow of Your Smile" (Love Theme from "The Sandpiper"), "Yesterday," "Because of You" and seven more heart-felt favorites. Beautiful songs beautifully sung.

Featured full-page national consumer advertising, in color, coupled with the millions of new fans who watched his recent weekly network TV show will stir up big sales demand for this great album of big ballads. Promotional pieces like ad mats, minnies and window streamers are working to make this a hot sales item, so order now—and don't forget John's current chart album "John Gary Sings Your All-Time Country Favorites" LPM/LSP-3570.

Cash Box—September 24, 1966
JODY MILLER (Capitol 5743)  
- LIKE A LONG, LONG TIME (2:18) [Southwest, BMI—DeWitt] Lark with chart experience came back with this well-done outing, built on an arrange- ment resembling the old "El Paso" stint. Should be watched.
- THINGS (2:27) [T.M., BMI—Darin] Straight rockin' on the Bobby Darin item.

THE SANDS OF TIME (Warner Bros., 5855)  
- WHERE DID WE GO WRONG (3:09) [Duchess BMI—Clark, Hatch] The Sands Of Time could make loads of noise with this lilting, melodic tale of lost love. Loads of listening appeal should attract the teens.
- WHEN I LOOK BACK (2:40) [Northern ASCAP — Brown, Dunham, Roeter, McQuater] Sweet, melodic outing.

Best Art Freeman (Fame 1008)  
- I CAN'T GET YOU OUT OF MY MIND (2:27) [Chappell ASCAP — Farlowe] Freeman could score both pop and R&B with this groovy, potently arranged, soulful outing. Loads of added appeal in the tunes sold lyric.

CHAMBERS BROTHERS (Columbia 43816)  
- TIME HAS COME TODAY (2:56) [Miller ASCAP—Barnes, Chambers] The Chambers Brothers are one of the few with this wild hard driving, funky outing. Potent sounds throughout.
Do you mean to stand there and tell me that you don’t know about

DAY TRIPPER
The Vontastics
ST. LAWRENCE 1014

DON’T PASS ME BY
Big Maybelle
ROJAC 1969

FOR ONCE IN MY LIFE
Jean DuShon
CADET 5545

BELL BOTTOM BLUE JEANS
Sonny Warner
CHECKER 1151

Shame on you.
DECCA HAS 4

COMING ON STRONG
Sung by
BRENDA LEE
DECCA 32018

I CAN'T GIVE YOU ANYTHING BUT LOVE
Played by
BERT KAEMPFERT
DECCA 32008

Decca Records is a Division of MCA Inc.
SMASH SINGLES

WHISPERS (Gettin’ Louder)  
Sung by  
JACKIE WILSON

I STRUCK IT RICH  
Sung by  
LEN BARRY

Cash Box—September 24, 1966
HENRY MANCINI, ORK. & CHORUS (RCA Victor 8913)
- "LULLABY (MAIN TITLE)" (2:50) [United Artists ASCAP —Elmer Bernstein, Mack David] The vast Mancini combination should have a strong item here with the easy-going theme from the upcoming UA flick. Could walk wide open.

B) DRIFTWOOD AND DREAMS (3:11) [Northridge ASCAP —Jenny Mancini] Appealing, gentle ditty with a soft, late-night flavor.

STEVE COTL & THE 45's (RCA Victor 8913)
- JUST A LITTLE BIT OF LOVE (2:25) [Columbia, BMI —Colt] Steve Cotl and the 45's could shoot their way to success with this hard-driving, shouty offering. The potent R&B sounds and the wild, soulful vocal give the side lots of potential.

(B+) SO FAR AWAY (FROM HOME AND YOU) (2:35) [Schnapps BMI —Colt] More good sounds.

THE TONGUES OF TRUTH (Current 112)
- LET'S TALK ABOUT GIRLS (2:45) [Lightswich, BMI —Freiser] Effective Rolling Stones rhythm by the group, with a moniker that's up with the times. Could be a chart success for the Hollywood-based label.

(B) YOU CAN'T COME BACK (2:50) [Lightswich, BMI —Freiser] Further somewhat far-out activity.

BRENTON WOOD (Brent 7057)
- SWEET MOLLY MALONE (2:09) [Colgems ASCAP —Hooven, Winn, Smith] Here's a groovy updating of the Irish evergreen that would launch Brenton Wood into the big time. Off-beat and highly infectious R&B sound.

(B) CROSS THE BRIDGE (2:23) [Hooven, Winn] Founding social comment.

JERRY LEE LEWIS (Stamp 2083)
- MEMPHIS BEAT (2:35) [Scoops Games-Columbus, BMI —Lee, Reynolds, Addington] Potent, shouting hard driving sounds mark this latest effort by Jerry Lee Lewis. The chant would make noise with this hard-driven rhythm.

(B+) IF I HAD IT ALL TO DO OVER (2:05) [Igatito, BMI —White] Pretty moving ballad.

EARL GRANT (Decca 52504)
- THE LONESOME ROAD (2:51) [Paramount, BMI —Shilkret, Austin] Earl Grant's early days could see loads of spinning from this groovy reading of the evergreen. The singer's mellow tones lend well to the smooth arrangement.

(B+) WHEN I GROW TOO OLD TO DREAM (2:34) [Robbins, ASCAP —Komberg, Hammerstein] Perfect reading of another oldie.

TERRY STAFFORD (Sidewalk 905)
- WHEN SIN STOPS—LOVE BEGINS (2:18) Rhythmic rock ballad.

(B) SOLDIER BOY (2:06) Shuffling, bluesy ballad.

WILLIE CHARLES GRAY (Mercury 72609)

(B) HERE I GO AGAIN (2:57) [Fingerlake, BMI —W. C. Gray] Heavy R&B workout.

DENIMS (Mercury 72613)


FRANKIE CHERVAL (Nola 726)

(B) A GIRL HAS A RIGHT (TO CHANGE HER MIND) (2:55) [Robbins, ASCAP —Benjamin, Marcus] Thrilling, melodic chant.

COASTLINERS (BackBeat 566)
- I'LL BE GONE (2:30) [Don, Gremlin, BMI —F. Carroll] Thumping, electric rhythm.

(B) SHE'S MY GIRL (2:10) [Don, Gremlin, BMI —F. Carroll] Slow ballad.

DAVE PIKE (Atlantic 5078)
- SUNNY (2:32) [Instrumental, Portable, BMI —Heddy] Instrumental version of the Bobby Hobb smash.

(B) SWEET TATER PIE (2:25) [Instrumental, Mango, BMI —Grant] Instrumental ditty.

RICHARD "GROOVE" HOLMES (Pacific Jazz 88130)
- SECRET LOVE (2:35) [Trick, ASCAP —S. Fain, P. Webster] Jazz romp of this ol while backer.

(B+) HALLELUJAH, I LOVE HER SO (2:30) [Atlantic, BMI —Ray Charles] Same here.

PATRICK SKY (Vanguard 35045)

(B) LOVE WILL ENDURE (2:57) [Whitfield, BMI —Patrick Sky] Gentle, melodic, backed with a syncopated guitar accompaniment.

JERRY WILLIAMS (Laurie 3339)
- THE WANDERER (2:34) [Schwartz, Marisma, ASCAP —Enrie Marcesa] Rhythmic rock romp.

(B+) RUNAROUND SUE (2:35) [Schwartz, Marisma, BMI —E. Marcesa, D. DiMese] Same.

MAMIE P. GROLE (Thomas 14959)

(B) MISTAKEN WEDDING (2:30) [Arc, GregoBMI —Davis, Higgins] Potent wailing on this blueser.

BUENA VISTAS (Swan 4269)
- FOXY (2:00) [Palmina, Shan-Cotde, BMI —Circo, Keppen, Ameno] Raucous, hand-clapping instrumental.


JOE PASS (World Pacific 77845)
- (B+) I CAN'T GET NO SATISFACTION (2:20) [Immediate, BMI —Mick Jagger, Keith Richard] A rollicking jazz romp featuring the driving guitar of Joe Pass.

(B) PLAY WITH FIRE (2:42) [Immediate, BMI —Nenker] Phlegre Up-beat jazz outing.

TONI SCOTTI (World Pacific 77848)
- (B+) LIKE SOMEONE IN LOVE (1:54) [Burke & VanHeusen, ASCAP —Jimmy VanHeusen, Johnny Burke] Easy going melody, light.

(B) I REMEMBER YOU (2:13) [Paramount, ASCAP —Merce, Schertanger] Same here.

MARIACHI BRASS FEATURING CHICK BAKER (World Pacific 77848)
- (B+) WHEN YOU'RE SMILING (1:50) [Mills, ASCAP —M. Fisher, J. Goodwin, L. Shaya] Light, up-tempo, bouncy, jazz treatment of this oldie.

(B) DANCING IN THE STREET (2:35) [Paramount, ASCAP —Don McKuen] Bouncy, danceable ditty.

BILLY GIBSON (MGM 13469)

(B) YOU GOT IT, I WANT IT (2:02) [Chardon BMI —Duboff] Mellow, r & b material, but an in an up-tempo vein.

VIRGIL BLANDING (Verve 10428)
- YOU TURN ME AROUND (2:97) [Robbins, ASCAP —Benjamin, Marcus] Moanin', pulsating ditty.

(B) THE GIRLS WEREN'T BORN (2:35) [Robbins, ASCAP —Benjamin, Marcus] Fast paced, rocking, off-beat.

DON & JERRY (N-Joy 1018)

(B) BETTER RUN & HIDE [Recroob, BMI —D. Griffin, J. Strickland] Same here but with an added BW twang.

CARE PACKAGE (Jubilee 5545)


WILLIAM CARELL (Sterling 8981)
- GUANTANAMERA ROCK (2:34) [Stacey, BMI —Mario Carlos Sanabria Atlano] Rhythmic rock with a strong Latin flavor.

(B) MALAGUENA SALEROSA (SWEETHEART FROM MALAGA) (2:51) [Kags, BMI —Marro Carlos Sanabria Atlano] Latin rock ballad.

(B+) BABY HAVE YOU WAY (2:50) [Su-Ma, BMI —Curtis, Griffl] Tear-driught, soulful.

(B+) FOUND SOMETHING (2:39) [Su-Ma, BMI —Curtis Griffin] Bluesy, pulsating, workout.

B+) BABY HAVE YOU WAY (2:50) [Su-Ma, BMI —Curtis, Griffl] Tear-driught, soulful.

B+) FOUND SOMETHING (2:39) [Su-Ma, BMI —Curtis Griffin] Bluesy, pulsating, workout.

Cash Box—September 24, 1966
HENRY MANCINI'S new single — the title song from the motion picture "Hawaii"

That big, best-selling sound of Mancini's Orchestra and Chorus is sure to spark plenty of sales action. Order now!

Cash Box—September 24, 1966
Bob Crewe and Jeff Barry

are now producing for Philles Records

We at Philles Records are elated to present
the First release under this new arrangement,
in an effort to show the extraordinary talents
of our artists and these two producers, in their
endeavor to make better records for our industry.

Proudly we offer:

Jeff Barry’s Production

“I Can Hear Music”

by

The Ronettes
the Ireland In Cash limited A 20 TEM 3001/TES

“A1000 WORTH Stereo AND “1000 WORTHY ORIGINAL PICTURE ALBUM

Cannibal & The Headhunters

The ORIGINAL Smash Hit!

LANDOF1000DANCES

Basic Album Inventory: Request Records

Due to mechanical error, Request Records was not listed in its regular turn on the Basic Album Inventory Listing. Following is the label’s best-selling LP’s, which will be included on the list when its next regular turn comes up. Meanwhile, this list should be cut out and used.

In A Vienna Wine Garden RLP 8043
Forty Favorite Czechoslovakian Melodies RLP 10053
Little Singers Of Tokyo RLP 8055
German Hunting Songs RLP 8073
Best Loved Songs From The Rhineland RLP 8074
Forty Favorite German Melodies RLP 10068
Forty Favorite Greek Melodies RLP 10054
The Most Fabulous Gypsies RLP 10057
The Soul Of A Gypsy RLP 10058
Forty Favorite Irish Melodies RLP 10050
Emin The Tear And The Smile RLP 8058
Belfast Street Songs RLP 8059
Courtin’ In Ireland RLP 8060
Just Arrived From Italy RLP 8034
Forty Favorite Jewish Melodies RLP 10055
Forty Favorite Lithuanian Melodies RLP 10067
Sing Along In Lithuanian RLP 8049
Forty Favorite Polish Melodies RLP 10051
Guitars Of Portugal RLP 10070
In A Portuguese Tavern RLP 8080
Nostalgia For Lisbon RLP 8067
Songs Of Love And Ballfights RLP 8064
Forty Favorite Scottish Melodies RLP 10049
The Hottest Mafachi In Mexico RLP 8041
Swedish Dance Party RLP 10062
Dances & Musical Instruments Of Turkey RLP 8074
Turkish Hit Parade RLP 10075
Forty Favorite Ukrainian Melodies RLP 10052
Forty Favorite Yugoslavian Melodies RLP 10066
Songs Of The Sea RLP 8052

Imperial Rushes 2 LP’s

LOS ANGELES — Imperial Records has rushed out 3 albums that were to have been part of the second phase of the Fall release program. With terms available from Imperial distributors, effective through Oct. 24-31, shipping is planned on “Bus Stop” by the Holmes and “Beat That A’?? Drum” by Sandy Nelson.

Jimmy Bowen Is Dino’s Producer

NEW YORK—Jimmy Bowen is the producer of Dean Martin disks on Reprise, not Lee Hazlewood, as noted in a story in the Sept. 10 issue concerning Hazlewood’s new Eden label in partnership with Decca Records.
IT'S TRUE—HISTORY DOES REPEAT ITSELF!
WE'RE COVERED AGAIN!
As before, we have the ORIGINAL, and we have a GREAT record!
We have the same nationwide distribution, and we have the same one-day service. The hit version is by

**Kenny Price**

**"WALKING ON NEW GRASS"**

**BOONE 1042**

BOONE RECORD COMPANY, INC.
U. S. Route 42, Union, Kentucky 41091
Telephone (606) 384-3384

There's a Boone distributor in your area. Contact him today.
Liberty Plans 'Spot' Seminars On Tapes

HOLLYWOOD — Lee Mendell, general manager of Liberty Stereo-Tape, has completed a series of special on-site spot seminars with distrib personnel and local retailer associations in the field.

Mendell said: “The manufacturer has an obligation to distributors who have assisted and participated with us in this infant industry. To enable this growth to grow into a healthy giant, we are dedicated to provide information so that those who repackage, wholesalers, retailers, at all levels of as much factual information of the market as is available at this time, and the directions in which to go.”

Toward this end, Mike Elliot, national manager of Liberty Stereo-Tape, will personally cover approximately five major markets during the next three weeks. Elliot added, “The bilateral disseminiation of information will be overweighted, and we believe that the success of Liberty Stereo-Tapes at this stage is based on this premise.”

His plans call for indepth discussions of the unique requirements and needs at the retail level, and the various merchandising aids being offered by Liberty Stereo-Tape in answer to the demands of this new industry. Elliott will stress the operation and utilization of the newly revised 7-inch browser card system originally introduced by Liberty, as well as effective use of the extensive in-store and window displays. Sessions with sales personnel will stress the new inventory form, both alphabetical and numerical now being made available, illustrated order pads, advertising aids in the form of glossy repre sheets, and the utilization of co-op funds.

Discussions with key retailers will be conducted in response to the many requests from distributors for assistance in dealing with the various daytoday problems that confront the retailer.

This trip, he notes, affords an opportunity to review Liberty’s increasing catalog; the new release which introduces for the first time cartridges in both 4 and 8 track from the recently acquired Blue Note Label plus a selection from the Imperial, World Pacific and Liberty catalogs.

Victor Adds 23 Stereo 8 Cartridges

NEW YORK — RCA Victor offers a varied bill with 23 stereo 8-cartridge tape releases for 1965. In addition to three Christmas tapes, there are releases covering a wide range of tastes: Broadway, Latin, classics, pop. This release brings to 585 the number of titles in the RCA Victor catalog.


In addition, the release contains the original Live-Broadcast of the Lincoln Center production of Irving Berlin’s “Annie Get Your Gun” with Ethel Merman, and two Latin American albums, “Diferente, Pero Siempre Romantica,” Antonio Prieto, and “Exitos De Ayer Y De Manana,” Jose Alfredo Jimenez.

Five of the releases are “Great Music for Relaxation” featuring a number of conductors: “The Wonderful Waltzes of Tchaikovsky,” Morton Gould conducting the Chicago Symphony Orchestra; Great Scenes from Gershwin’s “Porgy and Bess,” Leonyns Price, William Warfield and McHenry Bostrwright; and Vivaldi’s “Gloria” and “Kyrie” and Bach’s “Jesus, Dear Master,” Robert Shaw Chorale (a twin-pack).

On the Kapp label, Victor is offering “Shindin” with various artists: “Summer Wind,” Roger Williams, and “The Impossible Dream,” Jack Jones in the title.


SLRM Buys German Library

The Southern Library of Recorded Music has been named the U.S. rep for the German Artists Film Library. The Film Library, which consists of tapes of extensive major symphonic works, will now be available to the film, commercial, television, and documentary industries. The material can be licensed directly through SLRM.

Capitol Debuts New Phono-8-Track Units

HOLLYWOOD — Three new Capitol 8-track stereo-tape units will be made available to dealers by Capitol Records Distributing Corp. at the end of this month.

The trio, two are deluxe home units and the third is Capitol’s first auto (cartridge) model. The first of the home units is the CC-890, a solid-state, all-transistorized combination tape and record player. Among the features contained in the CC-890—a new Garrard 50 MKII automatic turntable, auxiliary input jack for stereo tuner, stereo earphone output switch, and four speakers with crossover network. The CC-890 will list (optional with dealer) for $299.95.

The second home model, HP-875, is a solid state, all-transistorized 8-track cartridge player with wide playback range. It contains many of the CC-890 features including auxiliary jacks for stereo tuner or phonograph, stereo earphone output and switch, four speakers with crossover network. The HP-875 will list (optional with dealer) for $199.95.

The AP-880K, Capitol’s 8-track stereo tape cartridge player for auto, is an all-transistorized set that will come equipped with a special boxed Nova wood cabinet (two) to be mounted or hung under the dash. The speakers need not be placed in the door. The AP-880K will list (optional with dealer) for $189.95 complete with speakers.

BIOS FOR DEEJAYS

Walter Wanderly

Walter Wanderly is a Brazilian organist who was born Sao Paulo. Although a relatively new name to Americans, Wanderly has been very well known in Brazil, where the whole South American continent is his. The artist first caught the public eye (or ear in this case) with his arrangement for Joao Gilberto in 1961. By 1962 Walter Wanderly was his own headliner, launching a string of tunes that included “The Girl From Ipanema” and “Desafinado.” Wanderly became a tourist attraction in Brazil. Touring Americans brought back word of him and soon his fame spread northwards.

Walter Wanderly’s current Vere LP, “Rain Forest,” is number 73 on this week’s Bestsellers, in April and his “Summer Samba” single is number 44 on this week’s Top 100.

Distant Cousins

The Distant Cousins are Raymond LaFayette Bloodworth and Lawrence Russell Brown. They met while both were stationed with the U.S. Army in Paris, won a talent contest, and went on a tour of Army installations throughout Europe. After the Army hitch, they came to New York to launch a career of singing and song writing. The Distant Cousins’ current date release of “She Ain’t Loving You” is number 92 on this week’s Top 100.

Lawrence was born June 29, 1945, in Newark, N.J., and Ray was born May 18, 1944, in Milledgeville, Ga. Both boys list Hank Williams among their favorite composers and Chet Atkins among their favorite instrumentalists. Lawrence and Ray are both staff writers for the Saturday Music company. The Distant Cousins consider Bob Crewe to have been the greatest influence on their career.

Cash Box—September 24, 1966
ELVIS
NEW SINGLE!

RCA VICTOR

ELVIS
SINGS
SPINOUT
And
ALL THAT
I AM

FROM THE
METRO-GOLDWYN-MAYER
MOTION PICTURE RELEASE
"SPINOUT"
PRODUCED BY JOE PASTERNAK
DIRECTED BY NORMAN TAURG
A EUTERPE PRODUCTION

WATCH FOR ELVIS' "SPINOUT" LP ALBUM

#8941

RCA VICTOR

© The most trusted name in sound

Cash Box—September 24, 1966
IT WAS A VERY GOOD YEAR
Dinah Washington (ABC 10843)

I CAN'T TAKE IT
Ray Sharpe (Atco 6437)

SATISFIED MIND
Glen Campbell (Capitol 3634)

THE POWER OF LOVE
Nancy Wilson (Capitol 3639)

OH MY WORD
David & Jonathan (Capitol)

ALMOST PERSUADED
Patti Page (Columbia 43794)

LOCK ALL THE WINDOWS
Kingston Trio (Liberty 12010)

UNCHAINED MELODY
Eddie Fisher (Dot 14938)

TARZAN (TARZAN'S MARCH)
Lorence Weigl (Dot 18843)

PASS ME BY
Glenn Miller (Epic 10028)

GOOD LOVIN'
Jene Mipryee (Epic 10058)

IF YOU GO AWAY
Damiee La (Epic 10047)

SOUL CARGO
Loo Haywood (Fad Fish 8005)

I NEED A GIRL
Righteous Brothers (Moonlight 243)

MAYBE BABY
Brothers Four (Philips 40385)

GREEN HORNET THEME
Al Hirt (RCA Victor 8925)

SPANISH FLEA
Frankie Randall (RCA 8905)

PANCHO LOPEZ
Tito Lavea (Reprise 6508)

LOVE MY LOVE
Jimmy Renal (United Artists 50059)

MARGIE
Jimmy Durante (Weener Bros. 5843)

MORE SPANISH EYES
Ace Comm. (HI 7111)

NEW ADDITIONS to TOP 100

67—HOORAY FOR HAZEL
Toni Tow (SAC 10832)

78—IF I WERE A CARPENTER
Bobby Darin (Atlantic 2350)

79—AIN'T GONNA LIE
Keith (Mercury 72596)

81—I'M YOUR PUPPET
James & Bobby Pacific (Bell 648)

83—CHANGES
Crispian St. Peters (Janice 1324)

86—POLLYANNA
Clint C (Capitol 5710)

89—FA-FA-FA-FA-FA
(Sad Song)
Ori Reinfeld (Vast 138)

90—IN OUR TIME
Nancy Sinatra (Capitol 5054)

91—TAKE GOOD CARE of HER
Mel Carter (Imperial 64208)

93—MELODY FOR an UNKNOWN
Unknowns (Parrot 307)

94—GIRL ON a SWING
Gerry & the Pacemakers (Laurel 3356)

95—YOU WON'T WOLF MOTHER
McGee (Song 532)

96—POVERTY
Bobby Brail (Duke 407)

98—DAY TRIPPER
Ventures (St. Lawrence 1014)

99—STICKY, STICKY
Bobby Harris (Shout 263)

100—IT Hurts Me
Goldboro (United Artists 50066)

100—PLEASE Mr. SUN
Yogues (Ce & Co 240)

100—TOMORROW NEVER COMES
B. J. Thomas (Scepter 12163)

NEW WHEELS—Mercury Records executive vice president Irwin H. Steinberg (left) congratulates a smiling Tommy Schlesinger, Jaykay Distributors, Detroit, on winning his share of a 1966 Mustang sports car in the recent Smash Records' "Auto-Matic Sales" competition. Smash national product manager Lou Dennis hands Schlesinger the keys to his new car as Mercury director of recorded product Charles Fach (right) looks on.

SPEER, GEORGE—Deer Speer, leader of the Speer Family Singers, died in Nashville Sept. 7th after an illness of more than three years. The 75-year-old leader of the gospel-singing family was known to fans of the group as "Dad."

JUKE BOX OPS' RECORD GUIDE

ACTIVE with OPS

(Selections NOT on Cash Box Top 100 reported going strongly with ops.)

FOR FUTURE PRODUCT—Clive J. Davis, vice president and general manager, CBS Records Division (seated left in both pics) presided at two recent company parties. The top pic has chanter Gene McDaniels inkling his contract as A&R man Mike Berniker joins the group. Berniker produces McDaniels' records and the first one "Something Blue" b/w "Cause I Love You So" is set for release later this month. In the bottom shot Davis along with Bernard Farber, director, CBS Records Book Publishing (standing) smile on Kyle Rote's signing to interview outstanding athletes in various sports for a CBS Legacy set to be dubbed "The Wonderful World Of Sports."

Bell Starts Round Deal With 'Shades'

NEW YORK—Bell Records has obtained distribution rights to the Round label of Cleveland. First session under the deal is "Shades" by the Capes of Good Hope. Bell's Larry Uttal made the deal with Roger Karchner and Tony Nuio. Karchner, who produces the Outsiders for Capitol, will produce additional sides for Bell to handle. The Round logo will be retained.

Miller Exits Saturday

NEW YORK—Russ Miller has resigned as professional manager of Saturday Music, reports Dan Crewe, exec vp. Crewe, announcing Miller's move with "regret," said that Miller will be producing disks for the Crevos organization as part of his plans to concentrate on personal management and producing.
Soon to be ON TOP

REACH OUT
I’LL BE THERE

MOTOWN 1098

4TOPS

* The Quartet’s Latest Block Buster Album, Motown MLP/SLP 647

The Sound of Young America®
### RADIO ACTIVE CHARTS

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.  
(SURVEY COMPLETED TO SEPTEMBER 14, 1966)

<table>
<thead>
<tr>
<th>% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED TO DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>46%</td>
<td>Hooray For Hazel — Tommy Roe — ABC Paramount</td>
<td>75%</td>
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<tr>
<td>40%</td>
<td>Girl On A Swing — Gerry &amp; Pacemakers — Laurie</td>
<td>79%</td>
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<td>35%</td>
<td>Psychotic Reaction — Count Five — Double Shot</td>
<td>91%</td>
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<td>32%</td>
<td>See See Rider — Eric Burden &amp; Animals — MGM</td>
<td>93%</td>
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<td>30%</td>
<td>Stop Look &amp; Listen — Chiffons — Laurie</td>
<td>30%</td>
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<td>29%</td>
<td>Poor Side Of Town — Johnny Rivers — Imperial</td>
<td>74%</td>
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<tr>
<td>27%</td>
<td>If I Were A Carpenter — Bobby Darin — Atlantic</td>
<td>27%</td>
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<tr>
<td>26%</td>
<td>Mr. Spaceman — Byrds — Columbia</td>
<td>40%</td>
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<tr>
<td>25%</td>
<td>All I See Is You — Dusty Springfield — Philips</td>
<td>73%</td>
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<tr>
<td>24%</td>
<td>Tomorrow Never Comes — B. J. Thomas — Sceptor</td>
<td>24%</td>
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<tr>
<td>22%</td>
<td>Walk Away Renee — Left Banke — Smash</td>
<td>53%</td>
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<tr>
<td>21%</td>
<td>Coming On Strong — Brenda Lee — Decca</td>
<td>21%</td>
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<td>20%</td>
<td>Don't Worry Mother — McCoys — Bang</td>
<td>20%</td>
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<tr>
<td>19%</td>
<td>Off To Dublin On The Green — Abbey Tavern Singers — HBR</td>
<td>43%</td>
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<tr>
<td>18%</td>
<td>I Can Make It With You — Pozo Seco Singers — Columbia</td>
<td>86%</td>
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<tr>
<td>17%</td>
<td>Work Song — Trade Martin — RCA Victor</td>
<td>40%</td>
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<td>16%</td>
<td>What Now My Love — Richard Groove Holmes — Prestige</td>
<td>16%</td>
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<tr>
<td>14%</td>
<td>Sticky, Sticky — Bobby Harris — Shout</td>
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<tr>
<td>13%</td>
<td>To Make A Big Man Cry — Roy Head — Backbeat</td>
<td>13%</td>
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<tr>
<td>11%</td>
<td>Roller Coaster — l'des Of March — Parrot</td>
<td>30%</td>
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</tr>
</tbody>
</table>

**LESS THAN 10% BUT MORE THAN 5%**

- Changes
- Crispian St. Peters (Jamie) 9%
- Heart
- 2 Of Clubs (Fraternity) 9%

**TOTAL % TO DATE**

- Please Mr. Sun
- Vogues (Ca & Ce) 9%
- Nancy Sinatra (Reprise) 9%
- In Our Time

**TOTAL % TO DATE**

- Love Is A Hurting Thing
- Lou Rawls (Capital) 34%
Soul worth shouting about! The Magnificent Men

And their magnificent Pop/R&B single

Maybe, Maybe, Baby
b/w I've Got News

5732 Capitol Records
Irwin Tarr Delivers Keynote Address
On Tape Cartridges During NARM Meet

NEW YORK—At the recent NARM convention held in Chicago, RCA Victor VP Irwin Tarr, who heads the label’s tape cartridge division, delivered a keynote address, which unfortunately, was too late for printing in last week’s issue. However, owing to the tremendous Victor commitment in the tape cartridge field, and the firm’s powerful position in that area, Cash Box feels that Tarr’s remarks and opinions on the subject should be of great interest to the entire trade. Therefore, for the information and assimilation of the trade, the Tarr keynote address follows in its entirety:

“After reading the reports from Chicago last week,” Tarr began, “I think I know why they call this the ‘Windy City’. It’s almost made me reconsider my acceptance of NARM’s invitation to add still another gust of hot air to those crosscurrents still prevailing around this town. Almost but not quite. A visit to a NARM meeting is like a class reunion for me—an opportunity to meet and greet many old friends…to compare hairlines, if any…and to get caught up on what’s happened out where the real action is. So I’m here—and you’re stuck with me. I’ll just try to do my best to answer your questions and to add constructive comment to the current cartridge dialogue down to a low roar.

“One more point. I do not stand before you as the U Thant of the tape cartridges. I am merely an observer, come to propose that a committee meeting somewhere, somehow, sometime will resolve your tape cartridge dilemmas, whatever they may be.

“I come as a committed man, a worker in the tape cartridge vineyard of some years standing, a believer in the tape cartridge business—present and future. But since the firm I have the privilege to represent is not presently engaged in negotiating either a capital gains sale or a public stock offering I trust I can address you in the spirit of NARM’s theme for this seminar; A Rational Approach. I have no bombshells to explode, not even any colorful claims or casual statistics. I’m just going to talk briefly about where I think the tape cartridge business stands today and what remains to be accomplished.

“We have already cleared one enormous hurdle. We know there’s going to be a tape cartridge business. That may not sound like a very profound statement to you, but believe me, it almost didn’t happen. We at RCA have believed for many years that the tape cartridge could and should be a substantial segment of the recorded music business. When we introduced the first recorded stereo tape cartridge for consumer use in 1968, the response was not exactly overwhelming.

“Columbia’s subsequent experience with their recorded tapes for the 3M cartridge was hardly reassuring either. Both systems still exist today, but neither has been significant in terms of cartridge sales.

“It is also interesting to note that the same two companies who pioneered in Columbia, both introduced record playing equipment for cars during the fifties. Columbia’s was a 16 2/3 rpm system, ours was a 45 rpm system. Neither was all that successful, but, our mutual guinea pig, the Chrysler Corporation, deserves credit for their courage in pioneering recorded entertainment in cars not just once but twice.

“How ironic it is that today’s success was sired by two unconnected failures of the fifties: the tape cartridge and recorded music in cars.

“The fact is that when Ford and RCA launched the Stereo 8 system with the Lea cartridge and a Motolo-rasa-made player last September, no one could be absolutely certain of the public reaction. The grandstand was loaded with skeptics from the record and instrument business who were betting that this bumblebee couldn’t fly…but fly it did…and the consumer bought it. And we know there’s going to be a tape cartridge business.

“Perhaps the best measure of the inherent appeal of the Stereo 8 tape cartridge is the fact that last autumn car buyers bought a player for which only a relatively limited number of tapes from one record label were immediately available…tapes which were either non-existent or available in limited numbers.

“But thanks to the courage of the executives of the Ford Motor Company we were able to make our basic strategy work: namely, to use the auto as the key to unlock the home market for recorded tape.

“We paid this hybrid marriage of two commercial failures of the 50’s with a great deal of success and luck. We think that if the economic climate is right. The market could expand to a different country economically than it is now.

(Continued on page 34)

Philips To Show Tape Machines At New York Hi-Fi Show In Sept.

NEW YORK—North American Philips will show its complete line of compact cassette-operated and reel-to-reel Norelco tape recorders at the New York High Fidelity Music Show on Sept. 27. This will be the debut of many new Norelco models, which will be on display. The company is proud of the development of the compact cassette system, which utilizes tape-recording technology within tiny cassettes, and many manufacturers and marketers of tape recorders and recording equipment have adopted the system.

The line of Norelco cassette recorders includes cordless, automobile, and AM/MF stereo machines as well as a group of designer-styled tape recorders and units combining tape recorders with AM/FM radio.

As with the growing number of cassette decks featuring musical artists of many fields are available in stereo and are fully compatible and interchangeable for playback on mono or stereo machines utilizing the compact cassette system. The music cassettes each provide playing time equal to that of a 12-inch LP record and are similarly priced. In addition, Norelco will demonstrate its new 90-minute cassette for playback and recording purposes.

The new cassette has been made possible with development of thinner tapes without any loss of fidelity or quality. Semmelink said. He pointed out that the new cassettes are in addition to and fully compatible with present 60-second cassettes.

Among the new Norelco cassette recorders are the “Carry-Corder 159,” a re-designed model of the Norelco miniature cordless unit which has improved handling characteristics.

Also shown are a series of new, designer-styled tape models with tasteful cabinets and contemporary trim. Included is the "Continental 350," a low-profile mono recorder with push-button control for loading and ejecting cassettes. A clear lucite cover for the unit’s flush-top speaker is also on display (Continued on page 30)

Staunton Inks Stereo-Fi Deal

HOLLYWOOD—Robert Staunton has hired a long-term writer-producer team at Bob Keane’s Stereo-Fi Corp., which includes the Mustang and Bronco labels. Staunton, previously associated with the Chess, Vee Jay, Screen Gems and Specialty labels, will manage his home on the west coast. In addition to Salt, the Temptations, Martha & the Vandellas, Brenda Holloway, Betty Everett, the Dells, the Vibrations. Staunton, joining the company as part of a R&B buildup of the Bronco label, will work closely with Barry White, who heads the A&R dept., as well as other staff writers and producers.

Current Bronco acts are "Lost Without the Love of My Guy" by Viola Will and "This Thing Called Love" by Johnny Wyatt. •
SONNY & CHÉR

Their Wildest!

LITTLE MAN

Written and Produced by SONNY BONO

Atco 6440

Already a smash in England!

Management: De Carlo-Kresky Enterprises
Victor Sets '28 October Albums; Colgems 'Monkees' LP Among Them

NEW YORK—RCA Victor has set the release date of sixty-named albums for the month of October. This release will include the first disk to appear under the Colgems logo, which will be the Monkees' follow-up to the current smash single, "Last Train To Clarksville."


A soundtrack is also included in the release.

Roulette Releases 24 LP's


Musicor Sets Fall-Winter Release: Schedules Regional Distribs, Meets

NEW YORK—Fifteen new albums will be released as part of the Musicor catalog at a series of four regional sales meetings starting Sept. 10. The meetings will also feature presentation of the label's first tape cartridge albums and eight track items, drawn from the more popular titles of the firm's catalog.

Undersearing the importance of the release, the first three days in New York's Americana Hotel (19), Atlanta (30) and Chicago (21) will be devoted to the presentation of executive force, including president, chief operating officer, sales director, Chris Spinosa; Mele interim, vice president and controller; national promotion manager, Danny Fortinato; producer and international product manager, Bob Scornebo; the newly hired promotion man, Bruce Patch; r. & b. promotion man, Ott Pollyard and Irwin Rawitz, assistant to the sales director.

Following these three sessions, held for music distributors, and midway and southwest distributors respectively, there will be formal national meetings for the Far West in Los Angeles, San Francisco and Portland.

The LP release itself represents one of the label's strongest product offerings to date, encompassing new albums in all areas of Musicor's catalog— includes albums by; Gino Vannelli, Spanish, international and children's. Three Gene Pitney sets are included, one in pop, another featuring the launching of plans at Monument Records, Fred Foster, president of the diskery, noted that the Hollywood-Nashville outfit would issue "in excess of 30 LP's obtained from foreign sources featuring international stars and those which we feel to have a great potential for the American market." The label has established close liaison with many foreign record firms for the securing of the R & R suitable for the U.S. audience and other territories in some instances) as a result of the foreign master search made by Bobby Weiss, vice president and director of Monument's foreign department.

Aside from the United States, Monument will have certain release plans for Canada, Europe, the continent, Middle East, Far East, Africa, Australia, New Zealand, and others. Album product currently set for release on Monument includes masters by Charles Aznavour, the Knightbridge Strings, Edrey, the Fabulous Jokers, Digino Garcia, Bueno Canfora & Ork, Ornella Vanoni, Vanoni's own label. Product is also being marketed to Latin releases from RGE-Brazil. Weiss has taken options in Greece, Israel, Hong Kong, Japan, and the Philippines featuring their respective artists and their respective international repertoire.

Monument is the release licensed internationally via the London-Monument identity through London Records and their representatives. The present agreement expires at the end of Sept. Foster is now gearing expansive plans for the Monument product and its associated catalogs (Sound Stage) and TED International to be marketed via direct liaison from Monument-USA to the respective licensees, country-by-country.

Imperial Bolsters Fall LP Program

LOS ANGELES—With two "rush" albums commencing to ship early next week, the "Bus Stop" by the Hollies and "Beat That #1!" Drum by Sandy and the Lex, Imperial again brings out another four packages, thus adding six "hot" LP's to its current Fall program.

The four new sets include a collection called "Laughing Guitar, Crying Guitar" by Jimmy Bryant, "Are You Ready For This?" by Jackie DeShannon, "Private Wynonna" in local language as well as debut set for "Makin' Waves."

Both machines have digital cutters for easily locating reference points on cassettes. Also in the table model series is the "Continental 445," a cassette-operated stereo deck for use in conjunction with an external high fidelity system.

Two automobile tape systems utilizing cassette recorders are to be shipped: These are a mono unit in which the "Carry- Former" is used for playback through the car radio, and "ATA" is a playback system with letterbox feeding should be investigated. The system unit and a two-channel tape system for radio and television, "Continental 420," a three-speed stereo unit with special recording and playback facilities, the "Continental 420," a moderate-priced mono recorder capable of stereo playback through an external high fidelity system; the "Continental 420," a budget-priced machine with automatic tuning, and the "Continental 101,

Philips Tape Machines

(Continued from page 28) as a sound deflector when raised. The "Continental 420" is a fully-integrated FM/AM receiver, the "Continental" being discussed and speakers in matching cabinet. Both machines have digital cutters for easily locating reference points on cassettes. Also in the table model series is the "Continental 445," a cassette-operated stereo deck for use in conjunction with an external high fidelity system.

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Kapp Sets Xmas LP Plan

NEW YORK—Kapp Records has kicked off a special Christmas merchandising program, which will include a complete holiday catalog available at special discount prices, a Christmas press kit, special pricing for the scheduled which calls for payments on Dec. 10 and Jan. 10. The Christmas offering is now available and can be ordered for immediate or delayed shipment.

Among the albums being offered in the Christmas program, "A.K. Shorty, a Christmas Carol," "Harry Simeone Chorale,—The Jack Jones Christmas Album, Roger Wilkil, "Christmas Cards," "Christmas in Hawaii," by the Walkers, "Holiday Time," the complete catalog of the De-Re Mi Children's Chorus, are also being offered, including "Here Comes Santa Claus," "Red, Hot and Blue," "U.S. Drummer Boy," and eight other non-Christmas albums.

Also included in the overall release is "Christmas In Italy," by Sergio Franchi on the Four Corners label.

SALES STING, TOO?—Lou Reiner (left) in the A&R man for a new Smash Records act, Gary & the Green Hornets, who debut on the label this week with "Hi, Hi Hulis," and Frank Sinatra, who are brothers, aged 6, 11, and 15.

REWARD

FOR THIS PICTURE (3'X5') IN INFO LEADING TO RECOVERY

STOLEN RECORDING STUFF

GOLD STAR

Recording Studio

Water Chime. (213) 689-2123

30

CASH BOX—September 24, 1966
From Rome to Home
PERRY COMO'S new Italian album is great—and here's what we’re doing to help you promote and sell it!

Como Con Amore
This new album by Perry Como just had to be bellissimo. For one thing, all the songs are Italian favorites—the kind of music Perry has always shown a special feeling for. And it was recorded in Rome, the prefect setting for beautiful ballads like these. Here Perry sings in both English and Italian, and his smooth, relaxed vocal style blends words, moods and emotions into one “language”—the language of romance. Enjoy Como at his most melodic in such selections as “Santa Lucia,” “Souvenir d'Italie,” “Arrivederci Roma,” “Anema e core” and “Arrivederci Roma.” It’s your passport to a musical Roman holiday. And your vacation starts right at your nearest record store.

LPM/LSP-3608
RCA VICTOR
The most trusted name in sound

Full-page national consumer advertising, in color, will reach millions of record buyers. Perry's solid following will be looking for this new album of great Italian hits, along with the millions of lovers of Italian music. Promotional pieces like ad mats, minnies and window streamers are working to make this a hot sales item, so order now—and be sure you're stocked up on his current chart-action album “Lightly Latin” LPM/LSP-3552.
Bruce Patch Joins Musicor
NEW YORK—Bruce Patch, former promotion man for Mutual Distributors of Boston, has joined Musicor Records as a promotion representative. Patch will spend considerable time on the road and will report directly to national promotion chief, Danny Fortunato.

Patrick, producer of the disks by the Boston-based group, Teddy and the Pardners, has hired him to continue to produce the Pardners' records in addition to his promotion work with the firm.

Eugene Paul to Columbia Post
NEW YORK—Eugene Paul has joined the staff of Columbia Records, taking over as copy editor of advertising promotion in his new capacity. Paul will be responsible to Robert Cato, art director of design and publicity promotion. Public and consumer advertising and sales promotion will also be under his charge. He joins Columbia with extensive experience as a free-lance writer in the field of music, advertising and public relations. He is also the author of a book entitled "The Hungry Eye," a probing commentary on the television industry.

Peirce To Liberty A&R Slot

(Continued from page 6)

part from MCA, Peirce had also performed some of the sales on the Dot Records to Paramount Pictures.

Victor Years

Peirce was taped by RCA in 1967 as A&R director. Six months later he had signed and recorded Henry Mancini, Jesse Belvin, Ray Peterson, Rosemary Clooney and Tony Perkins. At the same time, he began recording his product for Dinah Shore, Eddie Fisher, The Ames Brothers and Frank Sinatra. Other people he brought to the label were Ann-Margret, Herb Alpert, Mart Paich, Rod Lauren, Bing Crosby, Bob Hope, Norman Luboff and H. B. Barnum. Those he recorded included Tony Martin, Harry Belafonte, Elvis Presley, Phil Harris, Perez Prado, Chet Atkins, Jimmie Rodgers, Robert Merrill, Ray Rogers and Dale Evans, Gogi Grant, Hugo Winterhalter, Georgia Gibbs and Sherry Rogers.

In 1969 Peirce was upped to Manager, RCA's west coast Operations, with duties which included administration of the offices, recording engineering department custom division. By 1960 the West Coast was responsible for 30% of the pop division's gross business. Motion picture sound tracks were also secured and produced by Peirce, among them, "Breakfast At Tiffany's," "Harbor," "Mr. Lucky" and "Peter Gunn."

Peirce resigned in 1962 to form Charter Records with a list of contractees that included Lorna Horn, Tony Martin, Johnny Cash and Gogi Grant. The firm was subsequently sold and in 1965 he accepted an offer from the Famous Music Corp. During his tenure at Famous he was in complete charge of administration on the West Coast and coordinated closely with the studio music department in behalf of the New York office. He was a frequent visitor to Nashville territory based on his long association there.
TWENTY THREE GUEST APPEARANCES
(June, July, August, September, 1966)
DICK CLARK'S DAILY ABC-TV NETWORK'S
"WHERE THE ACTION IS"
Dick says "The Robbs" will become GIANTS in the entertainment industry within the year
"Thanks Dick"

BREAKING IN CHICAGO AND LOS ANGELES
"NEXT TIME YOU SEE ME"

MERCURY 72616
Produced by Snuff Garrett & Leon Russell
BILL GAVIN'S PERSONAL PICK SEPTEMBER 9, 1966

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BILL GAVIN'S PERSONAL PICK SEPTEMBER 9, 1966

NOW BOOKING NATION WIDE PERSONAL APPEARANCE TOUR
For Open Dates, Contact:
TOM and SALLEE PARKER
9110 Sunset, Los Angeles, Phone (213) 271-1137

Cash Box—September 24, 1966
Torr's RPM Address

(Continued from page 28)

was 10 years ago. It is a different consumer. As such we have been largely to the intensive promotion, almost universal distribution and technical. As a result, what was recorded in music today is far more music-like. Under this it was a descent.

Then, too, the simplicity and improved reproduction quality of the new cartridge itself was another vital factor. This was no casual matter to the manufacturers. In fact, the mutual cooperation of the four companies concerned.

No wonder the announcement because Ford and RCA went all out in it to the consumer. To us it was a demonstration of our made significant advertising and promotional investments to back up this major investment of development.

We put our money, as we have always done, back up our hot convictions with cold cash. And the consumer responded.

"What is this tape cartridge business be? We think it can do and will become a very substantial segment of the total recorded music business... and RCA is planning an announcement next week marking the anniversary of our initial shipments of Stereo & cartridges to our distributors. It is also true that the production of our 3 million cartridges. At this meeting—the first of these cartridges in distribution pipelines, awaiting the players necessary to move them. But both is on the way. Today, all four of the major US auto makers: Ford, Chrysler, GM, and AMC—have already been behind the same cartridge system. And so is the largest importer of Volkswagen—we also offer the Stereo 8 system for fall.

"Almost every major US home instrument manufacturer either has announced or is planning an announcement to announce eight-track home instruments.

"Every significant record producer is either making 8-track cartridges, or planning to do so. The three largest record companies are releasing only eight-track cartridges.

"I think rational people would agree that this represents something more than a mere trend. I submit, gentlemen, this is a tide.

"We at RCA have been asked many times in recent weeks whether we have any interest in making cartridges—something on our catalog available in either 4-track cartridges, two-track cartridges, two or the two-track playmate cartridge configuration. After all, our question is absolutely fair. But often said that it is in the business of selling recorded music in any form for which there is sufficient demand.

"First, I have a police our position. We have been at this for 15 years. There are more four cartridge players the market in the eight-track. We also recognize that the cassette and playmate cartridges, while yet untested in the marketplace are interesting concepts.

"But we are also dedicated to the idea of recorded sound recording of the music business. Aft our society is, we do believe that the basic principle—cassette or disc—is right. But don't believe it is in the best interest—and the record industry—should be limited to that principle. Each manufacturer must have their own ideas. I really can't decide matters as such, and we would be the last to tell others what they should or should not do.

"There is still another reason for our decision. We are a leading record company engaged in the manufacture and sale of disc records as well as tape records. The whole cartridge business, promising though it is, seems not to have the support that it deserves.

"We, our distributors and our retailers have very substantial investments in our other recorded products. Each link in the distribution chain has its financial limitations—and the retail links most certainly have their space limitations as well. There has to be a practical limit at any given time to the number of forms in which recording can be successfully merchandised. We are already marketing best sellers like "The Sound of Music" in five different formats: stereo LP, eight-track, reel tape, 4-track, and Stereo 8 cartridge. To add more formats at this time could have but one effect: to further restrict the variations of recordings available to the consumer at the retail counter. We have to see substantially more demand is than is now in prospect to risk this addition of new cartridge formats.

"In light of the momentum behind Stereo 8, as well as its acceptance in the consumer's mind, we feel our bet is on the right house.

"So while we will not close our eyes to any new developments in recorded music, we are concentrating our resources on the improvement and perfection of an already superior cartridge product.

"That's where we stand. Every record merchant must make his own decision as to the best tape cartridge philosophy for his company. One thing I'm sure of: I don't think you can sit this dance out until the dust settles—it will settle on you.

"Those currently engaged in record making must be aware of the fact that if you have a head start in some aspect of the cartridge market—but in my judgement it would be folly to assume that you actually own this market place sewed up. The tape cartridge business cannot and will not be confined to retail outlets selling the consumer's needs—of the new and in the present. What is needed is a great deal of advance planning on the part of the merchant.

"Those in the recording industry who have a head start in some aspect of the cartridge market—but in my judgement it would be folly to assume that you actually own this market place sewed up. The tape cartridge business cannot and will not be confined to retail outlets selling the consumer's needs—of the new and in the present. What is needed is a great deal of advance planning on the part of the merchant.

"The emergence of cartridge tape will require the employment of more operating capital... more management supervision... more careful inventory control and analysis... more trained salesmen... more creative merchandising... more of everything, but most especially, more of you. In addition to money, you must have the knowledge, the interest and the talent you wish to secure your position in this new business.

"The emergence of cartridge tape has already been recognized by all in Chicago at the NARM mid-year meeting. It's only symptomatic of what lies ahead in this respect... but the fact remains. One thing is certain: What you can make this investment encourages me in the belief that you will make that other more important investment as well. And I look forward to the honor of lending me your ears for a few minutes—a privilege I value, and one which I hope I have not abused. I look forward to the addresses of our speakers—and the discussion period to follow at which as usual I expect to learn something from you.
Not every girl gets her man to say "I do,"... but every once in a while you hear a young girl who sings and writes songs with a groovey conviction.

Such an artist is Laura Nyro. You'll believe in her as "We do."

LAURA NYRO

"WEDDING BELL BLUES"

b/w Stoney End KF-5024

Arranged and conducted by Herb Bernstein and Produced by Milton T. Okun, Inc.

VERVE/FOLKWAYS Records are distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.
"THANK YOU COLUMBIA SALESMEN

AND DISC JOCKEYS ALL OVER AMERICA.

FOR THE PROMOTION ON MY OPENING AT CAESAR'S PALACE, MAKING IT POSSIBLE TO BREAK A TWO WEEK ALL TIME RECORD IN THE HISTORY OF LAS VEGAS."

SIGNED

MARK ANTHONY
1. REVOLVER
2. DR. ZHIVAGO
3. SOMEWHERE MY LOVE
4. WHAT NOW MY LOVE
5. SOUND OF MUSIC
6. AFTERMATH
7. WONDERFUL
8. STRANGERS IN THE NIGHT
9. GOING
10. WHAT ELSE?
11. BEST OF THE BEACH BOYS
12. SINATRA AT THE SANDS
13. WHIPPED CREAM AND OTHER DELIGHTS
14. THEN AND...ALONG COMES THE JOHNNY
15. GOING PLACES
16. BEST OF THE BEACH BOYS, VOL. 1
17. BLONDE ON BLONDE
18. YESTERDAY & TODAY
19. KINK'S GREATEST HITS
20. IF YOU CAN BELIEVE YOUR EYES AND EARS
21. BIG HITS (HIGH TIDE)
22. FIFTH DIMENSION
23. WADE IN THE WATER
24. THE BEST OF THE ANIMALS
25. PET SOUNDS

26. THE IMPOSSIBLE DREAM
27. MAME
28. MIDNIGHT RIDER
29. WILD THING
30. RIDDLER ON THE ROOF
31. OVER UNDER SIDEWAYS DOWN
32. LOU RAWLS SOULIN'
33. MENDELSON & BRAZIL
34. MAN OF LA MANCHA
35. SOUTH OF THE BORDER
36. I'LL REMEMBER YOU
37. BOTH SIDES OF HERMAN'S HERMIT
38. HANKY PANKY
39. FUGS
40. SPANISH EYES
41. WHY IS THERE AIR?
42. RED RUBBER BALL
43. THE MAMAS & THE PAPAS
44. PARADISE HAWAIIAN STYLE

45. BONNIE DOVE SINGS THE HITS FOR YOU
46. SO NICE
47. SWEET PEACH
48. THE TIME OF MY LIFE
49. THE REAL DONOVAN

50. SUPREMES A GO-GO
51. THE MORE I SEE YOU CALM ME DOWN
52. BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?
53. LONELY BULL
54. STRANGERS IN THE NIGHT
55. SOUL AND INSPIRATION
56. THE HIT SONGS OF DEAN MARTIN
57. EQUALS
58. CRYING TIME
59. COLOR ME BARBRA
60. THE BEST OF HERMAN'S HERMITS
61. I COULDN'T LIVE WITHOUT YOUR LOVE
62. THE YOUNG RASCALS
63. I'M YOUR HOOCHIE COOCHIE MAN
64. SUPERMAN SUNSHINE
65. OUR WEDDING ALBUM OF THE GREAT SOCIETY AFFAIR
66. THE EXCITING WILSON PICKETT
67. YOUNGER GIRL
68. DOUBLE SHOT
69. RAIN FOREST
70. HOLD ON I'M COMING
71. CHEF

72. NANCY IN LONDON
73. ALMOST PERSUADED
74. WHO'S AFRAID OF VIRGINIA WOOLF
75. A TOUCH OF TODAY
76. THE LAST WORD IN LONESOME IS ME
77. WILD THINGS!
78. ROAD RUNNER
79. SUNNY
80. A NEW SONG FOR YOUNG LOVE
81. WILY WATER
82. JOHNNY RIVERS GOLDEN HITS
83. WEEPING WILLOW
84. THE OUTSIDERS ALBUM #2
85. WHAT'S SHAKIN'
86. SUMMERTIME
87. TIME IN
88. THE OUTSIDERS ALBUM #3
89. THE VERY BEST OF ROY ORBISON
90. LIL' BED RIDING HOOD
91. BORN FREE

LOOKING AHEAD ALBUMS

1. ARABESQUE
2. WHAT'S A TIGER LILY?
3. THE GREAT SONGS
4. SATISFIED WITH YOU
5. EVERYBODY LOVES SOMEBODY

6. BONNIE DOVE SINGS THE HITS FOR YOU
7. SO NICE
8. SWEET PEA
9. THE TIME OF MY LIFE
10. THE REAL DONOVAN

11. DISTANT SHORES
12. ACADEMY AWARD WINNERS, VOL. II
13. ALL TIME PIANO HITS
14. WHAT DO YOU DO IN THE WAR DADDY
15. LIVING SOUL

16. WILD ANGELS
17. SAMMY DAVIS/BUDDUY BICH
18. SOUL BROTHER #1
19. THE SECOND LATIN ALBUM

COMPILLED BY CASH BOX FROM LEADING RETAIL OUTLETS ● Indicates Strong Upward Move
BASIC ALBUM INVENTORY

ALATAC-ATCO
The Young Rascals
The Young Rascals
7049
771
BLP
Hang
Call
Man
The
769
SP7046
ST-3936
The
Mala
Golden
BLP
Carousel
7047
Softly
SP7045
The
BLP
7048
Carousel
Sound
SP7049
Freddie
Musicland
8123/SD8123
8124/SD8124
8116/SD8116
STAX 707/STAX 707

BLUE NOTE (Cont'd)
Jimmy Smith
Prayer Medley
BLP 4164
BST 84164
Jimmy Smith
Midnight Special
BLP 4078
BST 84078
Jimmy Smith
The Sermon
BLP 4011
BST 84011
The Three Sounds
Out Of This World
BLP 4197
BST 84197
Andrew Hill
Smoke Stack
BLP 4160
BST 84160
Lee Morgan
Search For The New Land
BLP 4169
BST 84169
Dexter Gordon
Gettin' Around
BLP 4204
BST 84204
Hank Mobley
Dippin'
BLP 4209
BST 84209
Larry Young
Unity
BLP 4221
BST 84221
John Patton
Got A Good Thing Goin'
BLP 4229
BST 84229

BUENA VISTA
Jan Clayton
Carousel
DQ-1292
STER-1292
Mary Martin
Sound Of Music
DQ-1296
STER-1296
Various Artists
Brigadoon
DQ-1297
Mary Martin
Sound Of Music (Storyteller)
ST-3936
STER-3936
Jan Clayton
Carousel (Storyteller)
ST-3939
STER-3939
Maurice Chevalier
Musical Tour Of France
ST-3940
State Of California (Storyteller)
ST-3941
Happy Birthday Party (Storyteller)
ST-3942
Mary Martin Sings Walt Disney Songs
ST-3943
STER-3943

CADET
Ramsay Lewis Trio
Swingin'
771
771
Ahmad Jamal
Rhapsody
764
764
Ray Bryant Trio
Gotta Travel On
767
767
Kenny Burrell
Man At Work
769
769
Ramsay Lewis Trio
Hang On!
761
761

CAMEO-PARKWAY
Sounds Orchestra
Cast Your Fate To The Wind
7046
SP7046
Sounds Orchestra
The Soul Of Sounds Orchestra
7047
SP7047
Impressions Of James Bond
7050
SP7050
Chubby Checker
The Chubby Checker Discothèque
7045
SP7045
Chubby Checker
18 Golden Hits By Chubby Checker
7048
SP7048
The Tymes
18 Golden Hits By The Tymes
7049
SP7049
Bobby Rydell
18 Golden Hits By Bobby Rydell
2001
SC2001
Dee Dee Sharp
18 Golden Hits By Dee Dee Sharp
2002
SC2002
The Tymes
So Much In Love
7032
The Tymes
Sounds Of The Wonderful Tymes
7038

TOTAL LOCATION INVENTORY

Charlie Walker
charlie walker
Close All The Honky Tonks
LN 24137/BN 26137

Charlie Walker
Born To Lose
LN 24153/BN 26153

WINE, WOMEN & WALKER
CHARLIE WALKER

THE RIDE IN MY EDDY'S TANG-A-LANG LITTLE RED RIDING HOOD DANCE TURNED ME INTO A LITTLE OLD LITTLE OLD LITTLE OLD RED RIDING HOOD WALKER I ME AND MORE
LN 24209/BN 26209
Mr. Music...
Mantovani

Strangers In The Night
The Shadow Of Your Smile
Yesterday
EBB TIDE
SMILE
SPANISH FLEA
FROM RUSSIA WITH LOVE
LOVE AND MARRIAGE
SOFTLY AS I LEAVE YOU
Theme From "THE OSCAR"
HOW SOON
THREE O'CLOCK IN THE MORNING
NO PRESS PRESS CONFERENCE: Gary Stevens of WMCA-New York is shown (standing center) as he presides as moderator over the teenage "press conference" held by the Beatles at the Warwick Hotel. The special event gave more than 150 teens the opportunity to question the Capital cities on a variety of subjects. More than half of the participants obtained tickets to the conference via WMCA on-the-air contest promotion. The rest were admitted through tickets obtained from the Beatles fan club. Gary hired taped excerpts from the conference on his show the night before the group's Shea Stadium concert. Surrounding Stevens are (left to right standing) Brian Epstein, Beatles' manager, and Nell Aspinal, Beatles road manager. The Beatles are (left to right seated) Ringo Starr, Paul McCartney, John Lennon, and George Harrison. Security guards are seated in the foreground. Stevens and his fellow "Good Guys" Joe O'Brien, Harry Harrison, Jack Spinette, Dan Daniel, and Dean Anthony exceed the Beatles' concert at Shea.

In regard to the intensification of inflationary pressures on our economy, WYBC-TV-Cleveland is initiating a 6-minute business report each morning. The daily colorcast is set to take into consideration the more important trends of each approaching business day and keep a running picture of such trends as higher interest, lighter money patterns, lack of stock market enthusiasm, increasing wage demands, and profit levels.

WALT-Tampa is running a "Number One" campaign called "Licence To Loot" and reports that the contest has been driving nearly 1,000 calls weekly. All you do is total the 6-digits on your Fla. drivers license and wait until you hear that total read on the air. If you are the first to call the outlet after you hear "Your number is..." you are a winner.

Again this year, Johnny Holiday of KYA-San Francisco will be handling the public address system for the Oakland Raiders. This is the team's second season with the Raiders. He was formerly field announcer for the Cleveland Browns of the National Football League.

A group of deejays from KVI-Seattle and their lovely lady companions raced kayaks down the raging torrents of the Payuip River at the end of Aug. The winning team...
EDDIE FISHER
sings a beautiful new ballad
"GAMES THAT LOVERS PLAY"
\textsuperscript{\textcopyright} "Mame" \#8956

\textbf{RCA Victor}®
\textsuperscript{\textregistered} The most trusted name in sound
BERT KAEMPFERT’S GREATEST HITS—Kaempfert & Orchestra—Decca DL 74810

Good music lovers everywhere who have found musical thrills in the songs of Bert Kaempfert, should flock to their local outlets to add this set to their collections. Kaempfert offers a covey of goodies including “Wonderland By Night,” “Red Roses For A Blue Lady” and “Strangers In The Night.” Solid sales in the future of this item.

THE HAPPENINGS—B.T. Puppy 1001

Having skyrocketed to national note via their smash updating of “See You In September,” the Happenings should see loads of sales with this top notch LP follow-up that contains the click. The quartet also offers its followers such sweet sounding tunes as “Sealed With A Kiss” and “Go Away Little Girl” among the dozen tunes. The overall pleasure filled sounds done up by the Happenings fill a void in current musical groups that should be highly appreciated by fans.

CARLA THOMAS—Stax 709

The groovy sound that Carla Thomas has at her fingertips is liberally spread throughout this diversified LP. The lark has her current smash single “B-A-B-Y” in the set and accompanies it with such varied and wonderful efforts as “I Fall To Pieces,” “What Have You Got To Offer Me” and “I’m So Lonesome I Could Cry.” Among eleven fine tracks, lie you a blues fan or if you just dig skillfully handled pop music this set is for you.

YOU AIN’T WOMAN ENOUGH—Loretta Lynn—Decca DL74183

With the title tune of this set having recently hit the Number 1 spot on the Country charts, Loretta Lynn should sell heaps of LP’s in a growing country market. The lark offers fans, in addition to the click, top reading of such strong tunes as “These Boots Are Made For Walkin’,” “God Gave Me A Heart To Forgive” and “Put It Off Until Tomorrow.” Watch this package score sales aplenty in no time at all.

THE BIBLE—Original Motion Picture Soundtrack—20th Century Fox 64184

With the soon to come opening of this epic of epics, the soundtrack LP that has been released by 20th Fox, which contains readings from the Bible by John Huston, plus the inspiring and captivating score from the film, should soon become a must have item for viewers of the flick. Set should do very well with a tremendously varied audience of listeners and buyers.

PAINTER OF HITS—Lou Christie—ES/E—4894

This latest LP offering by Lou Christie should have his fans running to their local retailer to add the set to their collection. The chart has teamed, with his two recent chart items, “Rhapsody In The Rain” and “Painter” a host of goodies that include such hits as “Elusive Butterfly” with several newly penned items. The total effect is a highly varied package of sounds with a strong sales potential.

DOUBLE SHOT—The Mariachi Brass—World Pacific 1552/S-21852

Latest in the Mariachi Brass’ efforts from World Pacific is this top notch hit of listening pleasure in which Chet Baker and the Brass do their own special handling of a host of currently memorable ditties. Must spinning items include “Drawing In The Streets” “Red Rubber Ball” and the title track. The many fans of the Mariachi sound that have been created in this land should dig this set.

LORD GIVE ME STRENGTH—Professor Harold Boggs—Nashboro LP-7032


WHAT’S NEW!!!—Sonny Stitt—Roulette R/SR—25913

“What’s New” is that Sonny Stitt is playing a brand new instrument known as a Varsilone (an electric saxophone that can be manipulated to produce a great many different sounds without altering the original sound of the sax). “Cocktail For Two” and “Beasty Blues” are among the better tracks. Jazz buffs will go for this one.

SIMPATICO—Gary McFarland, Gabor Szabo—Impulse A/AS—4122

An outstanding jazz package featuring Gary McFarland, vibraphone; Gabor Szabo, guitar; Sam Brown, guitar; Richard Davis, bass; Joe Cocuzza, drums; and Tommy Lopez/Barry Rodgers, Latin-percussion as they romp through jazz stylings of pop and Latin-based tunes. “Norwegian Wood,” “Cool Water,” and the title song are outstanding tracks. A must for the jazzophiles.

OPENING NIGHTS AT THE MET—Various Artists—RCA Victor LM-6171

Historic recordings of Metropolitan Opera stars re-creating their celebrated opening night roles. Among the many artists represented are: Caruso, Flagstad, Melchior, Ponselle, Stevens, and Traubel. This deluxe, boxed, 3-record, limited edition contains a segment of the curtain from the old Metropolitan Opera House and is a must for the opera lover.

BAROQUE ITALIAN CONCERTOS—1 Solisti Veneti—CBS 33-11-9963/4

This latest addition to the Masterworks series consists of “Baroque Italian Concertos” by such noted composers as Corelli, Caminiani, Locatelli, and Albinoni as performed by I Solisti Veneti under the baton of Claudio Scimone. Vividal’s “Concerto in B-Flat Major For Four Violins And Strings, P. 307” is an outstanding effort. Likely to be a big item with Baroque enthusiasts.

CLASSICAL PICKS
Side 1 is top pops. Side 2 is music-hall hits. Either way you look at it, both sides of "Both Sides" are geared for sales. 

**BOTH SIDES OF HERMAN'S HERMITS** * E/SE-4386

Coming soon:

**THE BEST OF HERMAN'S HERMITS, VOLUME 2**

How are you set for these other Hermits' hits?

- **INTRODUCING HERMAN'S HERMITS**  E/SE-4282
- **HERMAN'S HERMITS ON TOUR**  E/SE-4295
- **THE BEST OF HERMAN'S HERMITS**  E/SE-4315
- **"HOLD ON"** (Sound Track)  E/SE-4342 ST
STOPPER!
The Clefs of Lavender Hill follow their smash “Stop! Get a Ticket”

NEW YORK:
Ron Delsener, of whose success with the Risinggold Summer Concerts we wrote last week, has gone one step further and convinced the Brewery people to sponsor one more concert (21). This time the attraction is Herb Alpert and the Tijuana Brass and the feeling is that the Bink that the other shows were held in won’t come near holding the anticipated crowd so the Sheep Meadow has been secured and the entire cost to the prospective concert goer will be the price of a subway token. Plans are being made to accommodate 100,000 fans, so come early.

Another artist of whom we wrote recently, Gordon Lightfoot, whose success as a songwriter has spread from the folk to the pop and country and western fields in now making loud of noise throughout the entire system with a single waxing of his tune “Song申The Lightfoot” has proved so successful as selling to the audience to which so much ethereal or semi-ethereal, or shall we say non-commercial product sells, until such time as the artist hits with a single and off to the markets go the previous LP’s. Case in point is Simon and Garfunkel’s first Columbia set, containing twelve unaccompanied (except for guitar) folk tunes, which became a smash seller with the advent of “Sounds Of Silence” with rhythm track added. Watch this young Canadian closely; for it’s a bright thrill that his records will blaze with his name in both the writer and artist spots.

The upcoming Philharmonic Hall Concert of Italian Songs (24) will have an additional matinee at the Academy of Music, Brooklyn, the following day... The Toy’s drop back Club (30-Oct. 2).... Tower’s Sal (Club 30-Oct. 2).... Tower’s Sal (Oct. 31) up to Cash Box and around town with the Mug Wumps, who are plugging their Sidewalk outing of “Jug Band.”... The white back novelty noisemaker “Juanita Bucana” has found new life in wide sales. The original, by the Peels on AF was the U.S. item, but the tune has been cut by local artists most everywhere and success has been their reward.

Home of folk music and comedy, the Ritter End goes “Soul” for a month starting with the appearance of Maxine Brown (Act. 5).... Merre’s Jerry Ross notes that Horst Jankowski’s “So What’s New” and Junior Parker’s “Just Like A Fish” are making noise for him. Some time ago Don Law of Columbia Records (and Johnny Merre also) offered their interpretations. More recently Ken Nelson, an exec A&R man for Capitol, wrote “As record producers, we must keep our fingers on the pulse of whatever segment of the buying public we are aiming at. We must not know only the musical capabilities of an artist. We have to bring out the best of his talents, we must be aware of and understand his emotional make-up as well.” Nelson has also suggested the elements that go into a commercial record. He writes, “The thing uppermost in my mind is to endeavor to produce a res-
Now a Hit Single from a Hit Album!

“Bringing Me Down”

cw “Let Me In” #8967

Jefferson Airplane

RCA VICTOR

The most trusted name in sound
ord that has the greatest area of appeal to the greatest number of people—a record that the average person can relate to, and because it appeals to him in some emotional or aesthetic area, he will want to hear it and play it over and over again. Here are some of the basic elements that I feel are necessary to achieve this and many records become hits with only one of these elements:

1. A song that has a good understandable story line that the average person can identify himself with and a melody that is easy to remember and retain.

2. An artist whose style fits the particular song being recorded and who gives an exceptionally styled emotional performance.

3. An instrumental background or arrangement that is interesting but yet does not detract from the artist or the song.

4. Good rhythmic drive or beat.

5. A unique sound.

If you are fortunate enough to be able to combine all of these elements in one record, you may possibly have a hit; however, there is no set or magic formula, but I have found that you do have a better chance of making a successful record if it contains one or more of these elements. And, I believe, is true of any type or category of music.

A few weeks back we included here a photo and brief bio on the Loved Ones, a basic group who were billed as our “West Coast Girls of the Week”. In response to several requests we are running a close up of the group along with additional info. The girls are Alaina Capri, Arleen Starr and Suzanna Covington. Alaina won her first beauty contest at the age of 15, has modeled for many commercial ads, and various magazines. Arleen was “anchor man” for a vocal group known as the Starr Sisters and more recently was a PlayBoy “bunny”. Suzanna is a Hollywood actress who has sacrificed a lucrative career to return to her first love, singing, and to be one-third of the Loved Ones. The act was conceived by west coast publisher Oliver Berliner.

Our “West Coast Girl of the Week” is gorgeous Andrea Gruber, one of the most successful and independently wealthy secretaries on the L.A. scene. We hear she is so prosperous that she has her coffee breaks catered. Andrea is 21, hails from Flint, Mich., with dimensions that would put Sophia Loren to shame. Her favorite artists include all of Lee Magid’s clients (Magid is her boss) and her ambition “to get a five dollar rain.”

Tower A&R chief Eddie Ray in N.Y. seeing indie producers and publishers. He’ll be returning next week to the Tower with stop overs in New Orleans, Houston and Dallas. . . . Mel Shaye to Los Angeles for a week of business meetings and Kingmen recording sessions. Marty Rubin, lead singer for the Jefferson Airplane, is writing a long answer letter covering various Kingmen covers. Gil Evans to perform at the Monterey Jazz Festival this week. Group repeats at the Pacific Jazz Festival in Costa Mesa Oct. 8. . . . The Kingston Trio has just returned from a Mobile River Show taping next month for Nov. 22 air date. They also do two Andy Williams’ Shows this season. . . . Marty Ranshoff has signed the Sundowners for his Tony Curtis-Claudia Cardinale starrer “Don’t Make Waves”—group is under exclusive contract to Filmways’ newly formed record arm. Maria Cole’s (Mrs. Nat Cole) first Capitol album, conducted by Gordon Jenkins and produced by Dave Axelrod, set for Nov. 1st release.

CHICAGO:

The Four Seasons, hitting big nationally with “I’ve Got You Under My Skin” (Philips), are skedded for an appearance at the Case Institute of Technology in Cleveland (10/21). The Earl “Fatha” Hines Quartet, fresh from a tour of Russia, come in for 5-weeks at London House (10/4). . . . A caravan of ABC-TV’s top stars converged upon Chi last week to herald the new Fall season. . . . WGN-TV’s Emmy award winning “An Evening With . . .” series switches to Saturday nights this season with another stellar lineup topped by Xavier Cugat & Charlie (10). Pete Fountain (17), The King Sisters & Alvino Rey

SMASH HIT By The CAPREEZ!

CASHING IN Busting across the Country!

ANDREAS GRUBER
LOVED ONES
ROGER MILLER

(24), Gary Lewis & The Playboys (10/1), and Allen & Rossi (10/8)/. . . Ray Charles is appearing at the Scene in Milwaukee. . . . Chi-based One- Derful Records swings into Fall with a batch of potent new singles geared for both pop and R&B exposure. Topp- ing the list is The Sharpes’ newest tagged “The Rock.” Also, “What Is Love” by Josephine Taylor (Mrs-V-Lus), “I Stand Alone” by Stacy Johnson (M-Pac) and “Let’s Start A Thing Now” by Willie Parker (M-Pac); not forgotten by Ots Clay and Harold Burage which are all ready for release. . . . The Trolls are enjoying a sales revival here with their “Every Day And Every Night” (ABC). This past week, Bobby Garries chalked up a sales total of over 15,000 in Chi alone with orders still pouring in! . . . Gordon MacRae opened in the Empire Boom of the Palmer House. . . . A new label bowed in Milwaukee—Champ Records, helmed by a gal named Bernie Chap. First release is “The Right Boy” b/w “You’re So Fine” by Wendi (Colby). . . . The usually calm Frank Scardino was anything but, when he gave us the pitch on some of Decca’s current winners like “Whispers” by Jackie Wilson (Brunswick), “Hope We Have” by The Artistics, “Time Stopped” by Marvin Smith and “Coming On Strong” by Brenda Lee, to name a few. . . . Charles Myrany, a native of Chi, has been tapped to direct “The Mad Show” which is scheduled for a 10/5 opening in the Happy Medium.

MARYAN is production manager of The Establishment Theater Company, producers of the show. . . . Among the hot albums of Allstate Dist. are “The Supremes A Go Go” (Motown), “Roni- Dove Sings The Hits For You” (Diamond) and “Happiness In The Shades Of Blue” (Impact). . . . The boys at Garrison Dist. are looking for a repeat performance with the new Groove Holmes outing “What Now My Love” on Prestige. Also in the fore are Cliff Bennett’s “Got To Get You Into My Life” (ABC), “When Will I Be Loved” by Manfred Mann (UA).
Joe Dowell sings “Big River”...for the National Wildlife Federation

One of America’s most versatile balladeers and folk singers, Joe Dowell voices the plaintive “Big River” on a public service transcription now on its way to your radio station. When you receive the disc please indicate arrival on the postal card enclosed. Additional copies are available on request from National Wildlife offices.

Side “B” of this transcription contains a series of 90-second public affairs programs concerning various conservation activities. Here is a series of spots and programs you can run with pride—good for your audience and good for your own conservation image!

Joe Dowell’s plaintive, public-spirited ballad, “Big River,” will add colorful interest to your public service image. A quality transcription with a great message concerning the plight of our American Rivers.

For further information concerning talent and distinctive ballad promotion contact Joe Dowell at:

JOE DOWELL ENTERPRISES, INC. 413 Woodland Avenue • Bloomington, Illinois 61701 Phone: 829-4016 - Area code 309

Project Produced from the National Wildlife Federation by Ads Audio
The brand new release, "Blues Etude," by the Oscar Peterson Trio (Limelight LS80039/LMS2039) should provide some of the answers that have agitated since it was announced that Ed Thigpen was leaving his drum chair with The Trio. When that announcement was made in the Spring of last year, 1965, the jazz world was ripe with conjecture about who would replace him.

Would Peterson revert to his original instrumentation of piano, bass, and guitar? Would he be able to find another drummer who could fit The Trio sound with the same grace and togetherness that Thigpen had mastered during his six-year tenure?

Practically the same questions had been asked when Thigpen joined Peterson, and perhaps with more justification, because when Ed Thigpen became a member of The Trio, it meant not only a new member, but also a new instrumentation.

For the years prior to the drummer’s arrival, the Oscar Peterson Trio, but for a very brief period, had always functioned without drums. Herb Ellis, whose guitar playing had become like another heartbeat, joining those of pianist Oscar Peterson and bassist Ray Brown, achieved that special brand of cohesiveness that comes only from playing together night after night, month after month. The same year.

These long musical associations are rare in the world of jazz where, more often than not, changes in personnel take place with some degree of regularity. It is for this reason that Ray Brown’s departure from The Trio could be accomplished. With Haynes, being the flexible musician that he is, would accommodate to what was demanded of him as a member of this tightly knit musical unit.

In the Fall of last year, Ray Brown announced that after the first of the year he, too, would retire from The Oscar Peterson Trio. Whereas, the word of Thigpen’s departure was immediately followed by the announcement of his exit.

Chalpin-Henderson
Form Chalco Label
NEW YORK—Ed Chalpin, president of PXP Enterprises, has formed a new label with the well-known disc jockeys, Douglas (Jockey) Henderson. The label will be known as Chalco Records. Distribution is now being arranged.

Initial project will be a single by the famous development, Jayne Mansfield, who has recorded a song, "Suey," co-written by Chalpin and Henderson. Another upcoming project will be a Christmas release of a song titled, "Get Titty of My Roof," by Dennis and the Landladies. The song is a parody of the Rolling Stones top hit, "Get Off Of My Cloud," written by Mick Jagger and Keith Richard and published by Gimpy and the Chalcos. Other singles are now in the planning stage.

Epic Signs Zoot Money
NEW YORK—Epic Records has signed British singer Zoot Money to an exclusive recording contract, according to an announcement by label VP Len Levy. The label has also acquired, for immediate release, Money’s "Big Time Operator," which is a current export hit in England. Money has enjoyed success in England with previous recordings, which include "Uncle Willie," "Good" and "Please Stay." Proficient on the guitar, piano and organ, he also heads his own instrumental group, The Big Roll Band, which is said to be a top-selling act in British rock clubs.

World Pacific Sets Jazz ‘Milestones’ LPs
LOS ANGELES—Bud Dain, national sales-promotion director at World Pacific Records, has announced the creation of a special Jazz Milestones Series, which will debut shortly on Pacific Jazz.

The first two album releases in this series have been especially selected to insure the ultimate success of the line. Set to debut are performances by Chico Hamilton and Richard "Groove" Holmes. Organist Holmes has made his mark with pop fans as well based on his recent single success "Misty"/"Secret Love.

The albums are enhanced by double-cover packaging, synonymous with all Pacific Jazz albums. World Pacific’s concept appears on the back of the LP cover; "The Jazz Milestones Series Represents a Carefully Selected Collection Of Performances By The World’s Best Known Jazz Artists."

King Leo Added To MGM Kidde Discs
NEW YORK—The MGM Records’ Leo the Lion children’s budget line series will offer in Oct. a new Leo Series. Three sets will be packaged in double fold jackets and will retail at the suggested list price of $1.79/mono and $4.79/stereo. An announcement was made this week that the Leo the Lion led to the new line.

One of the first releases will feature "You’re A Good Man, Charlie Brown," which is an LP album based on the cartoon, "Peanuts," starring Orson Bean. Two TV soundtracks are scheduled—"How The Grinch Stole Christmas!" and "Susie TV special for December with Boris Karloff as narrator and a "Tarzan" package featuring Ron Ely in the title role.

King Leo is really an off-shoot of the low-priced Leo the Lion series which was launched last March. Al- bums in the budget line will have a live action series of such famed kidde characters as Batman, Superman and Smokey the Bear.

Herb Galezewski, producer of the Leo Lion series, will not neglect the educational market and plans to include important albums for use in the educational field. The John Field Milestone albums for use in the educational field. Such educational albums as "French Spoken Here," "Let’s Play School," "Smoke The Bear" and "Dolly Dingle Dolliwill" have all added status to the MGM children’s line.

Galezewski reports that sales for the Leo Lion series has far exceeded expectations.

Columbia To Record Apple Tree’ Best LP
NEW YORK—Columbia Records will record the original cast of "The Apple Tree," three one-act musicals based on stories by Mark Twain, Frank R. Stockton and Jules Feiffer. "Apple Tree" stars include director Harold Prince, Larry Bryden and Alan Alda. The team of Jerry Bock and Sheldon Harnick provided the book, music and lyrics for the show, which will be presented at the Shubert Theatre in Boston on September 10. New York previews will begin at the Shubert Theatre on Oct. 5.
Tommy’s fantastic follow-up to “Sweet Dreams” is turning everybody on!

“THINK IT OVER”
by TOMMY McLAIN

b/w

“I CAN’T TAKE NO MORE”
MSL-209
FOCUS ON JAZZ

Continued from page 50:

ment of Hayes’ arrival, Ray Brown’s successor was not announced, and the speculation was overwhelming. Everyone even remotely connected with jazz had a different opinion about whom Peterson would hire as Ray’s replacement. Well, a few weeks before Brown’s date of departure, the word reached us that Sam Jones, for many years Louis Hayes’ colleague in the Cannonball Adderley group, would now play in The Oscar Peterson Trio.

Many people wondered if the two new members of the Peterson group would adjust to Peterson’s concept, or worse, the fact that Hayes and Jones had played together for such a long time influence the boss, Peterson, in his playing? This new album, with one side featuring Peterson, Brown, and Hayes and the other side featuring Peterson, Jones, and Hayes, gives us some insight to this question.

The Disk Sound

Side one of the album was recorded in May 1966, just about four months after Sam Jones joined The Trio. Side two was recorded in December of 1965, after Louis Hayes had been playing with Oscar and Ray for about six months. There are many inferences to be drawn from the two different sides of the album.

Let’s examine this new and long-awaited album in its chronological sequence, starting with side two, that which features Ray Brown on bass.

Of course, comparisons would not only be invalid, but also unfair, witnesses that Brown had played with Peterson for fifteen years, and the Sam Jones we have been awaiting to be playing with Peterson for only about four months. Ray Brown’s apparent assertiveness can be very much heard here, as it has been over the years.

Perhaps it’s the feeling of space that he displays that makes Brown’s bass work more individual than what we hear on side one. Then, too, Ray’s conception is considerably more legato than what we hear in Sam Jones’ playing. Sam’s playing might be considered more punctuative, with the emphasis on that good, straightforward rhythm. The playing of Louis Hayes on side two, in the company of Ray Brown and Oscar Peterson, is very much in the genre of what we have been accustomed to expect from The Trio.

The difference in the sound of The Trio is less apparent on side two than it is on side one, something that should come as no surprise to anyone at all familiar with the workings of jazz.

Side one, that which is representative of The Oscar Peterson Trio as we know it today, is obviously the more significant, and worthy of more thorough investigation. After all, this is the sound that, hopefully, we will hear from the Oscar Peterson Trio for some time. Too, this is the sound that so many Peterson fans have been awaiting, wondering what the new group sounds like with the change in personnel.

As this writer hears the album, the playing of Sam Jones has been under-recorded, and because it has, it makes apparent the difference in the sound of the bass, when compared to the out-front sound that Ray Brown achieves on side one. Whether or not this was done deliberately, who is to say. However, it does show Jones’ playing off to lesser advantage, and might engender doubt on the part of listeners unfamiliar with Sam’s big sound as to whether we will have adequate fill Ray Brown’s big bass shoes.

In the instances where Jones is permitted to be heard at the proper level, notably on “Let’s Fall In Love,” the Trio sound, as we have known it over the years, is very much in evidence. Of paramount importance, and as a promise of even better things to come, is the well knit, disciplined sound of The Trio, the sound that has been characteristic of all Oscar Peterson groups over the years.

TOP 50 IN R&B LOCATIONS

1. YOU CAN’T HURRY LOVE
   Supremes (Motown 1097)
   26

2. BEAUTY IS ONLY SKIN DEEP
   Temptations (Gordy 7055)
   4

3. HOW SWEET IT IS
   Jr. Walker & All Stars (Soul 20524)
   3

4. LAND OF 1,000 DANCES
   Wilson Pickett (Atlantic 2348)
   2

5. WHAT BECOMES OF THE BROKEN HEARTED
   Jimmy Ruffin (Soul 35222)
   10

   Carla Thomas (Stax 195)
   13

7. LOVE IS A HURTIN’ THING
   Lou Rawls (Coastal 5709)
   15

8. WADE IN THE WATER
   Benny Lewis (Crest 14814)
   7

9. BLOWIN’ IN THE WIND
   Stevie Wonder (Tamla 54136)
   5

10. WORKING IN THE COAL MINE
    Lee Dorsey (Alan 595)
    8

11. OPEN THE DOOR TO YOUR HEART
    Darrell Banks (Riotov 204)
    6

12. WORLD OF FANTASY
    Five Stairsteps (Windy City 602)
    11

13. AIN’T NOBODY HOME
    Howard Tate (Verve 10420)
    12

14. REACH OUT, I’LL BE THERE
    Four Tops (Motown 1068)
    18

15. SUMMERTIME
    Billy Stewart (Chess 1966)
    9

16. KNOCK ON WOOD
    Eddie Floyd (Stax 194)
    19

17. DAY TRIPPER
    Fantastics (St. Louis 1914)
    26

18. WARM AND TENDER LOVE
    Percy Sledge (Atlantic 2342)
    14

19. I GOT TO LOVE SOMEBODY’S BABY
    Johnny Taylor (Stax 193)
    30

20. MY SWEET POTATO
    Booker T & MG’s (Stax 196)
    23

21. CAN’T SATISFY
    Impressions (ABC Paramount 1083)
    25

22. I CHOSE TO SING THE LOVE SONG
    Ray Charles (ABC 10840)
    24

23. LITTLE DARLING
    Marvin Gaye (Tamla 14138)
    17

24. POVERTY
    Bobby Blue (Duke 407)
    32

25. MONEY WON’T CHANGE YOU
    James Brown (King 6048)
    16

16. BABY I LOVE YOU
    Jimmy Holiday (Motown 32002)
    44

26. BUT IT’S ALRIGHT
    J. J. Jackson (Collo 119)
    47

27. HE’LL BE BACK
    Players (Aladdin 25005)
    21

28. I WANT TO BE WITH YOU
    Dee Dee Warwick (Mercury 72584)
    28

29. THE RIGHT TRACK
    Billy Butler (Okeh 7245)
    33

30. PSYCHOTIC REACTION
    Count Fire (Double Shot 104)
    37

31. SUMMER SAMBA
    Walter Wanderley (Verve 10421)
    35

32. WHISPERERS
    Jackie Wilson (Brunswick 53300)
    49

33. SUNNY
    Bobby Hebb (Phillips 40365)
    20

34. I’M GONNA LEAVE YOU
    Bobby Powell (Whirl 716)
    39

35. A CHANGE IS GONNA COME
    Jack McDuff (Atlantic 5069)
    38

36. BABY DO THE PHILLY DOG
    Olympics (Aladdin 3223)
    40

37. PHILLY FREEZE
    Alvin Cash (Mon-Fal-Doo 6012)
    22

38. THAT’S ENOUGH
    Barrow Robinson (Wand 1125)
    29

39. KEEP LOOKING
    Solomon Burke (Atlantic 2149)
    36

40. BEST OF LUCK TO YOU
    Earl Gaines (R&B 481)
    42

41. WHITE CLIFFS OF DOVER
    Righteous Bros. (Philips 7152)
    48

42. WHO DUN IT
    Hank Hughes (St. Lawrence 1013)
    34

43. I SAID I WASN’T GONNA TELL NOBODY
    Sam & Dave (Stax 198)
    46

44. AFTER YOU THERE CAN BE NOTHING
    Walter Jackson (Okeh 7256)
    50

45. BABY I LOVE YOU
    Jimmy Holiday (Motown 32002)
    44

46. FA-FA-FA-FA-FA (Sad Song)
    Otis Redding (Volt 138)
    46

47. SCRATCH
    Robert Parker (Ride 726)
    47

48. DON’T BE A DROP OUT
    James Brown (King 636)
    48

49. RUN & HIDE
    Uniques (Paulo 245)
    49

50. BABY TOYS
    Tyr (Peyder 222)
    43
Brooks Arthur Has a New Home

welcome!

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NARAS Approves Grammy Category Changes; George Avakian Named New President

NEW YORK—In an effort to achieve greater parity in the awards structure, the National Academy of Recording Arts and Sciences (NARAS) has passed a resolution at the New York Hilton Hotel. At the same meeting, the Trustees, in an effort to achieve greater parity in the awards structure, decreased the total number of categories in the Academy's Grammy awards categories.

In their action-packed session attended by representatives of all four of the Record Academy's chapters, COLUMBIA's Jamie Dionne, CHAD's Andrew South, MGM's Robert Stoloff, and REPRISE's Andry Bigtop, set the stage for the new format of the Academy's 19th Annual Grammy Awards.

The resolution also changed the 1966 Grammy Awards set in the COUNTRY Music category, which is now the same as in the national categories, the special recognition of the Academy's youngest chapter, the 1964 inductees in the Academy's roll.

The Trustees also voted to continue their efforts to nominate in no more than a specified number of categories in an attempt to insure even greater selectivity in the initial round of appointments. In an effort to continue its campaign to encourage greater self-discipline in all phases of the awards program, the Academy's Five Trustee Meetings were held.

The Academy's membership continued to increase, with initial reports submitted by each of the local chapters and highlighted by an almost 100% increase in the Academy's youngest chapter, and a 20% increase in the Academy's roll.

PR Program

The Trustees also endorsed proposals and plans to accelerate the implementation of marketing plans that would help make the general public aware of the Grammy as it is the Oscar and the Emmy. Special approaches aimed at getting the media involved in the awards and radio and point-of-sale potential were emphasized, as well as increased cooperation with the Academy. Special attention was focused both on the Academy's annual awards ceremony and its annual TV show, "The Best in Sound." Trustee Presentations were held at the date for the awards presentations to be held simultaneously by all four chapters, and televised. The annual program was expected to be aired early in May.

Judge Ryan OK's ASCAP's New Writer's Procedures

NEW YORK—ASCAP's increased payments plan for new writer members (see Sept. 3 issue) has received an OK from Judge Judge Sylvester Bell of the Federal Court in New York. Judge Ryan who is set to retire from the bench soon, agreed to the OK in following a hearing last wed.

The changes, provided for accelerated and increased distribution to new writer members, increases in credits for certain "home performances" in television and "background music" on broadcasts, and payments in the event of no written agreement to be submitted with a non-member, or a non-member, of a songwriting group, were approved by an ASCAP publisher.

ASCAP president Stanley Adams, also said: "Judge Ryan's approval today of the changes in the ASCAP's performance fee distribution system will have particular appeal for our young songwriters. The new system will benefit both the music industry and all of us. "It is to be hoped that this is as affirmation of ASCAP's carefully planned program to encourage young men and women to enter the music-writing profession."

Adams said that ASCAP has already received much favorable reaction to these announced changes, especially among the young writers in Chicago, Los Angeles, Nashville and other major music centers.
Considering the fantastic boom in color television, and considering the fact that country music is one of the most colorful forms of entertainment, what could be more natural than to have standard C&W T.V. like the Porter Wagoner show go into color production? The first taping sessions at the WSM-TV studios in Nashville are planned for next month and will be going in addition to the weekly with Norma Jean, Speck Rhodes, the Wagonmasters and emcee Don House, who this season replaces T. Tommy Cutrer. The show has a weekly audience of some 30 million in 80 markets and is undoubtedly the top syndicated country T.Ver coming out of Music City.

Bobby Bare, who's been blazin' along with his "Streets Of Baltimore" effort, didn't realize until recently just what a hot property he is. He is returning from a family outing. Bobby found smoke pouring from the windows of his recently purchased home in the suburbs of Nashville. Quick and confined the flames to the kitchen but extensive smoke damage has made it necessary for the Bare's to find temporary living quarters for a few weeks until the place can be made livable again. Bobby himself will be spending most of that time out of town, however, as his personal schedule, walk will keep him traveling throughout Louisiana, Texas, Virginia and Georgia until the end of the month.

Carousel Records, a division of the Paul Bragg Studios, has just signed an exclusive recording contract with Arlo Guthrie. The first major is "I Heard Wedding Bells Ring" b/w "Oneness". It is the first major single released from the forthcoming release from the Paul Bragg Studios."The Great San Francisco Earthquake." Songwriting and Executive production is on the KGBS-Los Angeles. The film will be written along the line of "Las Vegas Hillbillies." In which the main character is a black singer and one of the majors and LP's they can get are (2 copies of LP's and 3 copies of singles). Don Bowman and Ferlin Husky have been officially set as the male leads in an upcoming film production of "Hobo's Lament." The outline, found in 1948 with a country format, switched over to rock in 1960. KPAY, in Nashville, Ark. is changing to a country format and will use all the singles and LP's they can get (2 copies of LP's and 3 copies of singles). The KXLR emcee in Seattle, former newsman has left. His replacement was announced recently. Clyde Beavers drops a line from Puerto Rico, where he is just wrapping up a 10-day tour, and tells us that he scored so well that he'll be back down there around Christmas time. That will be his third trip to the island this year. Some life! After Clyde and the Beavers leave the island life behind, they'll be joining Georgia gubernatorial candidate Garland Byrd in the Sept. primaries, then will return to the Tennessean's Gov. Frank Clement in the general election for the U.S. Senate (Clement just recently won the Volunteer State primary). Look for a new single release from Clyde pretty soon.

(Continued on page 56)
NEWCOMER PICK

DON'T PUDDLE ROUND THE PUDDE (1:58) [English, Big "D" BMI—Jennings, McDuff, Couch, Douglas]

I CAN'T FORGET YOUR MEMORY (2:30) [English BMI—Jennings, Douglas]

TONY DOUGLAS (Sims 294)

Tony Douglas stands an excellent chance to break out into the big picture with this choice outing dubbed "Don't Puddle Round The Puddle." A pert, persnickety cutie, the lid offers a real cute catchy sound. Should do well. "I Can't Forget Your Memory" is a slow-moving blues ballad.

IF THIS IS LOVE (The Whole World Is In Trouble) (2:13) [Yonah SESAC—Anderson]

WAS YESTERDAY THAT LONG AGO (2:39) [Peach SESAC—Hood]

AL CHANEY (Chart 1365)

Look for Al Chaney to do healthy business with this first-rate lid titled "If This Is Love (The Whole World Is In Trouble)." Songster offers up a fast-paced, tumbling sound about a couple who just can't seem to get along. "Was Yesterday That Long Ago" is a slowed-down woeer.

ALL TOGETHER (3:45) [Tree BMI—Fischer]

LONELY CITY (2:52) [Tree BMI—Fischer]

BOBBY FISCHER (Dul 4053)

Bobby Fischer could well score lots of points with this self-penned Dial debut. Top side, "All Together," is a pretty, touching tale of a guy who's willing to ignore his girl's infidelities in order to keep her. Keep an eye on this one. "Lonely City" is a bouncing mover with lots of appeal.

THE ONLY WAY TO FLY (2:53) [Bettee Jean BMI—Miller]

DON'T LET YOUR LOVE GROW COLD (1:54) [Bettee Jean BMI—Miller]

JAMIE SANDERS (Tower 278)

This effort by Ray Sanders, labeled "The Only Way To Fly," may well be just the ticket to have the songster soaring up the chart. Lid is a tip-toeing, finger-popping shuffler with an easy-to-listen-to sound. "Don't Let Your Love Grow Cold" is a romantic nester.

ALMOST PERUSED DANGEROUSLY (Epic 24721/BMI 2613)

CARNEGIE HALL CONCERT [Back Owens & Burckman, Columbia T 257 2514]

THE LAST WORD IN LONESOME (Decca BMI 26432)

SUFFER TIME (Dottie West (RCA Victor LPM/LSP 3587)

HORSE DANCE (Rubin (RCA Victor LPM/LSP 3542)

I LOVE YOU DUPS (Bill Anderson (Decca DL 671/T 471)

DON'T TOUCH ME (4:00) [Decca DL 671/T 471]

EVIL ON YOUR MIND (Jim Howard (Decca DL 671/T 471)

THE COUNTRY TOUCH (Warner Mark (Decca DL 671/T 471)

I'M A PEOPLE (Genevieve Jones (Master MM 2099/MS 2099)

MANY HAPPY HANGOVERS (Jean Shepard (Chart T 254)

DUST-ON MOTHER'S BIBLE (Back Owens (Chart T 2540/T 2544)

COUNTRY ALL THE WAY (Decca DL 4744/T 4744)

I LIKE EM' COUNTRY (Lorette Lynn (Decca DL 4744/T 4744)

TILL THE LAST LEAF (Shorey (Sunny Jones (Chart T 2561)

STEEL RAIL BLUES (Country Columbia (RCA Victor LPM/LSP 3601)

VERNON OXFORD (RCA Victor 8943)

(B-)

GOIN' HOME (1:44) [Wilderness BMI—Elliott, Jennings, Allen, Ford] Oxford may well find itself decorating the top of this galloping, happy-sounding item about a guy who's tired of running around, Could be.

(B) BABY SISTER (2:34) [Wilderness BMI—Milledge] Flip is a touching, sentiment-filled tale of a man whose sister has hit the skids.

BILL GRIFFITH (Belfair 1007)

HEY LITTLE JUDY (2:00) [16-10 BMI—Griffith] Here's an Keen-to-Cool-and-Cool-to-For Bill Griffith. Side is a cute, warm-hearted item about a guy wanting to date special little gal.

AFTER A HEARTQUAKE (3:06) [16-10 BMI—Griffith, Beeson, Allen] Another Griffith item. This one's a tear-tagging tale filled with heartache and woe.

RAY & J.D. (RayBo 104)

BAR ZIGZAGS (2:58) [Pamper Champion BMI—Seals, Mooney, J.D.] Along with the Broncs, could pick up a nice bit of coin with this mid-tempo, tear-dropping ditty about a shatted love affair.

ARE YOU TEASING ME (2:56) [Alvin BMI—Johnston] It's a remorseful baller with doting, double-dittty on this side.

COUNTRY ROUNDUP (Continued from page 55)

Gene Gentry has signed up with Sand Records, with his debut single, "(I Love You) But I'm Just a Saying The Way I Am." Have just heard that Hank Wood and "Blame," Allen: Do you know why this song is so popular? Didn't wish to make a lot of noise for the young lass. Nice effort.

WATER UNDER THE BRIDGE (2:59) [Low BMI—Hawkins, Undercard is another weeper, also pretty handled.

COUNTRY ALBUMS

JAY DUGAS (Letterbox 032)

(B-+) COLINDA (2:12) [Big Bom BM—Bernard] Look for Dugas to make some noise with this infectious, "cujan-language" ditty about a Bayou beauty who knows 'em dead, A butt.

(B) JENNY LYNN (1:55) [Copper State BMI—Vernon] Another cajun queen comes into the limelight on the undercard.

JACK WOOD (Toursboro 72609)

(B-+) LONELY'S THE ONLY HABIT I GOT (2:15) [Finger-tickled Ben猛 and Chuck Wood, could do Top 50 business with this well-done, stompin' lid that tells of a guy who lost his girl in a hunting accident.

(B) REALLY GOT THE BUSINESS (2:35) [Screen Gems BMI—Columbia] Equally attractive, this side is another tale of broken heart (and a broken bank account).

DON MEREDITH (Reveler 102)

TRAVELLIN' MAN (2:40) [Big "D"-Williams] Gridiron hero Don Meredith may well find himself a recording king as a result of this loping, easy-going ditty about a guy who got his conscience and wandering feet.

(B) THAT AIN'T GON'T IT CAN'T LOSE (2:15) [Painted Desert BMI—Smith] Lighthearted, happy-go-lucky bouncer here.

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Glancing through Pep Chart here, we notice Phillips possesses all of the upper part of the chart, with the "Baraga Saita" by Mike Maki, "Itsumademo" by the Savage, and "Wakomonochi-Tachi" by the Broadside Four. "Baraga Saita" has sold more than 750,000 copies since it was released, and "Itsumademo, Itsumademo" has sold more than 450,000 copies. Nobuya Ito, section editor of the magazine, reports that "Baraga Saita" will be released during the term, Sept-Oct., in which the Spiders' "Yahhi Ga Nai-te", Mike Maki's "Kazeni Utao", the Sages' "Tenchinalo Alo" and some other hit records will be released.

While the gathering together with fans and artists above has been held at various places at various times, we are going further with folk song popularity which prevails in every corner of Japan.

While a new tune, "Last Train To Clarksville" by the Monkees on Colgems that released Thursday, will be second place on this chart, "Baraga Saita" still will hold on in the top position. With the release on that new label, if decided, the release will be made after this October. Nippon Victor this time decided to have a serial release with a title "Victor Golden Best Album" with a strong push setting a special sales expansion during this time. "Victor Golden Best Albums" consists of 20 populated LP's which were selected among the vast number of albums. This LP's names of artists are Perez Prado, Glenn Miller, Three Sons, Elvis Presley, Los Indies Tabajaras, Harry Belafonte and others are seen, while "Southern Pacific" and "Academy Award Films Themes" on sound track are seen.

Nippon Columbia will come out with an anniversary release LP "Mitch Miller & Friends" on Sept. 20 to honor their re-performances which is corded in the beginning of October. The LP gathers "Let's Sing Together With Mitch" and 13 others.

Nippon Columbia's local "Toshi No Flamenko" released by Nippon Crown has been making a smash hit, the firm will release "Flamenco Guitar Album" on Nov. 1 with the guitarist, David Moroño, who stayed here in July and Aug. for 6 weeks by the LP's names of artists are Perez Prado, Glenn Miller, Three Sons, Elvis Presley, Los Indies Tabajaras, Harry Belafonte and others are seen, while "Southern Pacific" and "Academy Award Films Themes" on sound track are seen.

George Al, now moving a tour around a country with a guitar in his hand, is expected to come back here in the middle of September. The first performance at the Fifth Anniversary "Matsuri de Musiki no Himitsu" and "Reet Deo" that released Thursday, in Osaka and in Osaka Kosei Nenkin Hall on Oct. 23 and at Osaka Kosei Nenkin Hall on Oct. 22 and performances are made. Another performance is expected to be held by the LP's names of artists are Perez Prado, Glenn Miller, Three Sons, Elvis Presley, Los Indies Tabajaras, Harry Belafonte and others are seen, while "Southern Pacific" and "Academy Award Films Themes" on sound track are seen.

Nippon Columbia's top five, SP's sold most in Aug., are "Blue Eyes" (Blue Comets), "The Chant" (Blue Comets), "Fish" (Emmy Jackson), "Red Light" (Waltz Circle) and "Kazeni Utao" (Tobacco Record). Tops five are "Paint It Black" (the Rolling Stones), "Work Song" (Tijuana Brass), "I Cried For You" (Wulma Goldmine) and "As The Water Falls" (Tameiki) while Toshiba Records are "Paperback Writer" (the Beatles), "Ginza Lights" (the Ventures), "Sippin' 'N' Chips" (the T-Bones), "Kimito Itsumademo" (the Ventures), and "Michelle" (the Beatles).
Mantovani will begin his 10th annual tour of the U.S. this Saturday (24) in South Orange, N.J. Greeting the English maestro on his tour of 62 different cities will be a new LP from London Records, "Mr. Music . . . Mantovani." This is his 44th album release, six of which have earned gold record awards from the Record Industry Association of America (RIAA). A highlight of the tour will be two performances at Lincoln Center in New York on Sunday, Nov. 27. Mantovani, of course, records for British Decca, whose affiliate in the U.S. is London Records.
French singer-composer Gilbert Becaud flew into London last week to meet a press at a reception hosted for him by EMI Records. Perhaps one of the best-known of his compositions is "What Now My Love" of which there are over 50 recordings. Becaud was in Britain for his first concert date which took place at the Royal Festival Hall and to coincide with the trio albums "Et Maintenant," "Gilbert Becaud In English" and "Gilbert Becaud Hits."

Teddy Remmes of the Chappell Organization also welcomed him to Britain with a reception in his office to celebrate the recently signed contract between Becaud and EMI. The deal was set up by Ron Kass, director of overseas operation for Liberty Records on behalf of their subsidiary company, Metric Music.

Every time their No. 1 success "All Or Nothing" (Decca) the Small Faces are working on their second album which will comprise all their own compositions. Their first LP "The Small Faces" has been a consistent best seller since its release. Their next single will also be their own composition as is their current smash, "All Or Nothing" was originally penned with the American market in mind because although new bands established in Britain they have yet to conquer the American disc world and to this end a new agreement has been reached between their A&R manager Don Arden of Contemporary Records and Press Records (their former U.S. label) for all future releases to be recorded on the RCA label. If "All Or Nothing" takes off in the States the boys will visit there in the New Year to tour in the February dates in Germany (September 28/29th); Holland (November 12/13th) and Sweden and Denmark (November 19th/21th). All Small Faces compositions are published through Bobby Willis.

The happy relationship between Dave Dee, Dozy, Beaky, Mick and Tich, managers Ken Ralston and A. W. (Fontana) Felderer of Lynn Music continues to flourish. It all began in 1964 when Howard and Forrest Blackley were in the throes of their "I Have The Right" the Honeycombs' biggest hit. Their success resulted in a Gold Disk for sales over one million. On one of the Honeycombs dates discovered the same Dave Dee group and penned "No Time" for their Fontana disk debut which Lynn Music published. Although it didn't set the British charts on fire it sold well in Singapore and Hong Kong and also a French version by Monty got into the French charts. Their next effort "You Make It Move" reached the lower rungs of the charts and paved the way for their big U.S. hit "Light It Up" which got to No. 2, earned them a Silver Disk and established them in the British and continental markets. Their follow up "Hideaway" got to No. 1 in Germany and achieved chart status in Scandinavia.

Now comes their latest single "I'll Hold It" again a Howard-Blackley composition published by Lynn Music and released on Fontana. The boys start a six-week nationwide tour with the Walker Brothers on October 1st and fulfill engagements in Holland September 23rd and Hamburg September 28th.

EMI's September LP releases include three more in their "The Makers Of History Series" i.e. "Oliver Cromwell", "Abraham Lincoln" and "Elizabeth The Great"-all on the HMV label which also have further issues in the "Songs For" language class series i.e. French, German and Italian. Capitol albums include Matt Monro's first for the label "This Is Life"; "Live" by Lou Rawls and on Stateside Gene Pitney "Nobody Needs Your Love" tagged after his hit single. The Verve label features a galaxy of talent including Pete Seeger, Wylie & Nick, Les Montgomeries, the Ogdens, Johnny Hedges etc.

Having already established themselves in the songwriting and artists management fields Alan Blackley and Ken Howard have now branched out into independent production and their first offering is a new discovery Mike Quinn

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**Great Britain's Best Sellers**

This Last Week

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**Top Ten LP's**

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<th>No.</th>
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ONE STRING TO SUCCESS-The Magic Lanterns gather round producer/manager Mike Collier in a discussion of the contracts involving their recent British chart success "Excuse Me Baby" which has been released in the U.S. by Epic Records. The group's lead singer Jimmy Billisarb has a firm hold on an antique one-stringed violin which he discovered and which has helped the foursome achieve its unique sound.

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**Great Britain (Continued)**


In Britain for tour and TV dates Otis Reading was welcomed by London to a reception at Blaises at which he met the British Press and deejays. On his first British visit the Atlantic star will be promoting his current release "I Can't Turn You Loose" which looks like a Top Twenty certainty.

Shirley Bassey opens her 6-month American program with a concert at the Coconut Grove, Los Angeles to be followed by dates in Las Vegas, Lake Tahoe, Mimi, Boston and a "One Woman Concert" at Carnegie Hall as well as the Dean Martin and Andy Williams TV shows.

**QUICKIES:** Rodney Burkec appointed press publicist manager for CBS Records...Philips Records conducting sales campaign of their record accessories line...John Lennon had Beatles lock shorn for his role in "How I Won The War"...Spanish group Los Bravos replacing the Lovin' Spoonful on Dusky Springfield's autumn British tour...Already a hit in America "Cherish" by the Association issued here on Decca..."Parchman Farm" a track from the fast-selling "Bluesbreaker" LP issued as new John Mayall single on Decca...Cher's new liberty single "Sunny" will not be issued in America...From his new film "After The Fox" Peter Sellers joins forces with the Hollies to record the Backarach-David title song on United Artists...New Zealand group the Corvairs make disk debut on HMV with "Tomorrow Is A Long Time...the Rolling Stones nation-wide tour kicks off with concert at the Royal Albert Hall September 23rd...Congratulations to the Fourmost for entering The Cash Box Top 100 with "Here, There And Everywhere" on Capitol...Also Dusky Springfield now climbing high with "All I See Is You"...Dusty flies to the States early in November for club and TV dates...Johnny Mathis booked for Bill Cotton Show TV...the Yardbirds and Ike and Tina Turner on Rolling Stones tour..."Yellow Submarine" still topling Best Selling Sheet Music Lists for Northern Songs...Matt Monro to star in cabaret at Savoy Hotel.
**Boeven Celebrates 20th Year**

HOLLAND—Holland, a small country, has been a surprising center of German occupation and war activities has not diverted attention from the production of Dutch wholesale, a retail-business could draw upon a wealthy present exists. The local records of the Manoir House waiting for this musical product, that the record could easily fly high as a means of finding a position in the constant flow of rising prosperity and the increasing importance of justified space-time-hobbies.

**The Start**

Gerry Oord, who had become conversant with discs at an early age, backed up by sales-experiences with other companies, doing England one year, and EMI in 1956, having learned to stimulate this world-concern to create a market for their well known label, the Columbia-label. A small room was situated at a side-street in Amsterdam Reisnergracht no. 220 and it was there that Oord started his one-man operation. The Columbia records and a healthy dose of news from Holland two years after the war, Boeven was born, sharing its office-room with a lawyer, a translator and a daughter of a local newspaper. More rooms became available, as well as a handful of regular employees and, finally, the necessary warehouse-space. A very important step toward greater financial resources were the first Army-orders, which Oord succeeded to perform (Continued on page 62)

**EMI Recinds Price Hike On Discs**

LONDON—Following the criticism which greeted EMI's decision to add a penny a disc to prices, a new edict has been issued to round off the price to 7s. 6d.

**CBS Meets Looks Ahead 6 Months**

LONDON—Plans for the next six months announced by CBS Records at its Press Conference today, include a unique classical promotions campaign, a two-pronged winter campaign beginning with 20 top stars on disk and a drive for success through sales. CBS is in an all out attempt to recapture a greater share of the annual records market with a new conception in classical music. CBS dealers in Britain will be invited to take part and will be presented with a window plaque declaiming him to be a "CBS Masterworks Appointed Liquidator." A Christmas collection by Wyper said: "It is our intention to expand our share of this existing market rather than extend the demand for classical recordings." "Slogan for the coming season" is the CBS tie-up with "CBS Masterworks" and each appointed dealer will be asked to stock the six-month campaign and to take an average of three dollars of turn-down in price in exchange for a fix for 8 ft 8 inns showcase housing L.P. covers. Special interior lights will highlight photographs of artists. The promotion begins December 1.

**Winter Sales Campaign**

The first part of the winter sales campaign has as its slogan "Hear It Where It's Happening CBS" and will feature 20 new albums by artists such as Bob Dylan, Tony Bennett, Ray Conniff, Doris Day, Dave Brubeck, Andre Kostelanetz, Ilse Streisand, The Byrds, Johnny Cash and newly signed Brian Poole. CBS jazz albums will also be featured and one of the label's most successful jazz albums, "Dave Brubeck will be visiting Britain later this year."

Classical repertoire manager, Miss Quilliam, who has now had second thoughts and has dropped her previous protest against the prices policy, has removed the half-penny, reverting to the standard price of 7s 6d.

The EMI company has now had second thoughts and has dropped its previous protest against the prices policy, reverting to the standard price of 7s 6d.

**Phillips Strikes It Rich With Japanese Locals**

TOKYO—Phillips' recent success with its new local record program has it looking to the Orient for the next step and has resulted in the release of almost all A & R men at other record companies. Phillips, they admit, stand a better chance of forming a production unit for the first time among four label operations in Japan and the first step is to form a tie-up with the American musical market. It is believed that by acquiring the new local record program, the Phillips group will be able to give a more accurate picture of the American music market to Japan. The local record program will be divided into two parts: one for the domestic market, and one for the export market. The local record program will be managed by a group of experienced American record producers, who have a good understanding of the local market and can adapt to the local music market. It is believed that the local record program will be a success in Japan, as it will provide a more accurate picture of the American music market to the Japanese. The local record program will be produced in close cooperation with the American record producers, and the local musicians will be involved in the production process. The local record program will be distributed through the existing distribution network, and the local record program will be marketed through the local record stores and the local record. It is expected that the local record program will be a success in Japan, as it will provide a more accurate picture of the American music market to the Japanese.

But with Mike Maki's sudden rise to national fame a new phenomenon is beginning to appear in the music industry. As he continues to gain popularity, his music is being performed in all manner of settings, both public and private. Maki's music is becoming a part of the cultural fabric of Japan, and it is becoming increasingly difficult for him to maintain his privacy. Despite his success, Maki remains committed to his craft and continues to create music that is both personal and universal.
Bovema Celebrates 20th Year

(Continued from page 61)

along numerous import-restrictions. Bovema obtained an order for about 60,000 copies of a 1954-born two-day round, an achievement which even had, for recreative purposes, its own tennis-court behind the house, which later had to be withdrawn for the company's ultra-modern own studio. Up to about 1957, Bovema worked the market quite successfully with its three major labels, which is apparent from the very high sales of the 1954-born "Gramophonehouse-new Chord" label, which in fact those old issues is like running through the still-young history of Bovema, one will find major highlights on the basis of these data:

The Hits

One of the first big successes of Bovema was the recording of John Ford's recording of "Vaya con Dios," of which over 85,000 copies were sold. Contributing to Bovema's excellent monthly figures from the very first beginning were the records of Leo Romeo, Paul Chr. van Westerling, Karl Mengelberg and many others. There were considered "Bovema's masterpieces" in the "Bij Ons in de Jordaan" house." It became such a rage that there was no way of keeping the label out of the market! Really a ball was Bovema's celebration of the 10th birthday of a label with an original garden-party on 24th April 1956, witnessed by EMI's Chairman and his wife. Every day was also a completely new, modulated version of the big "Bovema." In 1957 Bovema held its first international conference at Hotel "Bovemas," Zaan- dorp in Holland. It was the occasion of the launch of Bovema's Sales Conventions, which attract dealers all over the world and, of course, to all dealers, and above all, with EMI's Mr. Dines, spiritual father of Bovema and respectably nicknamed "Patha Dines" by the whole Bovema-family. In this respect, the Bovema-clientsj meetings attract guests from all over the record world and also its top dealers in Holland, presaging a closer interaction with plans for the season. On these festive occasions there was an intimate time with the record-trade, on an informative exchange of thoughts which, to Bovema, attaches great value. In this respect, the "Musical Club", a sort of social club, which now includes over 100 dealers, is an important step forward to the front of the priority and stimulating the real team-spirit among Bovema-clients!

Conventions & Meetings

Original in its planning, Bovema's Sales Conventions are manifestations of its staff-members, not only being experts in their field, but also stimulating the market with their unquenchable love for the article itself: the gramophone record. Next to these Conventions, which enjoy a lot of goodwill, Bovema has, of course, dealers, the entire Bovema-staff regularly meets for a two-day working-conference, which Bethel with the realization of the internal organization as much as the whole of Bovema. That stresses upon expert publicity and information. There are regular contacts with the press, for example, via means of Press-bulletins, photo and biographies, and with radio and television, keeping the company of Bovema and the reorganized "Gramophonehouse" could possibly suspect such activities behind the back of the company. After all, the building of the base ment and the expansion of the company, MacOS, the realizes the constant growth of a moderate, modern one-man-business up to a complete one-man-company for approx. 180 employees. A staff of technicians, administrators, salesmen, record dealers, and many other departments at its disposal (a.o. administra-

BOVEMA STORY IN PICTURES: (top, left to right): 1953: Bovema obtains exclusive sales rights for Capitol in Holland. President Gerry Oord (center) welcomed Captain-Head Glenn Wallach and a couple of directors, then visited the "Bij Ons in de Jordaan" house, at Gramophonehouse; Bovema's own, ultra-modern studio, where HMV artist Johnny Jordaan cuts one of his million-sellers; Bovema president Oord which deals with Oord and company's record-selling labels he represents; (middle row): the entrance of Gramophonehouse by studio by night; EMI chairman of the board Sir Joseph Lockwood (left) visits Bovema's record-store with longtime friend of Bovema, the last L. T. Dines (right), Oord (center) and Lockwood's personal assistant; (bottom row): modern interior of Gramophonehouse, Bovema's famous "Musical Club" inside Bovema's world-famous "Casa Bovema," with the impressive "Grand Galas du Disque" and the multitude of record-awards constantly being given to Bovema-records since its first presentation in 1960. In August 1961, Yoshii Menhuin visited "Gramophonehouse," the labels Liberty and State-side consolidated Bovema's position on the Hitparades and... no Bovema-history in bird's eye-view would be complete without mentioning the day of 12th July 1959, on which the world famous soprano Maria Callas laid the first stone for a magnificent, highly modern studio, now in full operation during more than 9 years and being a real work of art—of Bovema's production ever since! Being one of the best-equipped in Europe, Bovema can be very proud of its studio-facilities, the more so in close collaboration with their technicians—an important step towards greater independence was done in 1962. Studio and pressing-plant got their own lacquer-cutter equipment and galvano-installation, with which Bovema can effect their own records themselves—two days after the recording-session the record could be distributed to all dealers in large quantities. This was shown to the Dutch musicpress with rather justified prudence. Many things can happen in a few years' time: on the very place where hard surfaces and valleys crossed the net in earlier years, now Bovema-technicians and Holland's top artists are continuously working on new recordings, many of which—like albums of Benedetto Marcello—"are being exported all over the world.

The 1960's

The mid-60's have shown continuous progress both from the commercial and the organizational point of view. In person appearances of artists highly stimulate their sales on record. Especially TV-dates and the annual Grand Galas du Disque are the greatest hits of the year. In '64 Bovema sold a direct and effective stimulation from the visits of artists like Yehudi Menuhin, Adamo, Bobby Vee, Peter & Gordon, Freddie & The Dreamers, Enrico Mancias, Adamo drew enthusiastic audiences in southern provinces, was awarded a Golden Disc for top sales and received an Edison-award for his...
Pye Sales Conference An Int’l Affair

(Continued from page 6)

laying of Melodica Turkey, A. Trindade of Portugal and Mr. and Mrs. Mintangian of Durium Italy.

Air of Unity

An atmosphere of unity pervaded both the business and social aspects of the convention. In this respect it is interesting to note that many of Pye’s international licensees have product in common. Pye’s policy of maintaining a three-fold policy, showing at least three products at the conference which shows the development of a large chain of independent companies working together. A Pye representative has said that Pye Records responsibility is three-fold: sales, promotion and finance. The first, he emphasized, that while there is no change in Pye’s policy, it is important that our international Kingdom is concerned they will press compatible disks for export purposes. The Pye Sales Conference in London, England, Con-ference Louis Benjamin informed dele-gates to the meeting that the company is to enter into a new collaboration with the record industry. Pioneers in the field of low-priced records, Pye has taken a lead in the field of records, and the low-priced Marble Arch series was a prominent feature at the convention.”

The announcement firm ordered the sale of 200,000 Marble Arch LP’s before their release date and anticipated sales of over a quarter million during the first month. This, despite the fact that the budget for the release was a mere £100,000. However, Benjamin stressed that Pye is not, and never was, a "budget company and Marble Arch must take its place within the company’s important products.”

It was a year of enormous expansion and improvement for Pye’s recording artists. A survey of Rolling Stones, Spencer Davis, Nancy Sinatra, Elton John, Hawkwind, and others that have been further developed by the addition of new personnel and can now produce over 100,000 albums and 250,000 singles per week. The three-day stint terminated with a dinner dance and cabaret for 300 guests.

Bowman Celebrates 20th Year

(Continued from page 63)

"Vocal Harmony" show. In 1965 HMV’s Toon Herrin did a fabulous one-hour show on the subject, the impact of which is still reflected in the superior sales of the show’s live-recording. Liberty did big business after this and its show "For A Blue Lady," did so. Liberty’s Imperial-Jark Imca Marina with “Hard- faced.”

Last year this company represented Top of the Pops with its "‘Top of the Pops” show. The show precedes by two events of historical value. First, Paraphone and Odem label were both launched this year to bring the exclusive sales of Beatles hits to Canada. Second, Liberty has removed record stores and other departs to newly erected buildings close by the store’s docks thus allowing the company to strengthen its US labels strength and stabilize its retail organization. Liberi’s sales up to the current year. Liberty sales went up with more than 250% thanks to artists like Van Dyke, F. J. Froby and Tommy Garrett. Capitol really managed to break through with the Beach Boys ("Barbara Ann","Sloop John B") and Al Spanish Eyes’ Mar-tino.

And now, September 1966, both these resurrected this year with an even more energetic president have reached a milestone of 20 years. This event marks Bowman’s 20th year of world-wide activities in behalf of music on the air and in Canada. It was a year when Jerry O’Dell started climbing the corporate ladder for himself as manager of Dutch recording industry. "But," says O’Dell, "contrary to what the music business is known for," Bowman has been very hard to succeed in business. Don’t misunderstand that he must be very hard to succeed in business. Bow man’s wealth of profit must be up ending being less than 1% of your to- tal output. The 20 years in Grama- phonehouse are a work and a half—you’ll continue to play it, to record it and to sell it!"

Hansa-German Radio Deal

(Continued from page 61)

fluenced lack of exposure. Hansa chief Peter Meisel said that Hansa is also responsible to its composers and lyric writers. It was a year that the label has been performed in radio-TV in order to bring its writers the performance monies expected. At present, this is the only way of getting paid. It is also well that the recording industry due to new copyright laws saw problems coming that could only be solved with the German music publishing rights society but that an independent publisher-producer can’t allow a complete stoppage of plays by important radio outlets of their product especially as this also results in a blockade of the complete foreign repertoire of the label. Because of the importance of the radio-TV stations, Hansa is willing to give up performance monies in return for more exposure. Most of the musicians and artists represented on the Hansa label are GVL members, and this move will give the ARD stations more exposure. Hansa lawyers are also checking to see if their distributed product originating in performers’ rights countries (see earlier articles in this issue) or specially English products will be ef-fected by their move.

For further information about this important fight, see the Germany col- umn in this week’s issue.

INTL. GUESTS—Pictured at an award ceremony held at the home of Louis Benjamin, Pye Records managing director, are overseas visitors to Pye Records International Conference held on September 7, 8 and 9. From Left to Right (top): R. Oegus (Negram, Holland), Louis Benjamin, Mike Maidlaw (Warner Brothers, Hollywood), J. J. Finsterwald (Deutsche Vogue, Germany), L. Cahat (Vogue, France). From Left to Right (bottom): L. Vidal (Hispa Vox, Spain), Eddie Landquist (Phillips Sonora, Sweden), Haakon Tveten (Norsk Phonograph, Norway), Mr. & Mrs. Martin Gesar (Music Box, Greece), Jim Bailey (Pye Records, U.S. West Coast), Mrs. Meck (Merk Musikforlag, Sweden), Neville Martin (Cash Box).

Cash Box—September 24, 1966—International Section.
Denmark's Best Sellers

This Week

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Producer</th>
<th>Song/Album</th>
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<td>1</td>
<td>Yandel</td>
<td>Gadekaer</td>
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<td>2</td>
<td>Yellow Submarine</td>
<td>Parlophone</td>
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<tr>
<td>3</td>
<td>Beautiful Brown Eyes</td>
<td>Columbia</td>
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<td>4</td>
<td>Paperback Burger</td>
<td>Parlophone</td>
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<tr>
<td>5</td>
<td>Sunny Afternoon</td>
<td>Kinks/Pye</td>
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<td>6</td>
<td>Long Letters</td>
<td>Elvis Presley</td>
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<td>7</td>
<td>Summer Sunny</td>
<td>AB – Sweden</td>
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<tr>
<td>8</td>
<td>Strangers In The Night</td>
<td>Frank Sinatra/Reprise</td>
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<td>9</td>
<td>10</td>
<td>Otte Dage</td>
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This Week On Chart

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Norway's Best Sellers

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<td>Sunny Afternoon</td>
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<tr>
<td>3</td>
<td>The More I See You</td>
<td>Victor</td>
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<tr>
<td>4</td>
<td>I Saw Her Again</td>
<td>Mama's &amp; Papa's/RCA Victor</td>
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Sweden's Best Sellers

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<th>Rank</th>
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<th>Song/Album</th>
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<tbody>
<tr>
<td>1</td>
<td>End Of The World</td>
<td>Carpenters/Sw-Disc</td>
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<tr>
<td>2</td>
<td>Yellow Submarine</td>
<td>Parlophone</td>
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<tr>
<td>3</td>
<td>With A Girl Like You</td>
<td>Trogs/Fontana</td>
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<td>4</td>
<td>Summer In The City</td>
<td>Les Girls/Fontana</td>
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<tr>
<td>5</td>
<td>*Det Tror Jag Inte På</td>
<td>Sven Ingvars/Svensk-American</td>
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<td>6</td>
<td>*I'm Gonna Win</td>
<td>Frank Sinatra/Reprise</td>
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Finland's Best Sellers

This Month

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<th>Song/Album</th>
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<tr>
<td>1</td>
<td>Väinö Einen</td>
<td>Kyneleita</td>
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<tr>
<td>2</td>
<td>Paint It Black</td>
<td>Rolling Stones</td>
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<td>3</td>
<td>Sunny Afternoon</td>
<td>Kinks/Pye</td>
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</table>
| 4    | Summer Sun | Bellini /

This Month On Chart

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<td>Sunny Afternoon</td>
<td>Kinks/Pye</td>
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<td>Summer Sun</td>
<td>Bellini</td>
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FINLAND'S LP BEST SELLERS

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<tr>
<td>1</td>
<td>Revolver</td>
<td>Beatles/Parlophone</td>
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<td>2</td>
<td>Aftermath</td>
<td>Rolling Stones/Decca</td>
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<td>The Sound Of Music</td>
<td>Soundtrack/RCA Victor</td>
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Cash Box—September 24, 1966 —International Section
Brazil's Best Sellers

**This Week**

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<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<td>1</td>
<td>California Dreamin'</td>
<td>Mamma's &amp; Papa's/RCA Victor (Dunhill)</td>
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<td>2</td>
<td>Carioca</td>
<td>Roberto Carlos/CBS</td>
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<td>3</td>
<td>Coruja (Fernata)</td>
<td>Denny &amp; Dino/Odeo</td>
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<td>4</td>
<td>Vocé Me Acredé (Fernata)</td>
<td>Erasmo Carlos/RGE</td>
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<tr>
<td>5</td>
<td>From Home</td>
<td>Bob Dylan/RCA</td>
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<tr>
<td>6</td>
<td>Strangers In The Night (Vitale)</td>
<td>Frank Sinatra/Reprise (CBE)</td>
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<tr>
<td>7</td>
<td>Meu Bem (Girl)</td>
<td>Ronnie Von/Polydor (CBS)</td>
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<td>8</td>
<td>Sao Paulo</td>
<td>Carlos/Pagode/Rivers/RCA Victor</td>
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<td>9</td>
<td>Por Deb Meia</td>
<td>Luiz &amp; Leno/Ciante/Chantier</td>
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<td>10</td>
<td>Brazil</td>
<td>Jan &amp; Dean/RCA</td>
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<tr>
<td>11</td>
<td>Day Tripper</td>
<td>Beatles/Odeo</td>
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<td>12</td>
<td>Porte Estandarte</td>
<td>Teo &amp; Geraldo Vander/Ciante</td>
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<td>13</td>
<td>Mano Passou Açucar</td>
<td>Simonha Simionel/Odeo</td>
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<td>14</td>
<td>Yesterday</td>
<td>Matt Monro/Odeo</td>
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<td>15</td>
<td>O Bom (Ed. Samba)</td>
<td>Eduardo Araujo/Odeo</td>
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<td>Carioca</td>
<td>Anha/RCA</td>
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<td>Perdidamente Te Amare</td>
<td>Joela/Ciante</td>
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<td>18</td>
<td>Sin Tu Amor</td>
<td>Orlando Alvarejo/Continental</td>
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<td>19</td>
<td>El Prisionero</td>
<td>Alphonsinde Castilho/Edile</td>
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<td>20</td>
<td>Paperwork Writer</td>
<td>Beatles/Odeo</td>
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<td>21</td>
<td>Quem Não Se Lembra</td>
<td>Ed. Samba/Carlos Barros/RCA Victor</td>
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**Brazil's Top Twelve LPs**

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<td>Rubber Soul</td>
<td>The Beatles/Odeo</td>
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<td>2</td>
<td>If You Can Believe Your Eyes And Ears</td>
<td>Mamma's &amp; Papa's/RCA</td>
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<tr>
<td>3</td>
<td>Dons Na Bossa</td>
<td>Elina Regina &amp; Jaia Rodrigues/Pilipes</td>
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<tr>
<td>4</td>
<td>Jovem Guarda</td>
<td>Roberto Carlos/CBS</td>
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<tr>
<td>5</td>
<td>O Bem</td>
<td>Globen/Odeo</td>
<td></td>
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<td>6</td>
<td>Vocé Me Acredé</td>
<td>Erasmo Carlos/RGE</td>
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<td>7</td>
<td>As 15 Maio Volume 15</td>
<td>Several Brazilians/Arista/CBS</td>
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<td>8</td>
<td>Alguem Na Multidão</td>
<td>The Golden Boys/Odeo</td>
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<td>Os Vingados</td>
<td>Jorge Ross/Arturo/Odeo</td>
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<td>Quando O Amor Se Chama</td>
<td>Agnaldo Rayol/Copacabana</td>
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<td>11</td>
<td>Whiskey Go Johnny</td>
<td>Rivers/Odeo</td>
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**Brazil (Continued)**

Disque." This is the second volume and includes the 3d. and 4th. Sonatas. Another "Angel" disc presents the Argentine soprano Joan Sutherland interpreting the Caracciolo pianos of Isaac and Beethoven's "Les Sept Sonates de Rameau." Two operas by Franz Lehár—"Count of Luxembourg" and "Paganini" in one for the record label. In Mono and Stereo "Ravel's" Lissner re-issues and with the direction of Ernest Anheim, we have "Sheherazade," by Rimsky-Korsakov and "Polovitzian Prince" (Prince Igor, by Borodin) in integral version, with Choral and Orchesra. Gounod appears with a work for the first time included in a Brazilian supplement of the "Mass of Saint Cecily," also in an "Angel" original. Of the new series "Invitation to the Opera," with view to the great public, Odeo is releasing "compact" disks of the Angel label with "Cavaliera Rusticana," a number CD 1 and 2.

More news from CBS De Brasil, recording its and its artists; Niquinho's LP called "Muxidinho" is selling comparatively well, Marla Alice is also present in the record of the contest "Dez Milhão Por Uma Champanha" and "Um Contestino Para O Brasil." The first disc of "Ricardo" with the "Carnival in Rio," the "city of cans" and "The New Orleans," and also the "Carnival of Venice,"" was made for the "Carnival" label. The "Angel" label has released a new dance called "Samba-Jéven" (Teen Samba). Singer-composer Hamilton Di Giorgina is cutting for RCA two of his first songs. Two from his "Bolsa de Flor" (White Lilacs) and "Rambo Neto," Afro Corélo and Waldyr Santos are confident in the success of the single.

Discos Odeon is announcing latest releases in the classical field: a complete collection of Beethoven Sonatas interpreted by Arthur Schnabel on Odeon, an LP called "Grand Prix do
Records evergreens, German and Peter be reached of the performance. A specially fund was set up whereby the record industry gave 25% of this income through the voluntary participation of record publishers such as GEMA, performing rights of musicians, soloists, conductors and choir members.

The two feature stories in this issue covering the GVL. The last 10 years because it is a test of power for both parties and both are American. The problem. A special fund set up whereby the record industry gave 25% of this income through the voluntary participation of record publishers such as GEMA, performing rights of musicians, soloists, conductors and choir members.

The GVL in an exclusive Cash Box interview. These are musicians and the negotiator for GVL is Herr Voss who is the business manager of the German Orchestra Union.

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Barclay announced the arrival of Sonny and Cher in Brussels. A press cocktail was arranged. Several television-programs should come to film their arrival, cocktail and also a show, during the evening. Belgian Radio and television were both informed that Coburn's girl friends, who were already ready to make the stay of Sonny and Cher in Belgium wellknown. Afterwards, Barclay was informed that Sonny and Cher could not be here on September 9th. Hope everything can be finally arranged next time.

Paul约ctors to report, that two of their summer-hits, "La chanson de Lara" and "It's A Man's, Man's, Man's World" by James Brown, can also be the "best sellers of the last days de Paris" by Harry Herman can arrive on the hit parade, in a few weeks time.

Ardmore and Beechwood obtained the rights on some titles, which can become a lot popular over here. "Working In The Coal Mine" by Lee Dorsey and "Cerish" by the Associates.

Paulette is very lucky in the Belgian hit parade. Michel Polnareff has two big hits in the charts, Flemish part of the country as well as French part. "La hierba" is the French title but sung in French, Polnareff is French but has been produced by a Flemish producer and discovered by this person to Roland Kluger, of Palette records and World Music publishers.

"Mini Mini Mini" is a Vogue-hit and will surely rise very high in our charts, Flemish and Wallon. It can sound unbelievable, but "Strangers In The Night" by Frank Sinatra stays on the top, and this for several weeks. By unbelievable we mean, that this never happened before in Belgium, a record that stays at the top, is not a hit. Other American songs are not successful. Other French Decca-artists are coming over for personal appearances and TV-programs, as there are the Alan Price Set, Kent Rintz (become popular as number of the Flemish team in Knokke, during the European Songcontest and now in the charts with "Dans Je De Hele Nacht Met Mij" (Will You Dance All Night With Me). In general, the Belgian public are not fond of such arrangements settled by the Booking department of Decca-Penior, because every record has its own manager, and this new position. He, left in the same firm the public relations job, now handled by Werner Huys, who left the Discobell company in Brussels for Decca.

Mexico's Best Sellers

1 Sin Final (The Phoenix Theme)—The Brass Ring (RCA)—Los Aragon (Musart) (Polydor)
2 El Baile Del Demonio James (Gamma)—Los Hitters (Orfeon)—Los Hanky Pankys (Cine)
3 Capri C'est Fini—Hervé Villard (Philips)—Gloria Lasso (Musart)
4 The Angels Are Coming—Herman (Musart)
5 Extratos En La Noche (Strangers In The Night)—Frank Sinatra (Reprise)—Alberto Vázquez (Musart)—Marco Antonio Muñiz (RCA)—Los Cebolletas (Gamma). (RCA)
6 Radio Mexico—Los Solaz (Capitol)—Irama Dorantes (Orfeon)—Las Ninas Aguilas (Orfeon)
7 El Despertar—Marco Antonio Muñiz (RCA)—Lola Beltrán (Peerless)—Flor Silvestre (Gamma)—Dorantes (Orfeon)
8 La Jornada (Soledad de un Hijo)—Eva Mariá (RCA)—Axel (Gamma)—Dorantes (Orfeon)
9 Gorda—Javier Solis (CBS)

MEXICO (Continued)

accompanied by a big mexican orchestra. Johnny also will do some recordings on the Gamma label (singing in Spanish), and it is probable that he will perform on TV. Rivers will remain in town for twelve days and will earn about $20000 Dh. (in less popular cities.

Ernesto Fuentes is the new radio promoter of Orfeon Records. Guillermo Lowder, who used to have that job, changed to Cine Records. Ernesto was one of the singers of the group Los Dominico, who are performing with four elements: three girls and Velino M. Preza, who is the director and arranger.

Juan Calderón, promotion and advertising manager of RCA Victor, arranged with his group the many possibilities, RCA artists will perform. Among them are Marco Antonio Muñiz, Sargario Bueno, Tommy López, Los Dugs Dug, and the orchestra of Pablo Beltrán Ruiz.

André Midani, general manager of Capitol Records, announced that very soon his company will have its own TV musical show, with the performances of artists of the Capitol catalogue. This company just celebrated its first anniversary, but already has sold more than 500000 copies. RCA TV show performing will be Nancy Wilson, the Beach Boys and the Outsiders. At the same time they are planning a TV show in Guadalajara with the promises of Horacio de la Chica and the new Maroma stars.

The Gay Crooners, a group from Panamá who have settled in town, changed from RCA to DUSA record company and also changed their name to Los Fabulosos Crooners. The first song made for their new company is "Peaches And Cream."

Spanish actresses and singers Pili and Milli are expected in Mexico City to do a musical film with Mexican artists. It is probable that Ricardo Carrión will be included in the roll Non and "Love Me, Please Love Me", English title but sung in French. Polnareff is French but has been produced by a Flemish producer and discovered by this person to Roland Kluger, of Palette records and World Music publishers.

Polo, the new vocal discovery of Peerless Records, who has settled in the City of Monterrey, finally will perform in Mexico City, doing Theatre and TV, and of course, new recordings. Biggest polka tune is "El Ultimo Beso" (Last Kiss), and his newest tune is titled "Dos Llantos Distintos" (Two Different Cries).
Show Seeburg's new Dollar-Bill Accepter to the bartender. He'll probably buy you a double.

Seeburg's new Dollar-Bill Accepter* frees bartenders (and location-owners, too) from the chore of constantly making change for phonograph patrons. More important, this brand-new phonograph accessory stimulates patrons to spend a whole dollar at one time.

If you want that drink, be sure you're first to tell your locations about this exciting new money-maker and trouble-saver—specially developed for Seeburg.

Growth through continuous innovation.

The Seeburg Sales Corporation, International Headquarters Chicago 60622
Take Your Best Man to the Show

With little more than one month between now and the MOA Convention (Oct. 28, 29, & 30), we thought it time to begin dropping along an idea or two which might help operators get maximum advantage from this annual exhibition.

One thought in particular might prove profitable to conventioneering operators interested in gleaning more from the three-day exhibit than simply meeting with old friends. Our suggestion is that operators who employ a service staff bring along their best routeman to Chicago, take along the man perhaps even more familiar than they themselves with the on-location potential of new equipment—the man more adept in technical knowledge to better judge the worth of the wealth of music, games and vending machines that will be on display.

Granted, many operators have been taking their route managers or chief mechanics out to the show for years. Others, for financial reasons, simply can’t afford the additional plane, hotel and registration expenses or would rather have this trusted employee at home looking after the route while they’re away. Then there are even some operators who prefer to send the man out in place of themselves.

There are, however, many operating firms financially able to afford the added expense but haven’t made attendance by the route manager a convention policy. These are the fellows we’re speaking to and here are a few reasons why we think it’s a sound idea:

1. All the major record companies plus many independent manufacturers will be promoting their entire juke box programming catalogues at the 1966 show. Who in your organization is in a better position to discuss the location worth of these records than your routeman? How many tunes might he spot on these lists or hear about from the exhibitor that he knows will draw in extra coins on your route? And who knows more about the mechanical standards of an individual firm’s product as it performs on your boxes?

2. All four phonograph factories will have their 1966 lines spread out in one single room for technical and aesthetic inspection. Who is in a better position to know the technical performance of a juke box or remote unit on location than your routeman and intelligently discuss these things with factory representatives?

3. The games room in the Pick Congress Hotel will, in the true convention sense, be displaying more brand new machines and machine ideas than in many years past. Your man more can confidently predict the play potential and technical durability of these games because he has to work closely with them all year long.

4. Most of you operate vending equipment on the route, at least cigarette and candy, and the best of the vending breed will be shown almost simultaneously down the street at McCormick Place where NAMA will hold its 1966 Exposition (Oct. 29, 30, 31 & Nov. 1).

These are thought to consider. The show is still more than a month off so make preparations now. There’s so much real value here and the knowledge your route man can pick up, can pick up a great deal more in weekly collections for you.
It happens every spring. Someone introduces a bill in Congress to elimi- nate the jukebox exemption from royalties on copyrighted music and the nearly bustling begins between MOA and the performance rights organizations.

The first such attempt was made in 1932 and died the slow death of all the bills proposed up to this time. But the yearly contest, like Christmas and the Rose Bowl, grows more and more involved, and the younger members of the industry may be bewildered at it all, why, zero to positive nine. And with all of the squabble, what has it produced?

It produced, among other things, MOA, in an industry which is slow to act, extreme to the point of crisis, the yearly battles have been incidentally beneficial. From them came MOA and from the MOA has come contact between operators and government officials, if nothing else were vaguely aware of one another when the contest began. By now they are somewhat familiar—at least the Senators and Representatives have actually met and talked to operators and found, perhaps to their surprise, that there were operators, who lived, sweated and bled of the side of their money.

The cast in this twenty-one year debate includes figures as varied as John T. Dent, from the sub-committee hearings in 1913, to David C. Rockola, who defended the industry extempore at the hearing in 1947. There has been eloquence and education, but there has been more than a share of a well known solution that has eluded them and twenty Congresses. The problem may be resolved this year and it may not. If not, it will come up next year. What has transpired in the last two decades has affected every operator, whether he has taken an active part in the debates or not. The royalty contests forced upon the operator a responsibility that was once accepted—a responsibility for himself—and if for nothing else, the twenty year argument in Washington has meant progress.

Like all other industries in 1945, the jukebox industry was subordi- nated to the war effort, and operators kicked over the traces of the juicebox as women looked forward to a new era and men looked forward to automobiles. Only the women were satisfied; there were no new cars, and there was no war for the jukebox as women looked forward to a new amusement game, called ‘Hot Line’, is adjustable for three or five ball play in accordance with the fac- tory’s present policy.

Hot Line’ sports a comical fishing motif, complete from jumping swordfish to romantic mermaids. The words “HOT LINE” emblazoned on the backglass, offer one way for players to identify their jukebox. Another one by one by: 1) making lit rollover buttons, 2) through the gate when open and 3. through the bottom out lanes. Other ways to score a special include a matte feature and of course, high score.

Stern advised that ‘Hot Line’ offers something new in coin mechanism flexibility plus optional single, double or triple coin chute and coin dividers in the cash box. There is also a new stainless steel front door and frame.

In CONGRESS ASSEMBLED

A History of the Jukebox Royalty Debates, 1945-1966

William’s Electronic Mfg. has announced the official release of the fac- tory’s first single disc jukebox for the new amusement game, called ‘Hot Line’, is adjustable for three or five ball play in accordance with the fac- tory’s present policy.

The bill would have revoked the jukebox exemption from the copyright law of 1909 and place jukebox opera- tors under compulsion to pay a royalty on each song per minute of music used in their machines. The bill, which would have had the effect that performance of a copyrighted song on a jukebox was a “public performance for profit.”

Reaction from the industry was industry response to it had been clamorous and fallibor. Both sides had their enemies and the postwar Congress had many matters on its mind if it decided jukeboxes.

As an item appeared about this in time in the form of a lengthy letter from George Fair, Montgomery Dis- tributing Co., said that he had been distracted that past Christmas, when making the rounds of his Indus- tries friends, to see painted windows on showrooms. “It’s time operators came

out into the light and stopped hiding. Those days are gone forever—at least, they should be.”

The light was turned on a surprised industry when the Scott Bill was in- troduced in the House on January 23, 1947. The bill, H.R. 1269, was another call for the end to the exemption, with the known support of the performance rights societies, plus a sec- ond bill, H.R. 1270, supported by a group called the National Association of Performing Artists, who wanted legislation that would copyright inter- pretations of copyrighted songs by recording artists. NAPA and the per- formance rights societies began to argue over whose bill should have precedence. A hearing was scheduled for May 9th, at this hearing Repre- sentative Frank Fellows of Maine got so heated with his proposed bill, H.R. 2570, which paralleled H.R. 1269, he- nounced the performance rights socie- ties as the unofficial sponsors. “Your reporter was stunned,” said the Cash Box story.

So too was the industry. With the death of the Buckley bill operators (Continued on page 81)
NEW YORK — As part of their program to keep distributor spirit high, Rowe Manufacturing has for the past few years used the "industrial show" to introduce their new machines to their distributors.

The shows have been held at the Lambs Club, the actors' haven that has sheltered and honored the great actors of the last two centuries, including Edwin Booth, W. C. Fields, and John Barrymore, on New York's West 44th Street.

The shows are the idea of marketing vice president, Fred Pollak, who this year again commissioned the Jam Handy organization to provide script, director and cast. Handy specializes in industrial shows and picked Robert Mansfield to write the script and direct.

Mansfield told Cash Box how the show was put together: "I had never done an industrial before. I've written screenplays for Columbia, directed shows in London and teach a course in television management at New York University, but industrials were something new to me. I went with Fred Pollak to the Runyon Sales office in Springfield so I could see what a distributor set-up was like; then I went out on the route and visited several locations. After that there were meetings with the Rowe executives to discuss the show in general terms."

"Then I went home and got to work. I presented four rough outlines; one was a fantasy that would have taken place inside a jukebox, another was a soap-opera type with lots of corny jokes, the third was the standard review and the fourth was a play. Rowe chose the play. My idea was to write a play that would run all day around the speakers at the meeting, and so far as I know this was the first time that an industrial show had been done this way. I wrote a first draft which I knew would be rejected — first drafts always are, for many reasons. One of them is that the company presenting its products has certain things it wants to emphasize and the writer may not get them all the first time around. The other reason is that any writer has some kind of personal artistic standards or "pet likes" and these go into the first draft. So I wrote the first draft to get all that out of my system. When Rowe had made some corrections and suggestions I wrote a second draft which was accepted. I also wrote the lyrics for the songs — a new experience."

"Then Jam Handy posted a casting call. We needed four people for the show and about two hundred answered the call, but you expect that. We narrowed it down to twelve. The cast called for two men and two women and I knew who my first woman was the moment I saw her — Patsy Elliott. I'd seen her a couple of months before at another call. Garry Moore was there and he was so im-

(Continued on page 79)

NEW ROWE AMI MUSIC MERCHANT TAKES IN THE BIG DOUGH

...with these super-merchandising features:

- "PLAY-ME" TALKING RECORDS
- CHANGE-A-SCENE FRONT PANEL
- DOLLAR BILL ACCEPTOR

ATLAS MUSIC COMPANY

2122 North Western Avenue
Chicago 47, Ill. ARmitage 6-5005

Cash Box — September 24, 1966
...with these super-merchandising features:

- DOLLAR BILL ACCEPTOR
- CHANGE-A-SCENE FRONT PANEL
- "PLAY-ME" TALKING RECORDS

Trimount Automatic Sales Co.
40 Waltham Street • Boston, Mass. 02118

...with these super-merchandising features:

- DOLLAR BILL ACCEPTOR
- CHANGE-A-SCENE FRONT PANEL
- "PLAY-ME" TALKING RECORDS

Automatic Music Distributors
900 North Western Avenue • Oklahoma City, Oklahoma 73106

...with these super-merchandising features:

- DOLLAR BILL ACCEPTOR
- CHANGE-A-SCENE FRONT PANEL
- "PLAY-ME" TALKING RECORDS

J & J Distributors, Inc.
1661 West 16th St. • Indianapolis, Ind.

...with these super-merchandising features:

- DOLLAR BILL ACCEPTOR
- CHANGE-A-SCENE FRONT PANEL
- "PLAY-ME" TALKING RECORDS

Shaffer Music Co.
Columbus, Ohio • 849 North High St. (614) 294-4614
Cincinnati, Ohio • 1889 Central Parkway (513) 621-6310
Cleveland, Ohio • 2126 E. 21st Ave. (216) 241-2651
Detroit, Mich. • 300 E. Milwaukee Ave. (313) 873-4200

Cash Box—September 24, 1966
ROWE AMI
TAKES IN THE BIG DOUGH

...with these super-merchandising features:

- DOLLAR BILL ACCEPTOR
- CHANGE-A-SCENE FRONT PANEL
- "PLAY-ME" TALKING RECORDS

Central Sales Company
91 Dennis • Houston, Texas

ROWE AMI
TAKES IN THE BIG DOUGH

...with these super-merchandising features:

- DOLLAR BILL ACCEPTOR
- CHANGE-A-SCENE FRONT PANEL
- "PLAY-ME" TALKING RECORDS

Southern Amusement Co.
628 Madison Ave. • Memphis, Tennessee

ROWE AMI
TAKES IN THE BIG DOUGH

...with these super-merchandising features:

- "PLAY-ME" TALKING RECORDS
- CHANGE-A-SCENE FRONT PANEL
- DOLLAR BILL ACCEPTOR

Advance (of Course)
Distributing Company
4710 DELMAR BLVD.
ST. LOUIS, MISSOURI
(314) 361-1050

Cash Box—September 24, 1966
TAKES IN THE BIG DOUGH

...with these super-merchandising features:

- **DOLLAR BILL ACCEPTOR**
- **CHANGE-A-SCENE FRONT PANEL**
- **"PLAY-ME" TALKING RECORDS**

J. H. Lynch Distributing Co., Inc.
1601 South Gayoso • New Orleans, La. Tel: 822-9000

TAKES IN THE BIG DOUGH

...with these super-merchandising features:

- **DOLLAR BILL ACCEPTOR**
- **CHANGE-A-SCENE FRONT PANEL**
- **"PLAY-ME" TALKING RECORDS**

R. F. Jones Company
240 Shotwell St.
San Francisco, Calif. 522-3379
309 Ninth Ave. N.
Seattle, Wash. 4A-7594

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**Eastern Flashes**

**ARCADE COLLECTION PICTURE** — With the bustling arcade season drawing to a finale, reports coming in from all over the vast New York-New Jersey area rack up a big PLUS in collections for the game room operators in general. Cony Island spots enjoyed fairly heavy action—likewise the larger amusement attractions. The Lake Onedia resorts had their arcade rooms packed with corresponding receptors practically all summer long. Beside Heights and Point Pleasant report fine activity throughout July and August. Rye Beach Boomerans made much change for fun-seeking families who look to the games for inexpensive entertainment. Our best barometer for arcade activity, the legendary Joe Munsey, has been extremely busy with deliveries from his arcade equipment depot on New York's coinerow all summer. Monster Gun and Texas Ranger Gatling Gun were big new floor pieces for arcade ops. Midways's successor to the Monster Gun, Captain Kid, now being distributed in the wide New York area by Albert Simon, Inc., enjoying a good sales take-off, reports Simon's ace salesman Al D'Inzilio. . . Speaking of great sea-farers, a coin car wash operating firm by the name of Captain Cook has been placing units up and down U.S. along Connecticut's eastern coast. An attractive Captain Cook sign, depicting the great explorer in full regalia, beckons motorists into the firm's service station locations. . . Oscar Parkoff, out at Atlantic Corp. in Elizabeth, N.J., ready for a big run on Williams' new 'Hot Line' single player. Oscar also awaiting delivery on Seeburg's new Stereo Showcase phons to fill Jersey operator orders. . . The Runyon staff is going all out in their presentation of Rowe AMI's Music Merchant program and has a full program scheduled for Sunday, Sept. 25th. Morris Rood has sent out invites RSVP to Jersey op-customers to the big bash which will include a cocktail reception at the Springfield showrooms and a sit-down dinner in an exclusive restaurant nearby.

**MONDIAL REP BACK FROM BEIRUT** — Aspet Varten, Mondial Commercial's roving sales exec, recently returned from a four-week overseas tour which brought him to Lebanon for two weeks, and a week each in France and Italy. Visiting with old accounts in Beirut (one of Mondial's original areas of concentration), Aspet encouraged increased operation of big bowlers, football tables and other arcade pieces and noted that the new crop of luxury hotels in Lebanon, Kuwait, Bahrain and other near-Eastern locations offering natural locations to profit-minded operators there. Aspet told us that gambling in Lebanon is restricted solely to the government-operated Casino du Liban in Beirut, a monumental palace to rival anything here. He also showed us Monte Carlo's Casino there. To prove he earns at least 15,000 Lebanese pounds a year (app. $5,000). Foreign tourists are admitted without the income inspection but must show their identity cards. Aspet advised that add-a-balls are now operating in Italy but the Grecian pin pin bill still prevails. (Look for big new equipment news to break soon from Mondial.)

**ROWE SHOWINGS** — J. H. Lynch Distributing has Rowe Music Merchant showings scheduled for 8-count 'em—8 cities throughout the state in coming weeks. The first will kick off in the New Orleans office on Oct. 5th, with the remaining events to take place in Baton Rouge, Lafayette, Shreveport, Alexandria, Jackson, Mobile, and Biloxi. The firm's sales execs figure the dollar bill acceptor to be an important factor for territorial operators. (Ops should contact J. H. Lynch for the dates and locations of the showing in their area.) Wolf Lebowitz down at Southern Amusement in Memphis says the firm says the distribs a gala dinner-presentation slated for the town's Holiday Inn on Oct. 8th for the big Music Merchant bow. Several hundred operators and their wives are expected. On hand for the event from Southern will be Charles McDowell, George Johnson, and, of course, the old Wolf himself . . . Joe Flynn and Johnny Stocksdale out at J & J Dist. in Indianapolis had a showing last Thurs. and Fri. in the showroom. Well over 100 ops and servicemen turned out for the open house, Joe says, and adds that the ops were very pleased with the dollar bill acceptor. "The dollar bill acceptor will prove to be a good move," Mr. Flynn added. The show will be on display throughout the week with presentations scheduled at the Shaffer Music's Monday and Thursday afternoon; there have been six orders out of the event so far. Tom Reed at Shaffer Music's Columbus headquarters info the firm has held open house for the Rowe Music Merchant at the Columbus, Cleveland, and Cincinnati showrooms and will be holding forth at Detroit next Sunday. "A real quality program," Tom says of the new phono and film units.

**HERE AND THERE** — Irv Morris, Newark Gottlieb distributor, has difficulty keeping Gottlieb's new 'Crosstown' single player on the showroom floor—they move that fast. Matter of fact, we were cut short playing the single display model when a customer showed up with a dollies full of dollies. The customer was Bruce Bosco, whose dad Ben owns County Seat Amusement. By this time, Bruce is on his way out to Seattle to begin his first year of college. . . Stopped by to see old buddy Art Daddis at his new Hunter Sat factory in New York and got the fast-moving arcade action to sit for a few minutes and talk about his MOA Convention plans. "Glad you dropped by," said Art. "I call this forced relaxation." The coin-vets got some mighty interesting ideas on how to display his United Billiard lineup at the show but is keeping it under 'wraps' until the big day. Art also made some quick plans to join Aspet Varten and Irv Morris on the trip to the upcoming Chicago show. Bucky's placing a fine share of tables up in his Nyack area. . . Non-stopper Johnny Bilotta dropped into the Cash Box office in Windy City last week and discussed the ways and means of the nation's music operators earning that extra 10 per cent they wouldn't normally shoot for (or think about) in the programming of records with the little LI's and 'Golden Goodies'. Johnny explained that there's "gold in them there hills."
**Chicago Chatter**

As Rowe-AMI distrubes in a wide midwestern area are previewing the new "Music Merchant" coin-operated phonograph three major features are classified by Pat O'Malley, Jack Harper, Fred Pollock, et al. as being in the superior class. They include: "Play-As-You-Choose" taking records, the exciting new dollar bill acceptor and the change-a-scene front panel... At prestone Billy Schwartz of the Robinson Point, one of his capable sales staff, headed by Sam Corra, Bob Bieder and Joe Kinon, was being ready to greet music operators from a wide area, Sunday, September 18, in the Posh Crystal Ballroom of the Sheraton-Plaza. AMI's "Music Merchant" phone was on show. Much of the Rowe brass, including Fred Pollock and Joe Barton, as well as mid-western and anteplevel music men of the realm were on hand to meet and greet the guests... Joel Kleiman and Sam Cooper will host a gala two-day showing, Wednesday and Thursday, September 21-22, in their spacious showrooms at 21-23 Smith St, Racine, Wisconsin. Also in attendance will be Bob Ranthel, Dan Karozek, Ralph Langen, Gerry Groll, Dick Sausig, Vic Verbeck, Dick Case Jim Fuxes and Harry Gamm.

Charlie Kagels and Pete Embringer of Advance Distribut in St. Louis, enjoyed a get together at their assign, the Social Club, in the Plaza Hotel.... Tom Scotts, Other Advance staffers were: Hank Scheifer, Dan Baum, Elmer Jasen, Terry Sullivan, Jim Wade, Beano Tyler, Tony Donen, and Art Friday. Tom and Helen Long, Rowe distro, Tommy Thompson, in Salt Lake, Utah, announced last week that the company name has recently been changed to Diamond Distributing Company. This change is to be effective at the October show in Milwaukee. Tommy's showings will be held September 20 in Denver and September 25 in Albuquerque, N.M.

Happy to announce that David C. Rockola, president of Rock-Ola Manufacturing Corp., is back in his office feeling very chipper after his recent surgery. Mr. Rockola expressed his delight over the fine acceptance he's receiving in the Rock-Ola trio of phones, "GP/Imperial"-200 selections, "GP/150"-160 selections) and "Coronado" 100 selections. Edward G. Doris is planning a European trip that will carry him and his wife, Lauretta, to Greece, Spain... Frank Luppino, chief of the Seeburg Corp., is due back in his office this week after a two-week vacation.

GOOD NEWS DEPT.: NAMA's Walter Reed and Steve Policky in that New Jersey vending operators recently received a temporary ruling from the State Taxation Department, exempting ten-cent vending machine sales from the state sales tax. John V. Costello, prexy of the New Jersey Automatic Merchandising Council, expressed the elation of all ops in the state... MOA members have adopted a plan of insurance and/or disability insurance (income) benefit plan, according to John A. (Red) Wallace. Upon request all members will be eligible for $10.00, $20.00 or $50.00 per day while confined in a hospital. The member must have been a member of the new group insurance plan for his/her spouse and children. The MOA proxy urges members to request all information from American Mail Order quarters in Windy City where Fred Gronger and Bonnie Yick are prepared to rush all info out immediately... (More on this week) Another service being offered for the first time this year's convention: Joe Gino's United Photogs will shoot photos to be sent from MOA headquarters to the hometown newspapers with press releases. All members who are interested in the above service are instructed to register at the MOA booth.

The big action, according to Marvel Mfg. Co. proxy Ted Rubey, is currently on electrical scoreboard sales for shuffleboards... Eli Ross left all that lovely florid weather behind him to head up to Tipton, Mo. to visit Ewald Fischer, Frank Shroeder and Marvin Mertes at the Fischer Mfg. Co. plant in this lovely mid-western town. Frank informed that sales have continued so strong that Fischer pool tables are still being back-ordered... The importance and success of the upcoming MOA Convention and Trade Show is such a high point that gain Tom Kline, Jr., of the Pick Congress in Washington, D.C., the Pick's director of board of directors recently.

The action at World Wide Distribute these days with the new Seeburg "Stereo Showcase" phone has been hectic, according to Nate Feinstein and Harold Schwartz. The road show galas were held in the Sands Motel in Peoria, September 23. The next week in the Corner Inn in the Urban, September 26-27, and the Downtown in Springfield, September 27... Empire Distribute vice president, Jack Fink and sales chief Jack Burns have appointed Joe Paternoster to cover Indiana in sales. Patterson resides in Indianapolis... Adolph M. Wertheimer, president of Lava/Simplex/Scribe International, Inc., announced last week the hiring of the last week of Herschel Feldman to vice president of marketing & sales.

All that excitement at Chicago Coin is the result of the terrific acceptance the company is receiving with the all-new "Flair" big (BIG) ball bowler, and Mort Secore is a very happy sales chief... Bert Davidson, Wurlitzer's branch manager in the mid-west, has been on another whirlwind tour, thrilled about Wurlitzer phono sales which are very high, but very tired after those hectic road trips... When we chatted with Art Rakes at Midway Mfg. Co. We were informed that production is at an all time high on Midway's "Captain Kid" rifle-target amusement game and "Premier" puck shuffle alley bowling games that practically all of the facilities are in the modern, new building on River Road in Schiller Park.

**Milwaukee Mentions**

All roads in the Wisconsin vacationland led to S. L. London Music Co. in Milwaukee, Wisconsin, September 11, where Nate Victor and his staff hosted a well attended premiere showing in the Badger State of the new Seeburg "Stereo Showcase" phonograph with the dollar bill acceptor and the rotating front panel. Among the operators who attended to see and hear the new Seeburg equipment and to partake of the refreshments were: Leslie Reder, L & E Bihn, Chicago; G. J. McSweeney, Jim Nutter, of Mike Young Co., Soldier's Grove, Wisconsin; Mrs. Fred Braun, Suburban Vending, Meno Falls; Lawrence Egenner, of Squaw Valley; Inc.; Art Jones, Jr. Art and Horner Seymour, M. & E Vending Co., Marinette; Jim Chisholm, Plymouth; Mrs. Paul Rosinsky, of Manitowoc; William Butters, Owen Vending Co., Janesville; Red Barrett, R & W Vending, Racine; Paul Republican Suburban Vending, Meno Falls; Mr. & Mrs. George M. Steele, Okauchee; George Bixius, Manitowoc; Dick Jacomet, Red's Novelty Co., Racine; Mr. & Mrs. Bob Roselli, Green Lake; Ray Fawbud, Burlington; Lyle Watson, Sheboygan; Charles Opius, Wisconsin Novelty, De Pere; Mrs. Manley, Jr., Portage; Frank and Ruth Sawelski, Beaver Dam; Morry Fuhr, Milwaukee; Mora Amusement, Milwaukee; and Mr. & Mrs. Tom Witztun, Davis' Automatic Service, Racine... MORE SHOWING NEWS: When Joel Kleiman and Sam Cooper host their gala premiere showing of the now Rowe-AMI "Music Merchant" phones, Wednesday and Thursday, September 21-22, in their showrooms at Pioneer Sales & Services Paul Huebsch and Hank Hovenear will represent the factory.
NEW SEEBURG MODEL BOWS AT STRUVE DISTRIBUTING ... We hear that everyone at Struve Distributing was pleased with the enthusiastic reaction to the new ihome which serves to introduce the "Seeburg Stereo Show case" to the public. The Struve offices in Salt Lake, Denver and Phoenix also conducted similar showings of this phonograph in their respective territories. Stan Larsen of the Los Angeles office tells us that this stereo has an exclusive new motion display that starts with a panel of five little LP's, then revolves to the next scene which shows a picturesque panel and picture. This cycle shifts back to more hit albums. The panels are set in a triangular shape, with all transistorized package circuitry and the standard Seeburg vertical play mechanism with the new light touch tone arm and diamond stylus. This new look has been designed especially for Seeburg by Sundberg-Farrer. One of the big topics, according to the dollars bill acceptor which accepts the dollar and issues credits.

JUKEBOX GOES HI-FASHION ... We hear that Marvin Miller of Coin Machine Service is presently promoting features for what every well dressed jukebox should wear. Really though, Bullocks and Saks 5th Ave. are displaying some of the fall fabrics and color schemes on jukeboxes which are located in the teen department of both stores. Marvin says that he started this project several months ago and it was only supposed to last for the summer but it has met with such good success that they will now continue this in to the winter months.

FROM THE RECORD RACKS ... Called just in time to hear Buddy Robinson of California Music, saying goodbye to Roger Williams, who had just stopped in to say hello and to check on the progress of his new single "Born Free. She predicts great things for Bobby Darin's "If I Were A Carpenter" on Atlantic. This is a whole new bag for Darin and if you listen to the song carefully it sounds as though it might have been penned by Dylan. In the album department, Buddy couldn't decide between "Lou Rawls Bowlin'" and "Tigule" by Wes Montgomery, so we hereby declare it a tie. ... From Luhan-hagen, the Selle Sisters report that Lowell Caldwell of Liberty Records, was in yesterday and we called, due to the fact that he just received a shipment of Gettis' new "Cross Town." Bob says that it looks like another winner. He also mentioned that he had spent a few days up at the San Francisco office. ... We join the rest of the coin machine industry in extending to Charlie Robinson of C. A. Robinson, upon the loss of his wife, Beryl. ... Spoke to Joe Duarte of Duarte International who tells us that they have info that a shipment of games just left for Mexico, while a shipment of phonographs departed for Melbourne, Australia. ... From Wurlitzer we get the good news that Clayton Ford's wife is out of the hospital and things have improved. ... Jesse Ongay from Mexico, stopped in to say hello to the gang at Badger Sales. Orvis visiting our city this week included the following houses: ... Granda Hills, E. G. Gilmore-Covina, Ted Richardson-Van Nuys, Joe Tomlinson-Banning, C. B. Ellison-Lancaster, Bill Bradley-Covina and Richard Garduno-Montebello.

HERE AND THERE ... The coin machine industry really seems to be making an all out effort to beautify itself. Circle International in Los Angeles is introducing a new panel on the re-modeling bandwagon. At present they are re-doing the showroom in the hopes of making more display space available. ... Bob Portale was in great spirits when we called, due to the fact that he just received a shipment of Gettis' new "Cross Town." Bob says that it looks like another winner. He also mentioned that he had spent a few days up at the San Francisco office. ... We join the rest of the coin machine industry in extending to Charlie Robinson of C. A. Robinson, upon the loss of his wife, Beryl. ... Spoke to Joe Duarte of Duarte International who tells us that they have info that a shipment of games just left for Mexico, while a shipment of phonographs departed for Melbourne, Australia. ... From Wurlitzer we get the good news that Clayton Ford's wife is out of the hospital and things have improved. ... Jesse Ongay from Mexico, stopped in to say hello to the gang at Badger Sales. Orvis visiting our city this week included the following houses: ... Granda Hills, E. G. Gilmore-Covina, Ted Richardson-Van Nuys, Joe Tomlinson-Banning, C. B. Ellison-Lancaster, Bill Bradley-Covina and Richard Garduno-Montebello.

Upper Mid-West Musings

The New Seeburg Stereo Showcase Console was shown this week at the show rooms of the Lieberman Music Company Tuesday through Thursday, Sept. 6-8. It brought about as much success as many operators and wives came to see one talk on the re-modeling bandwagon. Operators at the show from Minneapolis were Phil Smith, Jack Demming, Walter and Gary Witt, Dick Cook, Joe Perkins, Bob Leonard, Lloyd Olson, Norman Pink, Loren Boedoin, Lee Brahs, Pat Planteau, Lou Basil, Stan Hennes, Fred Smith, Paul, Les Bruning, Bob Lund, Owen Bjorn, Priz Kiehinger, Harvey Deutsch, Joe Sauer, Fred Dahlin; St. Cloud, Minn., Bob Lammers, Vern and Terry Boerger, Mr. & Mrs. Leo Rau and their son, Steve; Mpls., Dave Chapman and Mari Deor; St. Cloud, Mr. & Mrs. L. Daniels, Mr. & Mrs. Glen Addington, Ted Fisher, Waconia, Mr. & Mrs. L. Sanford; Dodge Center, George Wohler; Stillwater, Ike Sundeen; Monticello, Al. Eggertson, Marshall, Gordon Ruttal, Pete Wernson, Manako, Bob Keese; Forest Lake, Minn., L. I. Harris; Enderlin, N. D., Connie Manolits and Tony Ratchefsky; Huron, S. D., Mr. & Mrs. Lawrence Sleeman; Worthington, Mike, Wise, Harry Anderson; Fredric, Wise, Howard, Jim Keyworth, Mr. & Mrs. Jack Harrison; Crosby, Stan Woznak, Walter Meyers and John and James Oough, Little Falls, Jack Graff, Charles, Karl Aldrey, Thomas Do, Ronald Anderson; Hudson, Wise, Hank Krueger; Fairfax, Clayton Norberg; Manako, Martin Kalsen; Worthington, Mr. & Mrs. Jim Stolp; Ralph Sanders, Andy Thielen; Des Moines; Owatonna, Mr. & Mrs. Darrell Weber, George, Mr. & Darrell Weber, George, Mr. & Mrs. Darrell Weber, Grant, Mr. & Mrs. Darrell Weber, Grant, Mr. & Mrs. Darrell Weber, Grant, Mr. & Mrs. Darrell Weber, Grant, Mr. & Mrs. Darrell Weber, Grant, Mr. & Mrs. Darrell Weber, Grant, Mr. & Mrs. Darrell Weber, Grant, Mr. & Mrs. Darrell Weber, Grant.

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Pollak Reveals High Test On Phonovu-Juke/Audio Visual

WHIPPANY, N. J.—Impressive results, well beyond expectations, are being reported for the new Rowe-AMI "Phonovue" audiovisual jukebox device in test locations, it was revealed by Fred Pollak, Rowe vice-president for Marketing, and Joe Burton, general sales manager.

Developed primarily to function as an accessory for the new Music Merchant jukebox with a special adapter, Phonovue showroom samples will start being shipped to Rowe distributors about October.

"The fantastic reports were hard to believe at first, but we've checked them out personally," Pollak said.

"We couldn't be more gratified if the jukebox turned lead into gold.""Some cases which Burton said were typical of results in average Jukebox locations:

— In a Miami, Florida tavern, gross revenue, averaging $28; the first week with Phonovue, it took in $120.

— In an Indianapolis, Indiana college hangout, during the vacation period, gross revenue jumped from $28 to $127 the first week and $112 the second.

— In a Cleveland, Ohio bowling alley, take from the Jukebox leaped from $40 gross without Phonovue to $148 the first week with it. After three weeks, the gross had settled down to $110.

Burton said he felt there were essentially four plus factors for Rowe's Phonovue:

1. It is designed to operate with a standard jukebox, for the average jukebox player, within the economy of the normal jukebox location. "It is a jukebox accessory, pure and simple." 2. It coordinates with current popular music, increasing the value of a jukebox to the preponderance of location customers who want to hear the hit records of the day.

3. Instead of merely showing singers singing, the Phonovue films all tell some kind of story.

4. Its installation is simple and flexible since it hooks up easily to the jukebox but can be placed at a remote location.

"We're delighted with these first indications that all our technical and marketing research was correct and Phonovue will be a smash. We have increased production estimates accordingly," Pollak said.

With the Phonovue accessory, the Music Merchant will be able to offer twenty selections that can play with films and 160 music selections. Maximum capacity for the Music Merchant alone is 200 selections.

"Since the Rowe Phonovue systems coordinates the films with music tempos instead of specific numbers, it will take considerable time for them to become obsolete at all locations. This is an important factor in reducing the cost to all concerned," Burton added.

Simon Gets Midway

CHICAGO—Marcine (Iggy) Wolverton, president of Midway Manufacturing Co., has announced the appointment of Albert Simon, Inc. as New York City area distributors for their amusement games line.

Simon's showroom, on New York's Tenth Ave., is currently featuring Midway's 'Premier' shuffle alley and has received recent delivery on the factory's new arcade gun, the 'Captain Kid'.

Helen Young Dies

NEW YORK—Helen Young, formerly a singer with the bands of Johnny Long and Raymond Scott, died Sept. 7th of a heart attack in Allentown, Pa. She was the wife of Oggie Davies, vice president of Bushell Radio and manager of WKAP-Allentown.

Luppino Cites Stats to Back 2/25c Play

CHICAGO—For the benefit of the operator who has not kept track of his increasing cost of doing business, Frank Luppino, Seiburg advertising manager, has come up with some information to substantiate the two-for-a-quarter phonograph play recommendation recently made to operators by his firm. The U. S. Dept. of Labor Bureau of Labor Statistics is the source of the information, Luppino noted.

Since 1954, when dime play was inaugurated, the cost of gasoline has gone up 167.2 per cent. The cost of automobile tires has gone up 132.2 per cent. "Most operators realize that insurance costs more today on automobiles," Luppino said, "but do they realize that it has gone up 67.9 per cent during this short 12-year period?"

"If the operator will just reflect on just the cost of operating his vehicles over the time since he inaugurated dime play, and then check some of his pay records on increased costs of service and route personnel, he will see the advisability of inaugurating a two-for-a-quarter policy right away with many of his locations," Luppino concluded.

"We're not saying every operator should change to the new pricing at every location this week. But there are the places to start this policy now and from which it can be kept growing. Any location owner knows he is paying more for his bread, for his fuel, for his food, for his beverages and services. In most cases, he will be sympathetic to the increase," Luppino indicated.

Cash Box—September 24, 1966
Cyrus Melikian Goes On Air For Vending

PHILADELPHIA—The vending industry, its dynamic growth, and its constructive impact on the American and international economy was the subject of a Mutual Radio Network interview with K. Cyrus Melikian, (right) chairman of the board, Rudd-Melikian, Inc., Warminster, Pa., conducted by Jules Rind at the studios of Philadelphia's station WPEN. In the taped dialogue, Melikian traced the sound development of the automatic merchandising industry from inception through the accelerated growth years of the past two decades. Emphasis was placed on the key role played by coffee and foods, especially as served automatically in public places. Rudd-Melikian, Inc., is a leading importer and roaster of coffees, and a prime manufacturer of automatic coffee brewing equipment.

Strandee Digs Pinballs
NEW YORK—Mrs. R. Switzer, director of the National Communications Laboratories, has stated her theory that pinball games could provide a fine tool in helping children learn the principles of basic math. She says a slower scoring version would help children learn that one plus one equals two or 1,000 plus 1,000 equals 2,000. Interesting, isn't it?

Music Merchant Bows On Stage

(Continued from page 71) pressed he signed her to a contract for his new fall TV show. Patsy showed up at the Jam Handy call and I picked her right away. She's marvelous, marvelous. Then we got the other three characters and we went into rehearsal.

"We had twelve days to get the show in shape, eight hours a day. The last three days we went into the Lab to re-block the show. 'Blocking' means to determine how the people are going to move on stage, and it can get complicated if you have singing and dancing. Once we got the stage at the Lab we had to make some adjustments. Then there's the lighting rehearsal, which never—repeat, never—goes right. I don't think there's a director or an actor alive who doesn't shudder at the thought of a lighting rehearsal. But we did it and the show went on. I thought it was very successful and the audience liked it. Patsy charmed 'em."

"It was interesting for me to do the show. Rowe had a lot to talk about this year and I think we got the point across."

"OK, you've got the new Rowe—you're all set for sales." All smiles, happy ending. Exeunt omnis.

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NEW PLAYERS • NEW GAME INTEREST • GREATER PROFITS

AND HERE'S WHY...

- The home and professional player will now play coin-operated pool without the larger size or under-size cue ball affecting their game.
- Magnetic Cue Ball will not become trapped as it separates itself from other balls.
- Regulation size and weight assures player more accuracy.

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Pioneer Will Hold Rowe AMI Openhouse

MILWAUKEE—Joel Kleiman, Pioneer Sales & Services, Incorporated, distributors throughout the State of Wisconsin for Rowe Manufacturing Corporation, announced this past week that the firm will host an Open House celebration, from 1:00 to 7:00 p.m., Wednesday and Thursday, September 21 and 22, to fete the new Rowe-AMI "Music Merchant" coin-operated audio-visual phonograph combination, featuring the dollar bill acceptor and the "Change-A-Scene" from panels. Refreshments will be served throughout all of the showing hours on both days.

Co-hosts will be Sam Cooper, Bob Mantle, Dan Karolitz, Ralph Lan-...
CINE JUKEBOX & JAMES

PHILADELPHIA—David Rosen, who has “discovered” a goodly number of show business personalities in his capacity as independent record distributor, has extended his discovery talents to find a new talent who will also serve as a standard-bearer for the new Cinejukebox machine which he will handle for distribution in the United States.

Adding extra glamour to the machine will be Miss Lacey James, who will serve as “Miss Cinejukebox” in helping to make it a most glamorous premiere for the new machine at the Music Operators Association show in Chicago next month.

Pulling power of the filmothèque-discotheque concept was demonstrated by Bebe G. Corey, music machine operator of Jacksonville, Florida. Corey has been operating a Cinebox, which evolved into a Cinejukebox machine here.

Corey operates the A-Go-Go Stereo Music Co. in Jacksonville, and from the success the machine enjoyed on test location at the Hawaiian Village Lounge, Corey reports to Rosen that he now “anxiously awaits the arrival of the new Cinejukebox machine for here.

“It has been only two weeks,” wrote Corey, “but I have already retrieved the Cinejukebox and already business in the Hawaiian Village Lounge has dropped 30–50 percent. “The drop in business is entirely due to the removal of the machine since the majority of the customers are continually asking the management what happened to the Cinejukebox. It was without a doubt the room’s greatest asset. No wonder we are so optimistic about the new Cinejukebox when it is made available to us.”

(Continued from page 70) had always hoped this would not come up again, only it had come up, in triplicate. Two more hearings were held, at which there were no jukebox industry representatives present. The fourth hearing, a Wednesday morning, June 11th, Sidney Levine, the attorney for the music operators of New York, and Al Denver, spoke in defense of the industry and gave a brief outline.

The figures given by the performance rights societies as to how much a jukebox took in were inflated, he said. Operators were not rich and could not afford to pay a high royalty. Sitting on the subcommittee was Representative Kenneth B. Keating of New York. He asked Levine whether operators made money off of both sides of a record. Levine replied that they seldom did, since the flip side of a record was more like an afterthought than a separate song. “I thought so,” said Keating.

A fifth hearing was scheduled for the morning of June 16th. The five-day interval gave the industry time “to turn to its leaders, the manufacturers, for support and guidance.” There was no nationwide operator association capable of dealing with the situation, and when the hearing opened, the manufacturers were indeed present to lend support and guidance, in the persons of N. Marshall Seehburg, David C. Rockola, and M. C. Bristol, attorney for the Wurlitzer Company.

Hammond Chafitz, general attorney for the manufacturing side, was presenting his brief when Keating broke in to ask several questions. According to the Cash Box story, Chafitz stumped between reading his brief and answering Keating and the rest of the subcommittee became confused. At this point, David C. Rockola rose, faced Keating and the committee and, speaking without notes, told them what the passage of the proposed bill would do to the industry and to the operator. When he was asked what was wrong with direct sales to locations, Rockola defended the operator’s right to a living and said the operator performed a service to the public by the proper maintenance of the machines on his route. Satisfied, the committee passed over other questions between the opposing attorneys and, after more discussion, adjourned the hearings—but not before, in an unusual gesture, thanking Rockola for his comments and saying he had helped to clarify the industry’s position.

Two weeks before, various delegates from the industry had met at the Statler Hotel in Washington—attorneys for the companies, local association officers and attorneys acting for independent and organized operators. Three men were chosen as a legal committee to meet further discussions on the bill—Sidney Levine, William H. Rosenfeld, who worked with operators in Ohio, and Sol L. Kesselman, who represented the Music Guild of America, an association of north and central New Jersey operators. Although they had the support of all those present at the meeting, they were acting in a cooperative independence. Seven associations and four manufacturers were to send delegates to Washington for the June 16th hearings, but the total representation of the industry was made up of temporarily united factions.

Industry response to the second royalty contest, although again speculative, did have urgency and aggressiveness, and it was beginning to be understood that the contests were going to go on. When the Scott Bill was tabled in early July, it was the result of industry defense and intramural battling between performance rights societies and NAPA. Cash Box suggested that the Levin–Rosenblum–Kesselman team be maintained against future legislation and by January 1949 there was a growing movement to form some kind of organization devoted to the exclusive defense of the jukebox operators.

Kesselman wrote to the heads of all the local associations and asked them to reserve extra time at the Coin Machine Industries convention in Chicago, held January 19–22, to discuss a national association. That same month the Scott Bill was re-introduced as (H.R. 1260) and Rep. Carroll D. Kearns, a Pennsylvania Republican, proposed before the House Labor Committee that James C. Petrillo and his striking American Federation of Musicians collect a royalty on commercial (jukebox) phonograph records. Kearns, a former member of the AFM, suggested that the copyright law be amended to distinguish between “home” records and (Continued on page 83)
In Congress: The Jukebox Royalty

(Continued from page 81)

"commercial" records, and although his plan named the record companies as the ones responsible for paying the royalty, operators were afraid that, with slight amendments, Kearns' proposal might be directed against them. The House Subcommitte had meanwhile passed the Scott Bill to the House Judicary Committee, and in the Senate, a duplicate bill (S-2164) was introduced by Senator Hawks (Rep., New Jersey). It too passed and went to the Senate Judicary Committee.

In Chicago, the association chiefs had met and elected a legislative committee, as yet unnamed, with George A. Miller and Albert S. Denver as heads and Levine as counsel. This group was to take the name Music Operators of America within the next six months. A hearing was scheduled on H.R. 1299 for March 1st; Levine left for Washington to study the bills. Then the hearing was suddenly postponed until March 22nd. After a whole batch of bills died in committee.

Three contests had passed. There were seventeen more to come. And what was the news between bills? The two-minute record; the appearance of television in locations; dime play; the forty-five r.p.m. disc; costs and taxes. There was a novel solution suggested to resolve all these problems: operators should simply tell location owners that the fifty-fifty split was at an end; from now on the take would be 70-30, operator's favor. Ah, dear dead days.

(That is the first of a series of articles. The second will appear next week.)

Grand Award Winner
Chosen in NAC CARY
Concession Contest

CHICAGO—The Grand Award in the National Association of Concessionaires' 1966 C.M.Y. (Concession Idea Man of the Year) Contest, sponsored by NAC was won by Ivan Ackery, manager, Orpheum Theatre, Vancouver, British Columbia, it was announced last week by Julian Leffowitz, NAC contest committee chairman.

Judges of the contest also chose six runners-up.

The first Grand Award winner will receive an all expense trip to the 1966 Annual Convention of National Association of Concessionaires at the Americana Hotel, New York City, September 27-October 1. He will also be presented with a handsome engraved plaque in recognition of his achievement during the organization's annual meeting.

The runners-up, who will receive Merit Award plaques for their entries, are:

C. E. Doctor, Orpheum Theatre, Vancouver, B. C., Canada; Patrick R. Saunders, manager, Capitol Theatre, Woodstock, New Brunswick; Robert G. Yeoman, manager, Odeon Humber Theatre, Toronto; T. Murray Lynch, Paramount Theatre, Moncton, Canada; Lloyd M. Taylor; manager, Capitol Theatre, Sarnia, Ontario; and Morris Marks, concessions manager, Jef-ferson Amusement Company, Beaumont, Texas.

Purpose of the contest was to salute and honor the amusement-recrea-tion industry Concessionaires for outstanding effort in the field of refreshment concessions by utilizing a planned promotional program for building sales volume, consisting of the most original idea on a successful refreshment concession merchandising campaign between August 15, 1965 and August 15, 1966.

Ackery's winning entry featured a series of uniquely developed tie-ins with local radio stations consisting of prize contests, a trip to Hawaii, ladies wear and wardrobe, free tickets to other amusement centers, all of which helped substantially to increase the theatre's volume of candy, popcorn and beverage concession sales.

Winning entries will be on display in the NAC exhibit during the Motion Picture and Concessions Industries Trade Show being held September 28-October 1 in conjunction with the concurrent conventions of NAC, National Association of Theatre Owners and Theatre Equipment and Supply Manufacturers' Association.

Cash Box—September 24, 1966
...with these super-merchandising features:

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- "PLAY-ME" TALKING RECORDS

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Tampa, Fla. 33606
CHANGE-A-SCENE

A “first”!...a phonograph you update right on location!

Change-A-Scene is a Rowe AMI “first”...the exclusive feature that gives you a choice of interchangeable front panels. Breaks the monotony...helps the phonograph stay appealing to the location longer. Just change the scene...and it’s almost a new phonograph! They’re easy to change...you can do it in minutes, right at the location. These play-inviting scenes are in exciting, super dimenso-vision color. Natural light, rather than black light, maintains the location’s atmosphere. Bright, back-lit colors pop out from these panels...setting the scene for the big play! Gives the Music Merchant an eye-catching, money-drawing appeal that location owners simply can’t resist.

Change-A-Scene panels shown (top to bottom):
CITY LIGHTS • RHYTHM IN BLUE • ABSTRACTIONS • CAROUSEL
“PLAY-ME” RECORD

On location tests, these sales-promoting records have increased play by over 40%! Customers love ‘em...can't resist ‘em!

NOW... a phonograph that “talks” to your customers ... invites ‘em up to play. It's another “first” from Rowe AMI. The “Play-Me” talking records are original Rowe AMI recordings ... Rowe “personalities” talking directly to the location's customers. It's professional, first-class entertainment...featuring light, humorous invitations to “come up and play some music.”

With the Music Merchant’s special timer, you can easily pre-set these records to play in sequence after a dead-time interval of anywhere from one minute to thirty minutes. You get two “Play-Me” records with each phonograph...many others are available from your Rowe AMI distributor.

PLUS... you can have the country's top recording stars promoting more play at your locations...exclusively on the “Play-Me” Records. Featuring the latest hits by the most popular jukebox artists in every field...Rhythm & Blues...Country & Western...Top Pop...Standards. These sure-fire sales stimulators are an easy-to-see bright red color...to help your routeman pick ‘em out. Don’t wait, take a listen now at your Rowe AMI distributor. You'll flip... and so will your profits... up and up!

GUARANTEED...to get additional play.
DOLLAR BILL ACCEPTOR*

A Rowe AMI “first”!... the super merchandising feature that really sells music in quantity.

This is the most sensational location “first” in the industry! It's the money-makin’est, money-takin’est feature ever... customers are wild about it! Completely test-proven, absolutely reliable mechanism... just lifts out for easy service. Remember... Rowe pioneered and perfected the original Dollar Bill Changer. We've had almost 10 years of experience with this type of mechanism... longer than any other manufacturer!

*Patent Pending
Gives you these big benefits:

- Creates a tremendous **double-overplay**!
- Does **not** make change—Customer **must** play dollar's worth of music.
- Moves **more** money through phonograph **faster** than ever before.
- A **must** for every location... most talked-about feature in the industry!
- It'll make your profits skyrocket!

On-location service – mechanism pulls out on sliding rack for simple, easy service. No lubrication or cleaning needed in normal use.
Fast service helps make Route Man a "Music Merchant"

Rowe AMI Music Merchant's ultra-convenient, almost effortless service means less service time... gives the route man more time for on-location promotion.

It's wide open for service! No tie bar across front... front door opens by simply releasing two levers on each side. All servicing from the front. Remove one plug and complete front swings off in seconds. Price changing, record scanning, cancel button and credit button conveniently located on one central panel. Price card changes simplified... convenient kit for easy-to-insert personalization letters.

Patented "flip-out" plastic racks allow simple, one-hand title panel service... entire panel swings free for easy service.

All-New... for easier service, a rear access panel that just flips open, allowing easy remote-equipment connection and accessory plug-in.
HERE’S THE LEADER
You get style to spare with the new Rowe AMI Music Merchant — it’s a hi-fashion, low-console beauty! Sleek, elegant lines and brilliant styling command attention. Its attractive wood grain and chrome finish appeal to the most discriminating locations. New, convenient location of selection buttons makes playing irresistibly easy.

THE LEADER IN LOOKS
Phonograph width has been increased, height decreased ... giving it a sleek, contemporary look. Heavy-duty Mid-High Range Speakers are housed at listening level in upper door area. Cabinet exterior is extremely durable ... designed to take tough abuse, easy to clean. Chrome-plated castings have been processed with duplex nickel to prevent corrosion. Stainless steel, scuff-resistant vinyl and catalytic hardening paints cover all surfaces.

THE LEADER IN SOUND
Where the big play is ... on Rowe AMI superb self-contained patented Stereo Round.* High-power, top-efficiency speaker system is newly improved. Clear, undistorted sound in all ranges ... increased power in the speaker system makes it sound like the music is right in the room! You get the most powerful, solid-state amplifier in the industry—all-silicon transistors give 100-watts music output. Plug in pre-amp and lift-up handles for easy service. For unbeatable stereo coverage, speakers have 30° angle mounting on top of phonograph. And ... the Music Merchant is equipped with a special Rowe AMI Audio-Visual Adaptor, exclusive in the industry.

THE LEADER IN VERSATILITY
Rowe AMI gives you profit-making 3-in-1 programming. You can change from 200 to 160 or 100 selections, or right back again — whatever that particular location needs. Reduces your record inventories ... increases your profit.

NET WEIGHT—335 pounds. Weight with Bill Acceptor—350 pounds.

*U.S. Patent No. 3153120
Model SGF Discotheque Speakers
High efficiency, high-power speakers distribute sound over large areas. Designed for best result at very high volume levels necessary for discotheque locations. 50-watt, 3-channel systems can accommodate auxiliary amplifiers.
19 inches deep, 25½ inches wide, 45-11/16 inches high.

New Rowe AMI Wall-Ette
This is the smallest, most compact wallbox on the market! Easiest way to get your customers to subscribe. Special features: a winking wallbox, call-to-service light. And...it's the first remote selection system to deliver real 100% two-car-you-are-there Stereo. Its easier installation and faster service will help more of your route men start selling. "Music Merchant." High-speed service-on-the-spot means more service time for him. Saves a minimum of five minutes service time per box. On a 12-box location you'll save an hour's labor! 15¾ in. high, 16½ in. wide, 6¾ in. deep.

Model EX-901 Discotheque Speakers
These professional, high-efficiency four-way speakers are designed for wall mounting, ceiling, or table installations. Featuring compact, high-efficiency two-channel system with extended low frequency and high frequency response. Can be used directly with Music Merchant amplifier without any additional amplification. 19½ in. high, 9 in. deep, 24 in. wide.

Model WA-2 Money Meter
This is the hottest money meter on the market...indispensable for route collection verification. Optional plug-in unit that totals nickels, dimes, quarters and half-dollars from phonograph and wall boxes. Easily read from front of phonograph.

Make the Profit Scene with these Music Merchant extras...from Rowe AMI

Model CGA Stepper and Model 401-02557 Power Unit
(compatible with other manufacturers' wall box units)
Optional for Rowe AMI Wall-Ette remote wall box hook-up. Easy to install—plug-in relays. Absolutely reliable...proven in thousands of locations. Other models for specific applications.

Rowe Manufacturing
75 Troy Hills Road, Whippany, New Jersey 07981
...with these super-merchandising features:

- DOLLAR BILL ACCEPTOR
- CHANGE-A-SCENE FRONT PANEL
- "PLAY-ME" TALKING RECORDS

Banner Speciality Company
1508 Fifth Ave. • Pittsburgh, Pa. 15219

Roanoke Vending Exchange, Inc.
4930 West Broad St. • Richmond, Va. 23230

Circle International Co.
2401 South Hill Street
Los Angeles, Calif. 90015

W. B. Music Company
2900 Main St. • Kansas City, Mo. 64108
EVERYBODY ON!

- There is no resisting the realism of Wurlitzer Stereophonic Music. It starts toes tapping. It starts hands reaching for coins. It stops people from leaving the location. It keeps them there enjoying the melodies, the fellowship and the fun. If you have locations on your route that need enlivening, install Wurlitzer 3000's. The resulting lift will include a boost in earnings for you.

Wurlitzer
MODEL 5000 STEREO CONSOLE

THE WURLITZER COMPANY • NORTH TONAWANDA, NEW YORK