RCA & Kirshner Team On New Label • Philco-Ford Tries A ‘Mini’ 45 • • • NARM Meet: Talks On Mono Vs. Stereo & Cartridges • Aretha Hits A Femme First: 3 Gold Singles In A Row • • Decca Sales Up 26% • Rocky Roberts Tops With Italy’s Ops • See Special Parts Section

CAPITOL RECORDS 25th ANNIVERSARY

Int’l Section Begins Pg. 89
The Brothers Four wrap their hits in two bags.

The Top-40 Bag: "Here Today and Gone Tomorrow"

The Good-Music Bag: "No Sad Songs for Me"

Both on one new single 44278

Where The Brothers Four pack their bags with action. On COLUMBIA RECORDS®
Down-To-Earth Enthusiasm

September has its uncertainties. Take a false hint from a cool day or two, and you can have a case of summer wear joining the mothball fleet quite prematurely. Summer, man's own timetables notwithstanding, has a happy non-conformist way of calling it quits in all its good time. But, the hints are here and that's something to think about.

For the record business, summer is the wane signals the eventual arrival of a seasonal coupling created by the world of business, the fall-winter selling season. This is the time of year, U.S. economic history tells us, when most entrepreneurs can count on their greatest volume of the year. Among this vast majority of goods-and-services is the record business. Depending on their status socially and economically, youngsters have returned from 10 weeks of vacationing or perhaps earned a modest bundle of cash to do with—as befits their S&E standing—as they please. The record industry counts heavily on the fact that many of them will have lots of catching up to do on their record libraries. It also wants the older folks to be true to form, and increase their record purchases, too. And, of course, it wants everybody to take special cognizance of the gift-buying season ahead. And in the category of “gifts-that-keep-on-giving,” records can fill the bill.

True, we'll be hearing the traditional crying of the blues, such as the fortnight or less during which the World Series provides employer, employee and customer with reason to let things ride. And perhaps there won't be that seemingly spontaneous smash single product that brings 'em into the stores—although the chances of nothing at all are pretty slim.

Nevertheless, optimism has every reason to be the order of the day. In the album area, there is an unparalleled continuity of success by various pop acts, who, it seems, do not fall by the wayside as easily as their predecessors. The term for this remarkable direction of the pop (or singles) scene is “longevity.” And the albums-made-for-the-sake-of-albums productivity is, to judge from the product offered at recent and concluding sales conventions, exciting and primed to take advantage of the folks who are taking inventory on their home libraries. Hopefully, Broadway hit and/or film properties will come along and produce equally successful LP counterparts.

To be sure, the record business is not without problems that do their darndest to stunt the growth of the industry. But, problems can also be seen as the by-product of this growth. It would be asking for the impossible to be rid of them—or the ones that lie ahead. Happily, they are in great part overshadowed by a continuous growth pattern of disk sales. It's the time of year when enthusiasm has an element of being a down-to-earth reality.
During the next two months, the entire country will meet the hottest new group in the country. The Cowsills. In person. Coast-to-coast!

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Singing their eminent debut single:
The rain, the park, and other things
From their imminent debut album:

The Cowsills

Produced by Artie Kornfeld
for Mylin Music Productions, Inc.
A Product of
Gregg Yale Productions, Inc.
Personal Management:
Leonard Stogel & Associates Ltd.

Available soon. E/SE-4498

EXCLUSIVELY ON

MGM RECORDS

MGM Records is a division of Metro-Goldwyn-Mayer Inc.
Ed Ames delivers a full-sounding ballad that comes off with that "Cup Runneth Over" hit feeling.

"WHEN THE SNOW IS ON THE ROSES"  9/w  "Let Me So Love"  #9319


RCA VICTOR
The most trusted name in sound
NEW YORK—A new association has been established between RCA Victor Records and Don Kirshner.

A record label, created and developed by newly-established (since July) Kirshner Entertainment Corp., will be manufactured and marketed by RCA. It’s understood that a name for the label is pending a final selection among three or two final choices. An impending deal between RCA and a major disk producer was indicated in the Cash Box issue of Sept. 2.

RCA’s previous ties with Kirshner ended last Feb., when Kirshner was dismissed as president of Colgems Records, the Columbia Pictures label that also has a manufacturing and marketing relationship with RCA. With this as its post-RC debut, Kirshner introduced the Monkees, who went on to record a series of three gold singles and two gold albums.

The new label—said to be one of the biggest deals RCA has ever negotiated in the record business—is the first venture undertaken by RCA with new talent undertakings. It is expected to move into music publishing, talent (new and established) and dis-ty production and motion pictures (see KEC investors below).

New label’s VP and general manager, said in announcing the deal that Kirshner’s “bread experience and record of success in the music business represent a major asset to RCA, which will be new undertakings. He termed Kirshner’s past ventures with RCA, spanning almost a decade, as “highly profitable to our company.” Initial production of tapes from the deal is due within a month.

Besides Colgems, RCA now distributes Record World, Record Collector, and “Born Free” (the title of which won an Academy Award). It is the only major label to offer TV & radio programming, together with the late Al Nevins—Alton Music, one of the top one percenters of the late ’60s and early ’70s.

KEC Investors

Investors in Kirshner Entertainment Corporation: including Herbert J. Siegel, president of suburban Beverly Enterprises Corporation; Cy Feuer and Ernest Martin, and a group of retail-country-music store owners, as "How to Succeed in Business Without Really Trying" and "Guys and Dolls"; Lawrence Horns, former president of Music Corporation of America and General Artists Corporation; James J. Nolts, president of Baldwin-Montrose Chemical Company; Fred Britten, lawyer; and the law firm of Marshall, Bratter, Lomax, Allred, and Tuttle. David Lipman, a partner in the accounting firm of Lewenthal, Krekelstein, Griffith & Co.; and Richard Irmscher, a registered representative of Goodbody & Co.

NARM Mid-Year Meet: Commentary

On Mono vs Stereo, Cartridges

LANCASTER, PA.—The NARM Mid-Year Meet this week, last week, drawing more than 3,000 trade representatives to the Hotel Farm, offered commentary on two salient trends in the industry: the battle over mono & stereo pricing and tape cartridges.

A Wednesday (6) morning seminar, “Your Business in Today’s Economy,” was scheduled once a year, to serve as a discussion forum on the possibilities of mono & stereo LP pricing. While there seemed to be a measure of controversy about the mono & stereo LP pricing, there was perhaps more than anything else a general belief that the price differential had been eliminated, that the only controversy was over the rate at which that happens.

The seminar was chaired by Amos Holler, who indicated that the price differential had been eliminated, that there was a general agreement on the matter, and that changes would follow through on this. However, there was an indication that the price differential should be reduced, and that the expectation would be that the label would follow through on this. The seminar was sponsored by Recording Industry Association of America, who indicated that they would follow through on this.

Pickwick Into Cassettes

NEW YORK—Pickwick International, the economy-priced label, is entering the cassette tape cartridge field with a line called Pickwick-60. Thus, the company now offers all types of popular pre-recorded cartridge systems, having previously marketed a line of 4 & 8-track cartridges.

Capitol Offers Dealers 20% Discount On Purchases Of Mono Album Product

Less than a month ago, MGM Records decided to revert to the old suggested list of $3.75, declaring that it is now a "dead letter" back was needed to uplift mono sales.

Following an announcement last June by Columbia Records that it would continue to offer to retail buyers sales of mono records at a discount of 50% after that date, the list price and the wholesale price of mono albums, Cash Box learned late last week. The news came as no surprise to the major Capitol salesmen, virtually bringing the cost of mono LP’s to dealers to below cost. The release of last June and July it’s understood that the suggested list price of Capitol’s mono product remains $4.75. At press-time the list price is not available for comment on the new discount.

However, on a number of dealers that east and west coast confirms the Capitol offer when contacted by Cash Box.

Philco-Ford Tries ‘Mini’ 45’s, Phonos

NEW YORK—Philco-Ford has entered the record business in a novel manner. The company has created a new label, Hit Pocket Records, a series of “mini” 45-inch disks spinning at 45 rpm speed.

The small disks, the company is marketing a line of inexpensive transistorized “mini” phonos and phonograph recorders that play the “mini” disk as well as regular-sized 45’s and LP’s. The small disks aren’t intended for the “on-the-go” generation, the tiny, wafer-thin, disked houses in 4-color plastic sleeves, are being marketed with a strictly simple design and musical approach. The company has surveyed the top 10 chart acts over the past two years, and is making licensing arrangements with a number of record companies. Each diskwill retail at $4, with normal wholesaler discounts. While the design of the disks themselves cannot be patented, Philco-Ford has exclusive rights to the performers in the U.S. and its possessions as heard in the form of the “mini” records. There are no plans for the release of original product.

The company would not elaborate on royalty arrangements.

According to spokesmen for Philco-Ford, who introduced the disks and phonos at a press conference in New York City last week, the company unveiled its plan before the NARM mid-year meet in Lancaster, Pa.), Philco-Ford distributors (about 100) will be selling the product starting in September (Continued on page 56)
Decca Sales 26% Out Front As Label Opens Fall-Winter Period

NEW YORK—Decca Records enters the fall-winter buying season with records that have improved sales over the same period last year. According to M. Louis Goldberg, president, sales of Liberty, a division of Decca, are running 26% ahead of the same period last year.

The new record for Washington, D.C., is the exciting news story of the year. Sales of Liberty in the Washington metropolitan area are running 45% ahead of 1960. Goldberg attributes the increase to excellent promotion, ranging from a large-scale radio campaign to the introduction of a new line of Liberty products.

The company has also increased its sales force in the area, which is reflected in the increase in sales. In addition, the company has introduced a new line of Liberty products, including a line of Liberty records for children, which has been very successful.

The company is also planning to open a new Liberty store in the area, which will be located on Pennsylvania Avenue. The store will feature a wide selection of Liberty records, as well as Liberty products such as Liberty puppets, Liberty puzzles, and Liberty games.

Liberty Consolidates Inventories In New High-Speed Western Warehouse

LOS ANGELES—Construction is completed on Liberty Records western region warehouse No. 1. Housing the corporate production department, warehouse administrative personnel, LRDC of California, plus the inventory to service all of Liberty's western distributors, it's located at 1004 N. Orange Drive in Los Angeles.

Irv Kessler, vice-president of manufacturing; negotiated the purchase of the facility in Oct., 1960, and has supervised plans and specifications for its remodeling. The interior was since demolished and rebuilt to convert it into one of the most efficient warehouses in the nation. The two-story building, extending one full block from Orange Drive to Mansfield Ave., contains 500,000 square feet of space with a capacity of approximately three million albums. Entire inventory from Research Craft Corpora-

High Speed Equipment

The warehouse's employees utilize ultra-modern high speed equipment throughout the entire operation. Orders are sent from the various departments to the warehouse via a pneumatic tube system and are processed within a matter of hours. A special purchasing department, equipped with an automatic TXW equipment for direct contact with pressing plants and suppliers. The re-processing room contains an automatic cymatic machine as well as a batch of suppliers. Special cards have been con-

Bob Reno To Head K-S Publishing

NEW YORK—Bob Reno has been appointed head of K-S Publishing, a newly formed company of Kama-Sutra's music publishing companies. Bill Mendenhall, who will head both Kama Sutra Music (BMI) and Trender Tunes (ASCAP) and will be manages head of the ASCAP firm is now in progress. Gary Kannor will remain as president of the publishers and Marlene Ehrle will serve as administrative assistant to Reno.

The two young producer-writer-artists have been working together for three and a half years. As songwriter-artists, their credits include such songs as "Softly," "Bless You" and "In My Room" with lyrics by Tony Bruno, Peter An-Rect and Vincent Palaia, John Linde, Bobby Bloom and Kenny Laguna. Reno said, "I am pleased to welcome Bob into the K-S family."

Cash Box—September 16, 1967
Martino
He rocks it, but gently, man, gently.
"More Than The Eye Can See"
is more than you need
for a hit, man, hit.
MORE THAN THE EYE CAN SEE
b/w RED IS RED 5989 Just Out ST2780
NEW YORK—RCA Victor Records has concluded arrangements for the firm to use Brodway Factory to become the distributor for its records and tape products in Minneapolis.

Announcement was made last week by J. Y. Burgess, Jr., Division Vice President of the company's commercial sales division, who said the new distribution arrangement became effective September 1.

Burgess stated that the previous association with the Fox-Hayco Co. had been a long and happy one and noted the Fox-Hayco agreement would be the distributor for RCA Victor Home Instrument Division products. At the same time, Burgess announced that Art Patch, who had been recording manager, has been taken a similar position for the RCA Victor record division of the Heilicher organization.

Handelman Shows Gains In Sales & Earnings

DETROIT — Quarterly sales and earnings at the Handelman Company (AMEX), Detroit based wholesale merchandiser of phonograph records, were 24.5% and 48.9% higher than the same quarter a year ago.

The quarterly report was presented last week at the company's annual meeting of stockholders by chairman Samuel Handelman. For the three-month period ending July 31, the company showed sales of $13,058,445 and a net earnings after taxes of $806,543.

Discount dealers, following the stockholders meeting, voted to declare an increase in the quarterly cash payment of 22%/4 to $2 per share on common stock entitled to receive the dividend. The increased dividend is payable Oct. 9. The company's record of Sept. 22. This increase has also been made to the annual rate at $1.90 per share.

Jack Green Named GAC Vice President

NEW YORK—Jack Green has been named a vice president of the Personal Appearance Division of General Artists Corporation and director of European operations for the division, effective immediately. He was announced by Buddy Howe, president of the company, who will function with Norman Weiss in the personal appearance and theater fields. Green has also been with Bennett in the concert field, Weiss. Boulevard Pictures International has the division and heads of the Location and Concert departments respectively.

Forte has been active in repositioning the division in conjunction with the foreign business of the Personal Appearance Division.

Green has been assistant to the president of an affiliated music distribution company for the past eight years and has directed all aspects of the talent agency field for the past twenty years.

Korvette Adds Audiotape To High Fidelity Lines

NEW YORK—E. J. Korvette Inc. has added Audiotape sound tape and accessories to its high fidelity lines and will make them available through its 65 stores which feature such merchandising.

Manufactured by Audio Devices Inc., the Audiotape line comes in five basic formulations on wax based and celluloid cartidges for different recording and playback needs. Accessories include splicing tape, self-timing leader tape and a head demagnetizer.

Spanish Budget Line Bows At NARM Confab

NEW YORK—Met Richmond Record Sales of Brooklyn, N.Y., last week in attendance at the National Association of Record Manufacturers (NARM), Mid-Year Meeting in new label, Met, was announced at a NARM cocktail party by Mitch Richmond. Dave Last, Met Richmond has been buying up smaller labels and has accumulated a catalog of about 250 LP's which will appear under the M&R banner.

Cunniff Named Main Line Pittsburgh Promo Hand

PITTSBURGH — Jay Cunniff has been named Pittsburgh area promo representative for Main Line Records, CHerry Hill based distributors.

Cunniff has been in the record business for ten years, working formerly with Hamburg Brothers, and Bill Lawrence Inc. He reports to Joe Si- nace, indie record division manager of Main Line.

Duncan Inks Distribr Deal With SSS International

NEW YORK—Finley Duncan, independent producer and owner of the Minaret record label has signed an exclusive distribution deal for all Minaret products with SSS International.

The newly formed company, which has already made noise with Big John Hamilton’s “The Train” and John D. O’Hare’s “Hootchy Cootchy Coo” has a group from Jacksonville, Florida. Two new groups have recently been added to the Minaret: the Sacred Mushrooms and Jefferson St. James & the Band of Gold.

Duncan’s distribution alliance with SSS stands to benefit Haver's label operation will enable him to utilize the strong network of facilities with employing an already established network of distribution for his recordings.

Big John Hamilton's latest release is "I Have No One."

Teddy Neeley Tries Out For 'East Of Eden'

HOLLYWOOD — Teddy Neeley, whose first Capitol Records album is in release, has been called to New York to play the male lead in the upcoming Broadway musical, "East of Eden." The stage version of the John Steinbeck book has been directed by Mitchell Miller and is scheduled to open in Broadway in January. Roger's and Irene Daley have been set for featured roles.

Depending on the outcome for Neeley, the younger singer will return to the Coconut Grove for another two-week stand in February according to Neeley's personal manager, Gene Taft. Neeley, who has since shed his supporting players, will fill in for him during "East of Eden."

The Teddy Neeley Five. He will henceforth perform as a single act.

Happy 23

Showed at a recently held wing-ding held for cuddy Phineas New York's 23rd birthday, are (front the left): the lark: Cash Box west coast manager, Harvey Geller; and KRLA's after- noon deejay, Casey Kasem. Bobby will be a guest at the Smothers brothers TV show, Sept., 10th.

"Hollywood Palace" Using More Disk Acts This Season

NEW YORK — "Hollywood Palace" producer Jimmy Buffett and Harbach are booking numerous rock, and roll, acts for the TV series' fifth season, which began on Tuesday, September 5.

Guesting on the first show, which was hosted by Bing Crosby, were Ravi Shankar and the Association. Other recording artists already booked for upcoming tape dates include the Chambers Brothers, Dimension, Spanky & Our Gang, Diana Ross and the Supremes, Donovan, the Grass Roots, Everly Brother's Son, Sinatra, Dino, Deni & Billy, Ed Ames, the Sandpipers and the Baja Marima Band.

The usual criterion for an act to be booked is to have a disk high on the weekly charts. However, good presentation of an act can also result in a shot on the show.

Benny Goodman Overseas

NEW YORK—Benny Goodman flew overseas recently to confer with recording and concert executives in London, Paris and cities in Israel. He returns to New York Thursday, Sept. 14 to begin a series of concert appearances throughout the U.S.

PKC Inks 'Prescription'

MILWAUKEE — PKC Productions has signed Jerry Vallette to rerecord his prescription, to an exclusive recording contract. Along with the signing, company president Paul Carroll and vice president Phil Klinger are planning a heavy mid-west promotional drive. The main theme of the campaign will center around the groups' slogan of "Always good medicine . . . dr. cuddy’s prescription!"

The first release by the group, on the PKC label, is called "Losing You" b/w "Rye, Rye." The record is being handled locally by Taylor Electric Company.

Wizard Debuts Subsidiary Label

NASHVILLE — On September 1, Wizard Records debuted a new subsidiary label, Doss Records. Over 25 artists who were formerly on Wizard will now be on Doss. Doss' first releases are by Sherry Hamilton, Vince Roberts, Burr Smith, and Jack Parris.

Remaining on the Wizard label are Kirby "Sky King" Grant, Leon Douglass, Bob Robertson, Darlene & Shot Jackson, Ray Arnold, and Linda Cassidy.

Chicag Party

Epic's recent promo campaign in Chicago for their hit "Don't, Don't, Don't!!" was highlighted by a cocktail party held at the Governor's Suite in the Continental Plaza. Shown here are (from the left): Rick Blackman, Epic; Epic's Linda Blackman, field manager; Nick Albarano, nate, dealer; Camille Campion, Cash Box; and Robert Cameron.

Cash Box—September 16, 1967
WAYNE COCHRAN | CHESS 2020
SOME-A' YOUR SWEET LOVE
B/W WHEN MY BABY CRIES
C/P Asks Suit Dismissal

NEW YORK—Attorneys for Cameo-Parkway Records, Inc. and Allen Klein, president of the firm, have moved for dismissal in U.S. District Court, Southern District of New York, of a civil suit alleging conspiracy brought against them and nine other defendants by Lucarelli Associates, Inc., and Emanuel Lester.

Their attorneys over the weekend had told the court that there was no state a cause of action and must be dismissed without prejudice.

In a memorandum and affidavit, the attorneys stated that the plaintiffs’ allegations were inadequately stated and that the defendants are supposed to have participated in a “financial phony phony” and a “sterile design solely to harass.” They said further that the complaint is a “fatalistic conclusion” because of the plaintiffs’ “inability to set out any allegations of damage or injury which they suffered as a result of the dubious conspiracy which they (plaintiffs) allege.

The attorneys said that “this action would be humorous were it not for the fact that the plaintiffs, through a rigorous press campaign, seek to have us named empirically joined in the holdings of ‘many innocent stockholders’ in a scramble to win them.

On July 28, 1967, Klein and Mr. Butler purchased 347,000 shares of Cameo-Parkway Records from corporations controlled by William H. Bow- len, and Mr. Butler then purchased the plaintiffs’ sale to Mr. Klein and Mr. Butler.

However, Martin J. Machat, attor- ney for Messrs. Klein and Butler, stated in an affidavit that he represented them in the negotiations for their purchase of 347,000 shares and that any other clients who had ever heard or knew of the existence of the plaintiffs, who were never informed, advised or had any knowledge, nor did my clients have any knowledge that informed or advised with respect to any prior alleged negotiations have been or will be harmed in any manner by the other defendants.”

Newspaper Clipping

Wednesday's Child Opens LA Production Offices

HOLLYWOOD—Wednesday's Child Productions opened an office officially at offices located in Hollywood. The firm’s address is 6155 Sunset Blvd., Hollywood.

Regis L. Harbach

NEW YORK—Mrs. Ellis Harbach, widow of the late Otto Harbach, past president of ASCAP, died at her residen- tce in New York City, last Wednesday (6). She had been in ill health for some time.

Mrs. Harbach is survived by her sons, Leonard, producer, of The Hollywood Bowl, and Douglas D., registrar, and her grandchildren.

COPY DIRECTOR

CBS is seeking a Copy Director to su- pervise writers in our new areas of TV news copy and general production, including copy for publication and broad- casting, and other writing and produc- tion experience a must. Agency copy- writer experience is also desired, preferably in a television-related field. As you can see, the positions are open to the qualified writer who has the ability to create news copy that will have current knowledge of the news events.

CBS offers fine growth potential and excellent benefits, including stock pur- chase.

Send resume WITH salary history & current requirements to: A. Shap

David Watts Named Dot Controller-Treasurer

NEW YORK—David C. Watts has been named controller and treasurer of Dot Records according to a state- ment by Arnold D. Burke, president of the discory and music operations here.

Watts, formerly western regional manager of corporate consulting serv- ice, and now resident of Los Angeles, has worked with Varian Associates, an electronic firm. He managed corpo- rate systems and computer operations there.

He replaces Robert P. Varton, who recently resigned to accept a teach- ing post at California State College in Pomona.

Figures-Factors Show Amateur Music Rising

CHICAGO—A booklet recently pub- lished by the American Music Conf- erence points out the factors that have contributed to the boom of ama- teur musicians in this country.

Increased musical interest in the country has been reflected in more camps, neighborhood musical groups and other activities are cited in de- veloping the recent rapid rise in sales of instruments, accessories, sheet mu- sic and instructional aids.

Among the figures compiled regard- ing the increasing amateur market there are increases of 3,200,000 new ama- teur musicians in 1966; new instru- ment sales with retail values esti- mated at $810,000,000; purchase by customers of approximately 3,550,000 units; sales in the area of $75,000,000 on instrument accessories and some $76,000,000 on sheet music and in- struction aids.

Liberty Bells Ring At New Phone Number

HOLLYWOOD—Effective this Tues- day, Liberty Records' Los Angeles will be changed to HO 1941.

The address remains unchanged.

Making A Point

Limelight artist Les Milne will record a new LP, probably with one of his piano fingers while selected J.L. records live at Washington's Bohe- mian Club, a stunt perf- formed by sound engi- neer Jack McMahon (L) and A&R director Dick Corby, who super- vised the sessions during the Washington gig.

P/S ‘Child’s Day’

NEW YORK—A new children’s folk number, “A Child’s Day In Song,” has just been released by the Peer Southern Mu- sics educational department. Ar- rangers George Copeland and Evelyn, wrote the music and lyrics for the folio.

composers of pop music also makes them good short story writers. It is this versatility we will strive to en- courage and to promote.”

Jacobs expects the program to aid the new field which is constantly seeking more specialized items in complete packages, rather than indi- vidual subjects. This is the reason we will offer more shows as a complete en- tertainment package in the future. It is much more economical for club or- gans, faced with high taxes and overhead, to alleviate their booking problems by purchasing a complete unit put together by an agency—es- pecially exciting new acts we intend using. The success of principal factors our talent program will concentrate on.

UPCOMING EVENTS

A Schedule of Major Industry Events in the Coming Months

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Cash Box—September 16, 1967
BOBBY DARIN
SINGS
DOCTOR DOLITTLE
NEW YORK:
The Conference of Personal Managers, a memory of Dick Gabbe, former president of the organization, the plaque will be at the Ramblers Hall on Oct. 8th.

Chalk up another chartbound arrangement for Joe Renzetti . . . he's put all the notes in the right place for Sam Phillips' new album "Memphis." In Boston . . .

Italian chantress, Milza, whose voice will be heard when the U.S. by MGM, will give two concerts in New York prior to her Dec. 4th opening at the St. Regis. The first is at Carnegie Hall on Oct. 7th and the second is to be in the Marrying Parrot's Tent on Oct. 8th.

The Family Album, a new vocal and instrumental combo, has been signed to a recording contract by Jimmy Wisen of Gabe's December Records. The group's first release is "My Hat's Off to the Girls," a doo-wopper with a good beat. Aside from Tedd Barron and Mike Scott, three members of the Family Album (Tony Manna, Temple, and Roy Connors) are former members of the Highwaymen.

Steve Gillette (Vanguard) has just finished a gig at the Gaslight Club on the hill with Arlo Guthrie (RCA). Steve had just played the Philadelphia Folk Festival and is now heading out on a Better End College Coffeehouse tour that is scheduled for a week. The Montreal stop will host Steve Gillette, Oct. 1st.

Elektra's Steve Harris is hard at work breaking the new duo's single, "People Are Strange" and "Unhappy Girl." Apparently having no trouble breaking the deck, Steve says that it's running away with him.

Phillips and The Magic Points are set to sign with RCA Victor of the Harry Revel Productions, a division of Laurie Records. It has signed Dick Roman for commercials. Johnny Tiltstone held his first session at the Olmstead Studio, Thursday evening, September 7th, for his first Broadway oriented LP for MGM records. Paul Tannen produced.

HOLLYWOOD:
The new TV season is just reaching the peak. KFIV's morning team Lohman and Barkley note that once again network execs have kicked the can down the road and the complex ployer—how to come up with a new and more funny format for Jerry Van Dyke (Dr. Pepper). Except for a generic fule, the team tell us, they too could find no time to prepare. But unfortunately they are related to neither Dick Van Dyke or Art Linkletter. Still Barkley and Lohman are preparing for next season with a format of their own—a possible successor to the ABC's "Flying Nun." The working title—"The Running Housewife'"

The first time we heard the name Rosie Grier, we thought he was a girl. The first time we saw him, we thought he was a giant. And the first time we heard him, we thought that he couldn't miss on records. We were wrong on all counts.

The last time we saw Rosie he was being carried off the field at the Los Angeles Coliseum by a train of six nurses. He had suffered a second quarter of the Rams-Kansas City Chiefs game. And we now understand that it'll be six to eight weeks before he can start his rehabilitation program—another eight before he can play. Rosie has suffered several disappointments this year. His MGM single of "Yesterday" was a top fifteen title and his single record of "Do the Twist" is a popular set throughout the country.

Tom Togman is centralizing his push on "Ode To Billie Jo" which is currently one of the top of the charts. The song has been covered by several artists, including Ray Price & Dave, Arthur Conley, and Percy Sledge. The song was also released in Europe beginning Oct. 12th.

Jacqueline Bienstock, formerly with the rights department of Hill & Holme's LP is doing very well here in New York. She has been working very hard to move in Hartford. The Sidewalk "The Love of My Life" has been included in a popular set throughout the country.

December 8th is the date on which "The Kingpins" instrumental version of "Ode To Billie Jo" is breaking out in this country as well as a new LP version of "Keep on the Highway." A new LP is presently being recorded by the band.

NORMA GOLDSTEIN
JIMMIE RODGERS

STU PHILLIPS

On The Roof," "On Broadway," "I (Who Have Nothing)," "Spanish lavender," "Spanish Lace," "Spanish Fruit," and "Spanish Gold" are relatively unheard. The liner notes (by Stu Phillips) are a particularly interesting one, the writer for "Ode To Billie Jo," which is now scheduled to be re-released in the UK.

Sam Phillips was one of the more compelling LP's of '64. Unfortunately the label never got rolling and the Grier message "songs & Phillips' newly created Irie Music has got a lot of people talking. Phillips is the former producer for a forthcoming Columbia Pictures' musical called "The Headliners." Phillips took up comedy of Richard Little's first LP for Colgems and he's presently adding another LP to his running "Monkee's" episodes. All this plus he has set up some successful realistic hits "a universal identifier expression of hope and compassion (in these songs) for anyone who ever and needed desperately to get up." Rosie will be developed into a major star for the company. We can imagine no more uplifting rehabilitation program than a record session where we witness a kid break through these golden hits; we can think of no more appropriate than Noma Goldstein as our "West Coast Girl of the Week." Born in Philadelphia in 1947, her family moved to Hollywood when she was 15 months old. She attended Laurel Elementary School, Banker Junior High, Fairfax and L.A. City College where she majored in psychology. When she was ten she cut two sides for Motif Records which, she admits, sold mostly to relatives and friends. "I haven't been doing much singing lately but I would like to cut again someday." Last September 26th, Capitol Norma was tapped as exec producer of the show, an attempt to reach a broader audience. Since that event the 4th floor of the Capitol Tower has never been more meaningful. Steve Douglas, former Capitol producer and now A&R exec at L.A.'s Mercury offices, has cut Lesley Gore's first coast produced session—single "I've Learned," which is due this week is titled "Drink of Disaster."

Miss 16" will be selected and all finalists in the national beauty contest presented on Dick Clark's "American Bandstand," October 28th. The contest is sponsored by "16 Magazine," Dick Clark Productions, and A&M Records' at the Hollywood Bowl Sept. 29th and 30th. Herb Alpert will appear in concert for both nights and extra added attractions will be Sergio Mendes and Brazil's "Boy Meets Girl" by Gene Pitney.

Gene Pitney package, boys plan to take to a 2-week vacation with it. Gene Pitney's latest, "We're Back on the Road!" . . . Nice to see London Record's midwest promo rep Larry Yarborough get his face on the office. Sam's been enjoying all sorts of things this past month, but new Tom Jones click "I'll Never Fall In Love Again" and the Rolling Stones hit "Tumble On" is on the way. "We Love You!, The Post-Camella House of the Isle of Wight is offering this new entertainment season with the Phil Ford-Slim Hines bill.
"PURPLE HAZE" 0597

ANOTHER CHART IMPERATIVE FROM
NEW YORK:
The Conference of Personnel Managers—Empire State, has decided to dedicate a plaque in memory of Dick Gabbe, former president of the organization, which will be installed at the Actor's Temple on Thursday, Feb. 8th.

The family album, a new vocal and instrumental combo, has been signed to a recording contract by Jimmy Dodd, producer of the album, and Alan Green, manager of the album. The group's first release is "Mind Breeze" and "Get Together," from artist Bob and Mike Scott, three members of the Family Album (Morgan, Temple, and Roy Condor) are former members of the Hymenayz.

Mercury's Spunky & The Gang has just finished a gig at the Gaslight Cafe on the bill with Arlo Guthrie (Ronnie) Steve had just played the Philadelphia Folk Festival and is now headlining out on a Bitter End College coffeehouse tour that is scheduled for 3 weeks. The Montreal Exposition will host Steve Gillette, Oct. 1.

Elektra's Steve Harris is hard at work breaking the first Dog's single, "People Are Strangers" and "Unhappy Girl." Apparently having no trouble breaking the deck, Steve says that it is a "360 graders" that is dedicated to Eyed Girl single and album.

Colin Minton's "New" is Minstrels, who have just recorded the title theme of the new CBS TV series, "Cimmaron Strip," and will be heard weekly singing the them, are set for Kansas State Fair concerts, September 17th, 18th, and 19th.

Laurie Productions, a division of Laurie Records, has signed Dick Roman for commercials.

Johnny Tillotson held his first sessions at the Omstead Studio, Thursday evening, September 7th, for his first Broadway-oriented LP for RCA Victor's Don Tatum produced.

HOLLYWOOD:
Commenting on the new TV season, KFWB's morning team Loman and Henley are predicting they will have a hit with their young audience.

While exes have lacked the considerable and complex plots—how to come up with a new and more fNot for Quarry Van Dyke. Except for a genetic glitch, Loman and Henley are preparing for next season with a for

The second session of this year's "Falling Man" series, "Negroes," played to a sold-out audience.

The Connie Deane publicity and public relations office is getting partici-pants in the "Falling Man" series. The participants are signed: the Hassels, the Five Americans, the Illusion, Erik & Errol, and to eight weeks old

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ARE YOU EXPERIENCED / THE JOURNEY
BURT BACHARACH: REACH OUT

ANTONIO CARLOS JOBIM: WAVE

WES MONTGOMERY: A DAY IN THE LIFE

THE MERRY-GO-ROUND
YOU'RE A VERY LOVELY WOMAN - LIVE
IT'S ALBUM TIME AT A&M

and for fun
we are pinning labels on people.

Burt Bacharach is a composer.
The Merry-Go-Round is a group.
Jimmie Rodgers is a singer.
Antonio Carlos Jobim is a South American.
Claudine Longet is a lady.
Wes Montgomery is a jazzman.
A & M is a record company.

but also...

Burt Bacharach is a pianist
The Merry-Go-Round is musical
Jimmie Rodgers is a veteran
Antonio Carlos Jobim is sophisticated
Claudine Longet is lovely
Wes Montgomery is a guitar player
A & M is a label

but wait... for in addition...

Burt Bacharach is an arranger
The Merry-Go-Round are hitmakers
Jimmie Rodgers is a song-writer
Antonio Carlos Jobim is a Grammy-winner
Claudine Longet is Andy's wife
Wes Montgomery is wondrous
A & M is the label

In fact A & M is the only label we're sure of so pin your own on the beautiful people we're releasing this week...

Burt Bacharach, the Merry-Go-Round, Jimmie Rodgers, Antonio Carlos Jobim, Claudine Longet, Wes Montgomery
NASHVILLE!

The Country Music Festival

Cash Box will be where the action is with a special Convention Edition!
Plan now to have your ad message in it!

First Forms Go To Press
The Week Of

OCTOBER 2nd

Contact your nearest CASH BOX Rep.
The Hollies

Just One Look

66258
Remember how popular the piano used to be?
Roger Williams still is.

You remember how it used to be when the piano was king? When the piano was the instrument everybody wanted to play and hear. When every family owned, or knew someone who owned, a piano. When almost every pop song was written on the piano. And just about every kid in the world, it seemed, was busy practicing piano.

But, as we know, that's in the past. Today's music is dynamic — constantly changing. So that while the guitar may be in one year, next year it could be the harmonica. The year after, the organ. Whatever happened to the piano?

Well, if that seems like a ridiculous question, even in these electronic times, we have Roger Williams to thank.

For 12 years Roger has kept the piano alive in the hearts and homes of millions of American families.

Year after year his feeling for his instrument cuts through the trends, to produce singles and albums as "in" as the current superstar.

He makes good music, this Roger Williams. And maybe that's why he's sold more records than any other pianist, popular or classical, in recording history.

Kapp Records.
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 6, 1967)

<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>
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<tbody>
<tr>
<td>45%</td>
<td>Your Precious Love—Marvin Gaye &amp; Tammi Terrell—Tamla</td>
<td>45%</td>
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<tr>
<td>42%</td>
<td>Hey Baby—Buckinham----Columbia</td>
<td>61%</td>
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<tr>
<td>41%</td>
<td>How Can I Be Sure—Young Rascals—Atlantic</td>
<td>80%</td>
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<tr>
<td>40%</td>
<td>Little Ole Man—Bill Cosby—Warner Bros.</td>
<td>95%</td>
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<tr>
<td>37%</td>
<td>You Keep Running Away—4 Tops—Motown</td>
<td>37%</td>
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<tr>
<td>35%</td>
<td>Soul Man—Sam &amp; Dave—Stax</td>
<td>61%</td>
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<td>34%</td>
<td>What Now My Love—Mitch Ryder—Dynovoice</td>
<td>61%</td>
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<td>32%</td>
<td>Expressway To Your Heart—Soul Survivors—Crimson</td>
<td>60%</td>
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<td>31%</td>
<td>A Banda—Herb Alpert &amp; Tijuana Brass—A&amp;M</td>
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<td>30%</td>
<td>People Are Strange—Doors—Elektra</td>
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<td>28%</td>
<td>More Than The Eye Can See—Al Martino—Capitol</td>
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<td>26%</td>
<td>Let It Out—Hombres—Verve/Forecast</td>
<td>56%</td>
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<td>25%</td>
<td>Let Love Come Between Us—James &amp; Bobby Purify—Bell</td>
<td>50%</td>
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<td>23%</td>
<td>The Last Waltz—Englebert Humperdinck—Parrot</td>
<td>23%</td>
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<td>20%</td>
<td>Sunshine Games—Music Explosion—Laurie</td>
<td>37%</td>
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<td>18%</td>
<td>Get On Up—Esquires—Bunky</td>
<td>63%</td>
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<tr>
<td>15%</td>
<td>Child Of Clay—Jimmie Rodgers—A&amp;M</td>
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<tr>
<td>13%</td>
<td>Dandelion—Rolling Stones—London</td>
<td>96%</td>
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<td>12%</td>
<td>Rocky’s Dino, Desi &amp; Billy—Reprise</td>
<td>20%</td>
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<td>12%</td>
<td>Cat In The Window—Petula Clark—Warner Bros.</td>
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<td>11%</td>
<td>Would You Believe—Tempest—Mercury</td>
<td>17%</td>
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<tr>
<td>11%</td>
<td>Put Your Mind At Ease—Every Mother’s Son—MGM</td>
<td>96%</td>
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<td>10%</td>
<td>Ballad Of You &amp; Me &amp; Pooniel—Jefferson Airplane—RCA</td>
<td>96%</td>
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**LESS THAN 10% BUT MORE THAN 5%**

<table>
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<tr>
<th>Total % To Date</th>
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<th>Why Do Fools Fall In Love Happenings (B. T. Puppy)</th>
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<tr>
<td>I’ll Never Fall In Love Again—Tom Jones (Parrot)</td>
<td>8%</td>
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<tr>
<td>Casanova Ruby Andrews (Zodiac)</td>
<td>55%</td>
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<tr>
<td>Heavy Music—Bob Seeger (Cameo)</td>
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<tr>
<td>Strange Song—Harry Belafonte (RCA)</td>
<td>8%</td>
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<tr>
<td>In The Heat Of The Night—Ray Charles (ABC)</td>
<td>88%</td>
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</tbody>
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**Cash Box—September 16, 1967**
GROOVY KIND OF LOVE • CRYIN' • CARA MIA
STOP IN THE NAME OF LOVE • TIME WON'T LET ME
LOVIN' FEELIN' • MISSION BELL • COUNT ME IN
BUS STOP • BABY I NEED YOUR LOVIN'
GREEN GREEN GRASS OF HOME

GENE PITNEY

GOLDEN GREATS
a great follow up
to his "GREATEST HITS" album
Gene Pitney has
another smash
package with
this new album

GREAT PITNEY'S
GOLDEN GREATS
includes
-A CROOKY KIND OF LOVE
-TIME WON'T LET ME
-STOP IN THE NAME OF LOVE
-LIVIN' FEELIN'
-BUS STOP
-GREEN GREEN GRASS OF HOME
-BABY! I NEED YOUR LIVIN'
-CARA MIA
-CRYIN'
-COUNT ME IN
-AND MISSION BELL

RECORD COMPANIES

IF YOU CAN AFFORD THE COST OF DESIGNING AND PRODUCING A FOUR COLOR ALBUM COVER FOR ITS CONSUMER IMPACT . . .

YOU SHOULD CONSIDER USING THIS COVER TO MAKE THE SAME INDELIBLE IMPRESSION ON THE TRADE.

BY INSERTING THE COVER AS A CASH BOX ADVERTISEMENT YOU GET THE ADVANTAGE OF . . .

FULL COVER SIZE

SUPER GLOSSY FINISH

IMPACT THAT'S UNBEATABLE

AND AT A COST THAT'S ONLY A BIT MORE THAN A BLACK AND WHITE PAGE . . .

. . . and don't miss

GREAT PITNEY'S
latest single smash

"SOMETHING'S GOTTEN HOLD OF MY HEART"

MUSICOR 1252

ALSO AVAILABLE IN 4 AND 8 TRACK STEREO TAPE CARTRIDGES THROUGH INTERNATIONAL TAPE CARTRIDGE CORP.

A SUPREME DELIGHT: That's Diana Ross, the lead singer of the Supremes, who is pictured above with CRLW-Detroit deejay Mike Rivers. The group had just concluded saluting the Motown sound, having spotlighted the music of the Motor City for almost three weeks. Miss Ross came to the CRLW studios to personally make the drawing for the group prize winner in a promotion in which Earl DeCots of Detroit won $2,000 and a ringside table at the Rooster All to watch the Motown Show Revue starring Diana Ross and the Supremes.

Michael Heyworth of Point Richmond, California, has won the KPAC Sound of San Francisco songwriting contest. The Moby Grape, final judges of the thousands of entries in the radio contest, chose the winning poem in Los Angeles, where they are currently recording their new album. The 26-year-old Heyworth, part-time post and actor, works at a book store in downtown San Francisco and could not indicate what he plans to do with the $1,000 cash prize he received. In addition to the $1,000, he will receive songwriting royalties from his work which will be included in the new album.

Armed Forces Radio has again requested a portion of Al Collins' nightly Purple Groove show to be included in their daily broadcast overseas. The 8:00 P.M. portion of Collins' program is being taped and pressed into a disk for overseas use. Collins aired a radio and TV program in New York for many years before joining KSFO-San Francisco and has served many jazz festivals. Recently he cut an album, "A Lovely Bunch of Al Collins And the BandGees," with Stevie Allen.

KMPC-Los Angeles, along with the Tuberculosis and Health Association of Los Angeles, Pasadena, and Long Beach, is co-sponsoring for the second consecutive year the local Christmas Seal Design Competition. Los Angeles professional artists and art students are invited to enter the design contest. According to J. Chris Crude-Smith, chairman of the Christmas Seal committee, prizes totaling $250 will be given. In addition, all entries will be shipped to New York for judging, where prizes of $1,000 will be awarded. Requirements of the contest are being sent to local sponsors.

THEY FEEL THE RHYTHM: Jerry Golds, President, and John Carpenter, Vice President, of Dunhill Records, check out the latest long-playing releases from the parent company at the Dunhill Records office in New York. The label has issued another LP by Paul Williams, the former teen idol, and a new album by the Four Seasons. The latter, "One Man Band," was produced by Phil Spector.

CASH BOX SPINNER PATTERN

Fred Weintraub's The Bitter End is going on TV. The Greenwich Village night club which has discovered and nurtured such unknowns as Woody Allen, Peter, Paul and Mary, Flip Wilson, Bill Cosby, Dick Cavett, and the Serendipity Singers, will become a TV series this fall. The Bitter End hosted by Weintraub, will be syndicated nationally by Medallion Films and seen in New York on WOR-TV-New York, Channel 9, on Sundays at 10 P.M. beginning on October 16, for 26 weeks. The 30-minute show will consist of entertainment furnished by new talent, established talent, and interviews conducted by Weintraub, who opened the 147 Bleeker Street spot in June 1961.

A campaign to find the 1968 Miss Teenage Miami has been launched with WFUN-Miami, Fla., and Richard's Department Store sponsoring the contest. In addition to hundreds of dollars worth of local prizes, Miss Teenage Miami and her chap- eons will take an expense-paid trip to Dallas on November 4 to compete for the Miss Teenage America title, a $10,000 college scholarship and other bonuses. Arnold S. Kaufman, WFUN vice president and general manager, pointed out that the contest does not include bathing suit judging. The girl selected to be Miss Teenage Miami will be the selected judge, highest in intelligence, personality, appearance, poise, and talent. Twenty-five girls are being chosen weekly to compete in the final eliminations. The Miss Teenage Miami Pageant will be held October 21.

LOVELY LADY ON THE LINE: Bobbie Gentry is shown here with KRLA-Pasadena deejay Dave Hall as she answers callers' questions about herself and the song "Ode To Billie Joe." Listening in on the artist handles the request line, deejay Hall seems completely delighted with KRLA's pulsating visitor.

SPITTERS: On Labor Day, September 4, KSFO-San Francisco's Jack Carney emceed the Fireworks Show at Carmel High School in Belmont to benefit the Carmel YMCA. On September 9, Carney was in Berkeley to emceed the Jonathan Winters show at the Berkeley Auditorium.

VITAL STATISTICS: Bill Scott has been named vice president for news for WMCA-New York and the Straus Broadcasting Group. Robert P. Sutton, general manager of KNX Hollywood and vice president of CBS Radio, has announced his resignation from that post effective September 15. George Nicholl has been appointed vice president and general manager of KNX-Hollywood. . . . Lee Davis, Jr., formerly national program manager for Rollins Incorporated Radio Stations, is now program manager of WMAQ-Chicago. . . . Don St John Wood has joined KRLA-Pasadena. . . . Tom Murphy, formerly with KFWB-Los Angeles, has been added to the staff of KFMB-San Diego as the afternoon radio personality . . . Joe A. Holiday has been designated national program consultant for Bonneville International AM and FM Radio Stations.
New for September on RCA STEREO CARTRIDGE TAPES

NEW RCA STEREO 8 VARIETY PACKS
Multi-Artist Tapes Specially Programmed for Added Listening Pleasure

<table>
<thead>
<tr>
<th>Pack</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Catalog Number</th>
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<tr>
<td>P8S-1252</td>
<td>Country Boys</td>
<td>Swingin' Bands</td>
<td>P8S-1253</td>
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<tr>
<td>OSS-1029</td>
<td>Christmas</td>
<td>Jose Alfredo Jimenez</td>
<td>P8S-1254</td>
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<tr>
<td>P8S-1243</td>
<td>John Gary Concert</td>
<td>Glenn Miller and Artie Shaw</td>
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<tr>
<td>P8S-1255</td>
<td>Xochimilco</td>
<td>Peter Nero and Orchestra</td>
<td>P8S-1256</td>
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<tr>
<td>P8S-1257</td>
<td>Round Up</td>
<td>Brian Street and Orchestra</td>
<td>P8S-1258</td>
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<tr>
<td>R8S-1079</td>
<td>Pops</td>
<td>Morton Gould and Chicago Symphony Orchestra</td>
<td>R8S-5051</td>
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<tr>
<td>CBS-1027</td>
<td>Billy Strange</td>
<td>His Guitar and Orchestra</td>
<td>CBS-1027</td>
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<tr>
<td>P8SN 1003</td>
<td>Christmas</td>
<td>Julie Andrews</td>
<td></td>
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</tbody>
</table>

8-TRACK CARTRIDGE TAPE: THE AUTOMATIC SYSTEM AVAILABLE FOR HOME LISTENING THAT’S ALSO DETROIT-APPROVED FOR THE NEW-MODEL CARS.
If you're in business as a singer, it isn't enough to be beautiful. And if you're beautiful, it isn't enough to be a singer (you're expected to be charming as well). If you're a charming singer and beautiful too, then you're too much. So can you win? Yes... if you have humility and a couple of lovely kids in addition. Then everyone will be glad you had a hit—("fancy a great looking charmer like that, so humble" having time to have a couple of kids... and making a hit, they'll say). Such arbitrary logic is justified only by Claudine Longet who is everything she seems to be. And maybe more.
Pick of the Week

YOU KEEP RUNNING AWAY (2:48) [Jobete, BMI—Holland, Dozier, Holland]

1F YOU DON'T WANT MY LOVE (2:59) [Jobete, BMI—Holland, Dozier, Holland]

FOUR TOPS (Motown 1113)

Crack vocal teamwork and the unrelenting tension of Motown orking make for another smash outing from the Four Tops. "You Keep Running At Top" the success of her initial clicker with this hearty lament, "What've I Done." The "down" orking sets her voice off for added splendor on the pressurized soul vocals. Primarily an R&B outing, the deck could follow the former Jones route to pop popularity.

LIGHTNING'S GIRL (2:53) [Lee Hazlewood, ASCAP—Hazelwood]

UNTIL IT'S TIME FOR YOU TO GO (3:50) [Gypsy Boy, BMI—Ste. Marie]

NANCY SINATRA (Reprise 0620)

Basic blues beat in the down-home tradition, low-keyed throb accompaniment and the blaxing combination of Nancy Sinatra vocals and Lee Hazlewood productions aids another title to the hit train already under the pair's belt. Booming ork, tempting voice—a winning combination here. Pretty polished sound on the coupler.

PLEASE LOVE ME FOREVER (2:31) [Selma, BMI—Malone, Blanchard]

MISS AMERICA (2:15) [E.B. Marks, Command, BMI—Wayne]

BOBBY VINTON (Epic 10225)

Bobby Vinton's vintage performance of this soft ballad should put him back up in the pop scene via the mellow vocal, soft orking, sweet chorale backing and beauty of the melody on "Please Love Me Forever." The side is a softie in the vein that has proved extremely successful for the balladeer.

WHEN THE SNOW IS ON THE ROSES (2:35) [Miller, ASCAP—Last, Baden, Kusik, Snyder]

LET ME SO LOVE (2:01) [Famous, ASCAP—Livingston, Evans]

ED AMS (RCA Victor 9310)

Always a bright vocalist for good music sinners, and a favorite in the pop area, Ed Ames pops up with another stellar job on "When the Snow is on the Roses," an old fashioned ballad offering with fresh sweep in the orchestral support and the customary strong vocal reading. Plenty of play and sales to be expected.

ROCK 'N' ROLL WOMAN (2:44) [Ten East-Springfield-Cottilion, BMI—Stills]

A CHILD'S CLAIM TO FAME (2:19) [Ten East-Springfield-Cottilion, BMI—Furay]

BUFFALO SPRINGFIELD (Atco 6519)

Throaty vocals with a shimmering group backing are spiced with some outstanding guitar showings on this newie from the Buffalo Springfield. Mid-tempo rock ballad with plenty of sales appeal gets a tremendous boost from the kaleidoscopic guitar break and should do very well on the rock front.

BRINK OF DISASTER (2:25) [Stone Canyon, BMI—Griffin, Gordon]

ON A DAY LIKE TODAY (2:25) [Tamerlane, BMI—Chandler, McKendry]

LESLEY GORE (Mercury 72726)

Teen love lyrics are delivered in a unique session by Lesley Gore that should send her back into the best seller field. "Drink of Disaster" is a hefty danceable featuring an unusual girl-to-conscience conversation. The deck's novel approach should bring in plenty of attention and start sales rolling.

WHAT'VE I DONE (TO MAKE YOU MAD) (2:15) [Zira, Floteca, BMI—Kerr, Holton]

MAKE ME SURRENDER (BABY, BABY PLEASE) (2:34) [Zira, Floteca, BMI—Kerr, Harris]

LINDA JONES (Loma 2077)

Having established herself with "Hypnotized," Linda Jones promises to do yet another hit for the Brill label with this song of love's turns. The "why not" idea should do very well due to the "I want it" attitude and strong vocal reading. With the pop and R&B formats this song could go to the top.

Pick of the Week

WHEN THE WORLD IS READY (3:16) [Famous, ASCAP—Black, Scott]

WHEN YOU GO (2:16) [Hunt, BMI—Hill, Barratt]

Vince Hill (Tower 358)

Possibly the soundtrack ballad of the season, Vince Hill's reading of "When the World is Ready" strikes with a sweep and vocal scope that should put it high in the pop and good music picture. Exposure in the forthcoming "The Long Duel" is hardly needed for extra exposure since this tune packs its own credentials.

ODE TO THE GREAT SOCIETY [Blackwood, BMI—Wholey, Baron]

GUESS AGAIN [Trapezoid, BMI—Baron]

PATTI DEUTSCH (K.S.V.P. 9267)

The production team of Wholey & Baron cracked the pop scene wide open with the Senator Bobby deck, and should find an even larger poll- ing turnout for the younger-bird version of "Of To Billie Joe." Humor runnished into the lyric's is more with than satire, and the whole session is just one great ball. Expect sales escalation.

A LITTLE TOGETHERNESS (2:45) [Lenoir, BMI—Sanders, Peters, Douglas]

BEGINNING OF THE END (2:35) [American, BMI—Paige]

YOUNGHEARTS (Canterbury 506)

Flashing rhythmic thrower from the Younghearts, "A Little Togetherness" should prove a ticket on the hitville express for this team. The solid discrete attraction of the tune, timely message of the lyrics and fine production work make this a side with bold breakout potential.

LOOK FOR THE SILVER LINING (2:08) [T.B. Harms, ASCAP—DeSylva, Kern]

HINES, HINES & DAD (Columbia 41294)

Sparkling soft-rock version of a lot of oldies have revived many standard ballads on the top seller lists, and this glittering up-dated rendering of the Kern & DeSylva chestnut should be another sample soon. Fine vocals, semi-beat ork backing and the song material add up to a bit session.

ODE TO BILLY JOE (2:32) [Larry Shaye, ASCAP—Gentry]

RAMBLIN' (3:19) [M.J.Q., BMI—Coleman]

RAY BRYANT (Caddet 51275)

Ray Bryant faces a stiff comparison for exposure of his instrumental reading of the Bobby Gentry blockbuster, but the lively jazzy blues-rock rendering with some delightful piano take-offs makes for a strong item on the agenda. Coin-ops, r&b programmers and pop stations should show a strong response.

Newcomer Picks

TURN AROUND TAKE A LOOK (2:35) [Anjo, BMI—Bartlett]

DANGER (2:32) [Anjo, BMI—Bartlett]

LEMON PIPERS (Buddah 11)

Punchy opening grooves into a mild "Mellow yellow" melodic train punctuated by heavy but accent for plenty of dance appeal. Smooth group vocals and an adept overall job should put this side high in the pop spotlight. Already on the go in the mid-west, this master purchase item should do well nationally.

WALK TALL (BABY THAT'S WHAT I NEED) (2:57) [Zawinul, BMI—Zawinul, Marrow, Rein]

I BELIEVE TO MY SOUL (1:57) [Progressive, BMI—Charles]

LOTTIE JOE JONES (Capitol 5991)

Big blues reception in store for Lottie Joe Jones when word of her sound gets around via "Walk Tall." The deck is a slow to middling tempo ballad with plenty of power instilled by tremendous vocals and a solid push in the orchestrations. The deck packs a punch and should do well with r&b fans.

EVERYBODY'S Gotta BE SOMEPLACE (1:58) [Goldfinch, ASCAP—Lipsitz, Phillips]

25c (1:58) [Golden Bough, ASCAP—Lipsitz, Phillips]

GOLDEN BOUGH (A&M 868)

Cute, catchy vocal arrangements smoothly delivered by the Golden Bough in a Mamas and Papas vein with a little extra make this bright up-tempo bongo beating rock number a side that should break loose on the pop scene. Flip is another charmer.
The First And Original Recorded Hit Version...

"Reflections Of Charles Brown"

RUPERT'S PEOPLE

Bell Records 1776 Broadway, New York, N.Y. 10019
Newcomer Picks

HEARTACHES & HEADACHES (2:23) [Fred Parker, BMI—Kelly, Redinger]
I CAN MAKE IT WITHOUT YOU (2:02) [Fred Parker, BMI—Kelly, Redinger]

INNOVATION (RCA Victor 9318)

Inconsistent thorough blast done up with particular emphasis on rhythms makes "Heartaches" an item bound to click with the dance fans. The group sound comes across as a more-than adequate case between the poles of r&b tags, and as a result the deck could catch fire in both markets.

LIVIN' ON LOVE (2:09) [Branson, Pocono, Macfay, BMI—Levenson]
SOUNDS OF THE CITY (2:12) [Branson, Pocono, Macfay, BMI—Huberberger]
JIM & DALE (Roulette 1755)

Guitar twinges and interesting hand-clap rhythm make this a stand out item that should score for Jim & Dale. The duo comes on strong in a happy high up tempo style to crack discotheque and top 40 exposure. The side moves in high style that will stir up action.

WHERE HAVE ALL THE FLOWERS GONE (3:13) (Fall River, BMI—Seeger)

JUST A GIRL (2:29) [Bright Tunes, BMI—Margo, Medres, Siegel]
LOU GOSSETT (Warner Brothers 7078)

Easy-paced blues okring and a mighty fine smooth vocal join forces in putting across a tempting r&b reading of the folk standard "Where Have All the Flowers Gone." Actor Lou Gossett enters the music field with a strong entry to set him high in the blues and probably the pop firmaments. Delightful deck.

YOUR LOVE IS TRUE (2:09) [Tyler, Belldale, BMI—Kirk, Hendris, Hawkins]
SAY SO (2:03) [Beldale, BMI—Hawkins, Williams, Neese]

AMERICAN BLUES (Amy 997)
March along, or rock out with the steady thumping rhythm of "Your Love Is True." Either way, the deck carries all the wallop and dance appeal needed to send it up the best seller charts. Good vocal job, pulsing ork session and a teen grabbing set of lyrics spell action for the outing.

Best Bets

PETE RODRIGUEZ (Alegre 4015)

- OH, THAT'S NICE—PART 1 (2:15) [Branton, BMI—Pabon, Bonilla] Watch out for a wide-appeal item to this tasty set of Latin-soul rock packing a smashing beat and plenty of appeal for a multi-market breakthrough. Solid item with smash potential.

LITTLE BEN & CHEERS

- NEVER MORE (2:40) [Nicole, BMI—Pegue] Little Ben & the Chees could make a lot of noise with this solid, soul-filled love ode. Deserves attention.
- (B+) I'M GONNA GET EVEN WITH YOU (2:38) [Nicoleit, BMI—Pegue] Energetic swinger on this side.

GORDON (Uptown 750)

GREENLEESLEVES (2:31) [Belldale, BMI—Kirkelberg] Rock version of the traditional ballad served up with a good vocal showing. Could find an audience and snap into breakthrough proportions.
- (B+) SEND FOR ME (2:19) [Burdette, BMI—Kjellberg]

TAK TIKS (Guydon 2130)

THE NUT ROCKER (2:00) [Kim Foley, BMI—Foley] Belting drums and drum workouts on this thudding updating of the Tchaikovsky favorite. Off-beat enough to win attention.
- (B+) LET'S GET LOST ON A COUNTRY ROAD (2:25) [Dandelion, BMI—Hausman, Stewart]

SYL & FAMILY STONE ( Epic 13027)

- BAD RISK (3:04) [Daly City, BMI—Steward] Pushing brass and a Stables-tish guitar give orchestral luster to this big blues-rock offering. Deep vocal with a taste you could set this side in hit motion.
- UNDERDOG (3:00) [Daly City, BMI—Steward]

CHARLES LATTIMORE (Shout 219)

- (B+) WE TRY HARDER (2:17) [Medal, BMI—King, Abramson]

MILTON HOWARD (Sound Stage 7 2501)

- (B+) I'M FROM MISSOURI (2:03) [Cape Ann, Casner-Howard, BMI—Johnson, Howard]

TONI LAMARR (Buddah 10)

- IT'S TOO LATE (2:41) [Van McCoy, BMI—T., BMI—Williams] Smooth ballad served in a r&b-blues style with best vocal handling and some good oral support make this a probable for r&b shows and could crack the charts. Face picks up midway for added appeal.
- (B+) JUST IN THE NICK OF TIME (2:28) Van McCoy, T. M., BMI—McCoy

CHOCOLATE TUNNEL (Era 3185)

OSTRICH PEOPLE (2:08) [Garpax, BMI—Johnson, Ritchey] Emotive songs out of the psychedelic bug could build a reputation for the Chocolate Tunnel via this slow moving easy R & B number. Face picks up midway for added appeal.

RAY POLLARD (Decca 32189)

- WANDERLUST (2:27) [Liscia, BMI—Scott, Radeliffe] Splendid vocal showing from Ray Pollard sets up a torrid blues action on this side that could get things going in r&b outlets. Big with equally big action built-in.
- (B+) THIS IS NO LAUGHING MATTER (2:45) [MCA, ASCAP—Frisch, Kaye]

WAYNE NEWTON (Capitol 5983)

- THROUGH THE EYES OF RAY (2:56) [Ford, BMI—Clement, Addington] Putting the rest country hit in a pop perspective, Wayne Newton could come up with a bright side to gain exposure over good music and pop outlets.
- (B+) JUST A MEMORY (2:33) [Wayjerny, BMI—Newton, Vincent]

JERRY NALLY (Tower 356)

- HIGH ON HAPPINESS (1:59) [Ripcord, BMI—Brown] Ike Turner (with vocal) covers a thing with a light and lively bounce and a fine delivery. Could find acceptance among pop or good music spinners.
- (B+) TODAY AND TOMORROW (3:03) [Three, BMI—Northern, Bailey]
LOVE DOESN’T HAPPEN OVERNIGHT—IT TOOK 3 MONTHS BUT WOW!

THE LOOK OF LOVE
DUSTY SPRINGFIELD

THE GREAT BACHARACH/DAVID SONG AS SUNG BY DUSTY IN THE COLUMBIA MOTION PICTURE CASINO ROYALE!

COMING HOME IN BOTH POP AND R&B
■ IT STARTED BIG IN SEATTLE
■ NOW NO. 3 IN LOS ANGELES WITH SALES OF 25,000
■ NOW BREAKING IN SAN FRANCISCO
■ ALSO COMING ON IN PITTSBURGH, MIAMI AND CHICAGO

PHILIPS RECORDS
One World of Music On One Great Label
YOU KNEW ABOUT HER ALL THE TIME (2:19) [Nino Rota, ASCAP—Tolstoi, Lelovsky] Big voiced rendering for a moving lied. Fine vocals, and pleasant orchestral settings make it a certain good music delictable.

(B+) HOLD ME NOW AND FORGET (2:12) [Hawaii, BMI—Zeller, Costa]

YOUNGER BROTHERS [Wendy, BMI—Chester] Mid-tempo teen item with enough impact to make a dent in the market. Down-keyed vocals, fine work on electronics and a good production raising the tune a likely.

(B+) THIS FEELIN’ IN MY HEART [Wendy, BMI—Freeman]

RICHARD DAWSON (Carnation 020)

HIS CHILDREN’S PARADE (5:27) [Granger, ASCAP—McKenzie, Dillion, Fields] A notable from the “Hogan’s Heroes” show. Richard Dawson could make a splash on the record scene with this message side delivered with English accentuation.

WALTER SCOTT (Musicalland 111)

JUST YOU WAIT (2:32) [Sonkay, BMI—Krenski, Hoelzel] Did side featuring the hefty vocal talents of Walter Scott could get off the ground in the good music area and move forward in pop lines to boot.

SILLY GIRL (2:45) [Sonkay, BMI—Krenski, Hoelzel]

LEN JEWELL (Fontana 1599)

PAINT ME (2:30) [MRC, Delanie, BMI—Smith, Hutchinson] Psychodelia comes to the r&b marketplace on this fence-riding side that could make the grade on blues and pop scenes. Driving mid-speed wierdole.

(B+) BETTIN’ ON LOVE (2:42) [MRC, Delanie, BMI—Smith, Durke]

DOC SEVERINSEN (Command 4101)

ONE STEP BEHIND (2:51) [Hellos, BMI—Zawinul] Sunny up-tempo from Doc Severinsen sets up a sure-fire response at the one-stop outlets for this nifty ditty. Light moving beat and some grand orchestrals.

(CANADIAN SUNSET (3:11) [Marlament, BMI—Ginbel, Heywood]

P.W. CANNON (Hickory 1477)

BABY WE’RE REALLY IN LOVE (2:10) [Rived Rose, BMI—Williams] Blues slanted treatment on an old Hank Williams tune made for some interesting spinnings on pop and r&b tracks. The side might be open.

(D) DON’T TRY TO WATCH HER MISTER (2:20) [Acuff- Rose, BMI—Kennedy, Holbert, Cannon, Daniels]
THE DOORS

ELEKTRA RECORDS • 1855 Broadway, New York, N.Y. 10023

Arrangement: Joel Bernstein • Art Dir: Dan G. • Samuel Blvd., Los Angeles, California

Cash Box—September 16, 1967
LEND A HAND TO THE FALLEN ANGELS

A Record Doesn’t Have To Be 5:89 To Be A Hit!

“FOLLOW ME BACK TO LOUISVILLE” WE THE PEOPLE... 1:58

...Going Places On

RCA Victor #9292
Production: Tony Moon
Management: Ron Dillman

VITAL STATISTICS

DETAILED INFORMATION ABOUT NEW TITLES WHICH BROKE ONTO THE CASH BOX TOP 100 THIS WEEK

#64
YOUR PRECIOUS LOVE (2:59)
Marvin Gaye & Tammi Ferrell
Tamla Records #54156
2648 W. Grand Blvd., Detroit, Mich.
PRODUCER: H. Fuqua-J. Bristol (Tamla)
PUBLISHER: Jobete (BMI)
2648 W. Grand Blvd., Detroit, Mich.
WRITERS: V. Simpton-N. Ashford
FLIP: “Hold Me Oh My Darling”

#68
YOU KEEP RUNNING AWAY (2:40)
Four Tops
Motown Records #1113
2648 W. Grand Blvd., Detroit, Mich.
PRODUCER: Holland-Dozier-Holland (Motown)
PUBLISHER: Jobete (BMI)
2648 W. Grand Blvd., Detroit, Mich.
WRITERS: Holland-Dozier-Holland
FLIP: “If You Don’t Want My Love”

#82
MORE THAN THE EYE CAN SEE (2:35)
Al Martino
Capitol Records #5989
1750 N. Vine, Hollywood, Calif.
PRODUCERS: Tom Morgan-Mervin Holtzman
(c) Capitol
1290 Ave. of the Americas, N.Y., N.Y.
PUBLISHER: Saturday Music Inc. (BMI)
1841 Broadway, N.Y., N.Y.
WRITERS: Bob Crewe-Larry Weiss
FLIP: “Red Is Red”

#87
THE LAST WALTZ (2:58)
Englebert Humperdinck
Parrot Records #40019
439 W. 23rd Street, N.Y., N.Y.
PRODUCER: Peter Sullivan
(c) Decca House, London, England
PUBLISHER: Decca Music Co. Ltd.
Decca House, London, England
WRITERS: Reed-Mason
ARRANGER: Les Reed
FLIP: “That Promise”

#89
YOU’VE MADE ME SO VERY HAPPY (2:54)
Brenda Holloway
Tamla Records #54155
2648 W. Grand Blvd., Detroit, Mich.
PRODUCER: Berry Gordy, Jr. (Tamla)
PUBLISHER: Jobete (BMI)
2648 W. Grand Blvd., Detroit, Mich.
WRITERS: B. Gordy, Jr.-F. Wilson-
B. Holloway
FLIP: “I’ve Got To Find It”

#92
FALL IN LOVE WITH ME (2:53)
Bettye Swan
Money Records #129
PRODUCER: Money Music (BMI)
WRITER: Bettye Swan
ARRANGER: Arthur Wright
FLIP: “Honey Love”

#93
LOOK OF LOVE (3:27)
Dusty Springfield
Philips Records #40465
33 E. Wacker Dr., Chicago, Ill.
PUBLISHER: Colgems (ASCAP)
711 5th Ave., N.Y., N.Y.
WRITERS: H. David B. Bacharach
FLIP: “Give Me Time”

#96
ON THE OTHER SIDE (2:10)
The Seekers
Capitol Records #5974
1750 N. Vine, Hollywood, Calif.
PRODUCER: Tom Springfield (EMI)
Hayes, England
PUBLISHER: Chappell & Co., Inc. (ASCAP)
609 5th Ave., N.Y., N.Y.
WRITERS: Springfield-Deborne-Sage
FLIP: “I Wish You Could Be Here”

#98
I’LL RELEASE YOU (3:14)
Joanne Bon & Coquettes
MTA Records #129
26 West 56th Street, N.Y., N.Y.
PRODUCER: Roy Drusky
26 West 56th Street, N.Y., N.Y.
PUBLISHER: Four Star Music (BMI)
405 W. 51st Ave. S. Nashville, Tenn.
WRITERS: E. Miller-J. Bongiorno-
R. Calkins
FLIP: “You’re Getting Restless”

#100
FORGET IT (2:37)
Sandpipers
Casa Records #134
1631 Broadway, N.Y., N.Y.
PRODUCER: Teddy Van
1619 Broadway, N.Y., N.Y.
1619 Broadway, N.Y., N.Y.
WRITERS: Vann-White
ARRANGER: Sammy Lewis
FLIP: “Psychedelic Technicolor Dream”

UA’S FORTUNES—The British vocal/instrumental group, the Fortunes, has just signed an exclusive, long-term, world-wide recording contract with United Artists Records. The personnel of the Fortunes consists of Rod Allen, lead singer and songwriter; Andy Brown, drums; Barry Pritchard, lead guitarist and songwriter; Dave Carr, organist and arranger; and Shel McCrae, rhythm guitarist and vocals. Shown here (from the left) are: Andy Brown; Mrs. Gloria Rogers; Shel McCrae; Robert Mills; Rod Allen; and Noel Rogers.

Cookbook Published By Paul & Leslie Rubinstein

NEW YORK—They work for competing record companies, but Paul & Leslie Rubinstein live and cook well together. Paul, son of pianist Arthur Rubinstein and ad manager of RCA’s Red Seal division, and Leslie, a copywriter for Columbia Records, have written a book called “The Night Before Cookbook.” It’s described as containing “200 distinctive recipes for night before preparation and night of the feast relaxation.” Publisher is the Macmillan Co. ($5.50).

Martucci A Dad Again

NEW YORK—Mike Martucci, editorial assistant at Cash Box, became a father for the second time when his wife, Barbara, gave birth to a boy, Michael Gerard, at New York Hospital last week (4). Weight in was 8 lbs, 10 oz. The Martuccis have another boy, Robert.

Date Buys Master

NEW YORK—Ed Mathews, product manager of Date Records, has announced that the label has made a master purchase of “Ain’t No Big Thing.” The Electrons. The lid is reportedly a fast-moving breakthrough in the Pittsburgh area, garnering extensive airplay on the pop and R&B stations in that city.

Date is releasing “Ain’t No Big Thing” nationally, with a strong promotion push to spread interest in the disk to other markets.

Cash Box—September 16, 1967
A Chart Directed Release Recorded For The Now Action... From Mercury

Roy Drusky
Now

Dave Dudley/Country

Sarah Vaughan
IT'S A MAN'S WORLD

Horst Jankowski
WITH LOVE

Sarah Vaughan/IT'S A MAN'S WORLD

Dick Smothers
Saturday Night At The World

Lori Burton
BREAKOUT

The Robbs

Chuck Berry/Live at the Fillmore Auditorium, San Francisco

Les McCann
Live at Bohemian Caverns Club, Washington, D.C.
Screen Gems-Columbia "Doc" Pomus In Pact

NEW YORK—"Doc" Pomus, one of the most successful lyricists in the contemporary field, has joined Screen Gems-Columbia Music via an exclusive writing contract. It has been announced by Emil Laviola, vice president in charge of publishing, and division publishing head for Screen Gems and Columbia Pictures. Although he is already best known for the writing of Elvis Presley hits, Pomus has also penned songs for such diverse artists as Andy Williams, Ray Charles, Fabian, and Damita Jo, and for groups like the Beatles, the Rolling Stones, the Coasters.

Pomus is looking forward to collaborating with some of the many talented writers on the Screen Gems-Columbia roster. Pomus said: "The Screen Gems publishing division is where a tremendous amount of today's song-writing talent has found a home. It's a lively organization and I'm delighted to have joined it.

Pomus' most prestigious hits include "Teenager In Love" for Dion and the Belmonts, "Save The Last Dance For Me" for the Drifters which was followed by "I'll Save The Last Dance For You," recorded by Damita Jo; "I Can't Get Used To Losing You" for Andy Williams; and "Surrender" for Presley.

Pomus wrote Fabian's first hit, "I'm a Man," Ray Charles' R&B standard "Lonely Avenue" which has also been recorded by 50 other vocalists and such numbers as Jimmy Clanton's "Go Jimmy Go," and Presley's "Little Sister," "She's Not You," and "Latest Flame." His credits also include the title song from "Las Vegas," "Girl Happy," and "Double Trouble."

Stan Pat Exits Purcell

NEW YORK—Stan Pat has left the Gerald Purcell organization after five years to set up his own recording studio, Stan Pat Enterprises. Through the new firm, with offices at 6269 Selma Ave., Los Angeles, Pat will handle a number of recording artists in addition to his Stan-Ber music pubery.

A 20-year veteran of the entertainment industry, Pat has been involved in personal management, publishing, records, TV, and radio.

'Smashing Time' Features Eight Original Melodies

NEW YORK—Eight original songs will be showcased in Paramount Pictures' "Smashing Time," the satirical comedy of swinging London, starring Rita Tushingham and Lynn Redgrave, which recently completed principal photography on locations in the British capital.

The new songs, with music by John Addison and lyrics by George Melly, are "Smashing Time," "Carnaby Street," "Waiting For My Friend," "New Clothes," "I'm Young," "Don't Out" (working title), "I Might Have Been A Star," (working title), and "Bubble Bubble Toil and Trouble" (working title).

The title song, "Smashing Time," will be presented as part of the main title, reprise and end titles of the film which deals with two girls from the North of England who are catapulted into a series of comic-adventures in London. "Smashing Time" is being filmed from an original screenplay by George Melly on such London locations as Carnaby Street, the Beatles' "office" recording studio, and a houseboat on a London canal. Desmond Davis is directing the Screen Gems production for producers Carlo Ponti and Roy Millichip.
THE TREMELOES
"Even The Bad Times Are Good"
Their Third Successive Hit!

Cash Box—September 16, 1967
Lear Jet Lowers Cartridge Prices

DETROIT—The Stereo Division of Lear Jet Industries in Detroit, Mich., has announced price reductions ranging up to 15% on stereo cartridges.

According to Ralph Haberstock, head of the newly-formed cartridge group, the Stereo Division, this “very significant” price reduction on cartridges is attributed to newly developed manufacturing techniques as well as accelerated tool amortization. In addition to the price reductions, prepaid freight incentives are offered under the new program and qualifying quantity purchases are considerably lowered.

Haberstock also stated that the Stereo Division will soon be able to offer their customers a program of premium-cartridge components parts. This new program is expected to reduce present cartridge assembly costs as much as 90%.

900 Booths Already Set For Upcoming AAMA Show

PHILADELPHIA—Although the Annual National Automotive Accessories Exposition is not due to open until September 18, 900 booths have already been contracted with the Automotive Accessories Manufacturers of America (AAMA) according to the exposition’s spokesman Edwin S. Erlichman. Tape cartridges and car-tridge players have been featured at previous AAMA meets.

Officials of the show feel that there are still more than three months before showtime, so 1025-1051 will be held at the Civic Center in Philadelphia.

Capitol-UTX Makes In-Person Air Hop

HOLLYWOOD—Capitol Records and Universal Tapedex, the two companies responsible for introducing tape cartridge players to a forward feature, launched an in-person and air-hop to dealers, distributors and sales personnel across the country on September 10.

The inordinate overall growth of the cartridge field has made it next to impossible in certain areas for dealers, sales and even service people to keep pace with the technical knowledge needed to keep equipment in good working condition. Progress in the early manufacturer/retailer level has, in many instances, so out-distanced know-how at the dealer level that an unmanageable imbalance has resulted throughout the industry.

The Capitol UTX mission, then, is the first attempt ever made at bridging this frustrating field. The trouble-shooting expedition will cover 10,000 miles, involving 25 major marketing areas, and will continue through the month of October. UTX and Capitol executives will be the flight out of Los Angeles. A local Capitol representative will join the crew and remain with it as long as the aircraft is in his area.

Re-presenting UTX on the coast-to-coast circuit are Tony Thompson, national service manager; Rod Pierce, national sales manager; and representatives, Capitol, Roger Brown, national special products sales manager.

The specially chartered “Comanche” took off from Van Nuys Airport on September 10 and is making its first stop-over in Phoenix, remaining through Tuesday, September 12. Minneap. Minneapolis, Kansas City, for the long journey to September 18. Midwest and eastern cities scheduled to be covered are: Detroit, Toledo, Chicago, New York, Buffalo, New York, Boston, Baltimore and Washington. After “Operation Fast-Forward” then swings south, carrying its educational message to Atlanta, Richmond, Jacksonville, New Orleans and Houston, wrapping up with a three-day stay in Dallas during the third week of October.

Hilton Meet To Feature Array Of Tape Cassettes

NEW YORK—Probably the largest collection of cassette tape equipment ever assembled for preview purposes will be on display for visitors at the “Space High Fidelity” at the Statler-Hilton Hotel later this month (21-24). More than 70 major marketers of tape equipment have devoted the cassette tape in accordance with a PASCAL plan, assistant vice president of North American Philips Co., which introduced the cassette system in the U.S. less than three years ago. And, he continued, many of these firms are already manufacturing their tapes and equipment at the show.

The individual and democratic cassette changer will be on view. This is the Norelco ‘5202, which provides up to two hours of music. The tape is placed in one of six cassettes in a removable cassette which is automatically into play, and removed to a storage area upon completion. The changer is designed for use with existing hi-fi equipment.

Tommy Boyce Plays, Wins The Name-Game

NEW YORK—The very fact that Bill Terry, popular decay over station WCX-Salt Lake City, has just become the father of his seventh child is of more than passing interest. She was named, quite spontaneously, by Tommy Boyce, half of the Boyce & Hart team on A&M. Don Graham of A&M was speaking to Terry last week when Terry, on the air, got word of the birth of the girl (Carmen, his wife, had the child last Wed. (6th) morning).

Terry asked Graham for some name possibilities, and Graham in turn asked Boyce, who was in Graham's office. Right off the bat, Boyce said: “Shannon Kathleen Terry.” And Shannon Kathleen Terry it is. Terry, after suggesting the new Boyce & Hart disk of “Sometimes She's a Little Girl” at his next disk.

Moby Grape Makes ‘Sweet Ride’ Flick

NEW YORK—The Moby Grape (Col-umbia) will make its cinema debut in “The Sweet Ride,” a 20th Century Fox venture currently filming at Malibu, Calif. The group will appear as performers in a psychedelic night-club sequence in addition to having one of their original tunes used elsewhere in the Joseph Pastorik pro-duction, concerning young people and contemporary morals.

Opening Night

Pictured backstage at the Sands Hotel in Las Vegas, where Buddy Rich is appearing with Frank Sinatra, are (from the left): Mike Elliot, Liberty sales director; Rich, Mrs. Rich; Lee Mendell, top A&R man; and Bud Dain, sales promo- tion director.

Connie Francis To Attend State Dinner

NEW YORK—Connie Francis has postponed her scheduled Sept. 19 opening at the Cocoanut Grove to Sept. 20 in order to attend a state dinner at the White House on Sept. 19. The lark has been invited by Pres- ident and Mrs. Johnson to be present at a dinner for Guineppe Savarug, President of Italy. He will leave concerts and recitals at professional music schools and will advertise through the week for talent and writ- ers at music schools.

He stated that his purpose is to seek out free-thinking performers and writers at a formative level with professional training.

The pilot program is due to begin in the metropolitan NYC area Oct.

Terre Plancp Forms Mounted Records

NEW YORK—Arranger Billy Ver Plancp has formed a new label to be known as Mounted Records. The first release by the distery will be furnished “silently and sorrowfully” by Marlene Ver Plancp.

Ver Plancp has hired several indie promo men to work on the deck. They are: Joe Petralia, New York; Harvey Fields, Los Angeles; and Paul Ancs, Chicago.

An LP has been cut by Marlene Ver Plancp and it is scheduled to be released shortly. Billy Ver Plancp arranged all of the songs and wrote several of them.

Headquarters for Mounted Records is at 888 Eighth Ave, in New York.
This is the disaster area.
The legendary Astor Hotel on Times Square. Barons danced in its ballroom. Empires were born in its bar. Lovers met in its lobby. And sometimes, lost souls would dive from its dome.

THE SILVER EAGLE
rises from the wreckage of an elegant era... with a solid gold smash that tells it like it was.

THE ASTOR DISASTER
(The Tragic Ordeal of Theodore Nobbs) K-13783
Produced by Charles Silverman
NEW YORK—Dave Kapralik, vice president of A&R of Epic Records, has announced that a new group, Sly and the Family Stone, has signed an exclusive recording contract with the label. Sly and the Family Stone’s debut album, “A Whole New Thing,” will be released in September.

Sly and the Family Stone, which was formed approximately eight months ago in San Francisco, made their first public appearance at the Winchester Cathedral in Redwood City, California. Their music has been called the first fusion of psychedelics and R&B and Sly calls it “the best music we can play.”

Doors’ Single & LP
Hit Gold Disk Mark

NEW YORK—Elektra president Jac Holzman has announced that the Doors’ album, “The Doors,” has accounted for sales substantially in excess of a million dollars wholesale, through sales of its single, “Light My Fire,” have gone beyond the million mark. Immediately, Elektra has requested the RIAA to certify that both the album and single qualify as “gold.”

A second Doors album, containing all-film material, is planned. Elektra by Paul A. Rothchild, and titled “Strange Days,” will be available in November.

The Doors’ second single, “People Are Strange,” has just gone into nationwide release.

Paul’s TV’er Successful;
Forms Indie Prod Firm

NEW YORK—“The Steve Paul Scene,” shown locally by Metromedia TV at 2:30 and 5:30 P.M. on Labor Day, received an average audience of 13,000 viewers in the first half (8-9 p.m.), a rating of between 12 and 15. Steve Paul, former saxophonist of the group, pointed out that this is the 1st. independent television show ever to produce a TV’er, on a non-network basis, lead the field and beat out all its competition.

As a result of the wide-range acceptance of the show, Paul plans to form his own production company for TV, concerts, and records. The firm will be known as Organic Reality Productions and will also delve into group management.

Sobey Forms Ru-Me-Da
Production Company

NEW YORK—Ru-Sobey Management has chosen the formation of the Ru-Me-Da Production Company, headed by Dan Sandburg and Meco Monardo, in the A&R department.

The company, producing market material, Ru-Me-Da is currently in the process of signing writers, groups and artists.

Offices are located at 250 W. 57th St. in New York.

Fach Praises Use Of
Youthful Soundtracks

NEW YORK—“With films relying more and more on youthful sounds,” stockman, James, and a record indus- try has both much to contribute and much to gain in the recording and exploitation of film music.”

Fach, the director of recorded product at Mercury Records, made the comment in view of the successes the firm has experienced with recent soundtrack field recently, highlighted by Fontana’s gains with “To Sir With Love.”

He also pointed out that the Mercury group, family of the firm has experienced a more determined effort in the film music field with two movie LP’s scheduled to be low this month.

Michel Legrand’s “The Young Girl” and John Williams’ un- covered on Philips, his last soundtrack vent- ure with the label was the highly successful “Umbrellas of Cherbourg.” Smash Records is also due to re- lease Roger Miller’s album based on “Waterhole #3,” Fach indicated that a single would also be issued by Miller from the film.

TALENT ON STAGE

ED AMES

NEW YORK—Ed Ames, sometime member of the Ames Brothers, part-time Indian on TV’s long-running “Daniel Boone” series, did a little overtime the other night at the Per- son Room and proved that if his show business talent didn’t lie in such varied directions, he could sing for his supper full-time. For more than an hour-and-a-half or so, Ames, appearing in New York solo for the first time, showed the way over-and-over again that the legitimate “lazycaged” pop singer can be counted on to produce singing with quality and a sense of the poetic. He is, to settle matters here-and-now, a singer’s singer.

Although an augmented (20 musician) version of the Person Room orchestra is a feast of smallensemble swing, the subtlety and poesy mentioned above are most apparent on a number where the orchestra sits-it-out. One is his remarkably affecting, no mike rendition of “Try to Remember,” a big airplay item for Ames on an RCA Victor single.

There’s also a guitar-in-hand, rendi- tion of a lovely Yiddish folksong (taught to him by Leonard Nemoy of TV’s “Star Trek”) named after a Polish town that no longer exists, “Betz.” Two more introspective-type songs are highlights. One, “The Impossible Dream,” commands Ames in full-blown vocal fashion, and the other, “The Ballad of the Sid- Young Man,” is a poignant left-over from an Off Broadway show of late 50’s, “The Nervous Set.” Ames will probably correct an opening-night case of over-enthusiasm in “Song for You,” which, though it tries to spell the meaning of “love,” he pays homage—via strong melodic selectivity—to the Top 40 sound of Beatle’s ballads. Tunes include “Yesterday” and “Up Up & Away.”

Ames also introduces a new song by Richard Rodgers, written for a great writer (he was present opening) for NBC-TV musical adaptation of George Bernard Shaw’s “Androcles & the Lion.” Ames stars in the show, but does not sing the number, a pretty ballad called “Strangers” (RCA Vic- tor will release the TV soundtrack). However, it’s probable that Rodgers or some other Broadway composer will be writing material that Ames—should be singing in an important Mainstemter yet-to-come. For he’s a full-time, all-around talent.

THE ASSOCIATION

LOS ANGELES—It has taken the Association machine approximately 92 months to travel the 22 mile route from a Salvation Army building on Hollywood Blvd. the House where they debuted in November ‘65 to the considerably more fashionable and lucrative surroundings of the Coconut Grove, their first real engagement. En route and somewhere along the way the group has developed a discography of eleven singles and a 2nd album released the self-titled Bovisa which has sold over 200,000 copies. The group has also performed in front of thousands of people at the annual Orange Blossom Days in Orlando, Florida.

The Association is a big business machine. But they are, among the most competent, concise and har- monious folk-rock combos on record. A fact immediately demonstrated by their “Enter the Young” opertum at the Grove, a militant cut from their initial LP. With accurate historical sound, including a touch of the Hendrix single, Bob Dylan’s “One Too Many Mornings” (con- trolled by their two #1 chart titles: (“Windy” and “Cherish”), their cur- rent #11 (“Never My Love”) and to Richard Parks, with their hit-tri- cate, demanding and exacting har- monies. Also their Tony Kornman’s polime powerhouse march tempo ode to the useless ravages of war (“Beggin’ for the Masons”) which produced the loudest and most pro- found results of the week.

A group which does not require a back up band, it’s the first time we have such a powerhouse, contingent sitting out the entire portion of the show. If the next’s between pitter patter in the house, borrowed and a mile broad for the room, it’s a testament to the Association and only a minor flaw. In reviewing their Ice House debut almost two years ago we noted that “if musical merit is any indication, they should prosper wherever they are.”

Our crystal ball was never less cloudy. The Association, more com- pelling.

Mothers n’ Snarf

Jay Ward (right) kid of MGM’s and Hanna & Barbera Records and Snarf Coop company label with “Where Was I?” “Molly Marlene” & “Valiant Records” Producer H.B. Barnum is second from left and Les Cohen is second from right. Ward, producer of the “Bull- winkler” TV’er, will promote the record with an offset album, colorful sweatshirts, and humorous mailers.
LIGHTNING'S GIRL

reprise RECORDS
# 0620
DOCTOR DOLITTLE — Original Soundtrack — 20th Century-Fox DTCS 5101

The original soundtrack recording of the film “Doctor Dolittle” starring Rex Harrison, Samantha Eggar, and Anthony Newley. The music and lyrics were composed by Leslie Bricusse. The charming story of Doctor Dolittle’s contributions to the animal kingdom is aptly captured by the music, and the album should delight movie music buffs.

THE PURE SOUND OF THE PURIFYS (JAMES & BOBOY) — Bell 8010 (8)

James and Bobby Purify sock out a set of R&B ditties guaranteed to keep the listener rocking along with enjoyment. Included on the set are “I Take What I Want,” the duo’s current chart item, “Let Love Come Between Us,” “Shake A Tail Feather,” and “I Love You (Most Of All).” The satisfying sounds contained on the LP should boost its sales skyward.

BLAZE—Herman’s Hermits—MGM E/SE 4778

Chart hits recent and current are featured on this powerhouse LP by Herman’s Hermits. “Museum,” now riding the Top 100, and “Don’t Go Out Into The Rain (You’re Going To Melt),” recently on the charts, are showcased with “Unstairs, Downstairs” and “One Little Packet Of Cigarettes.” The disk is primed for heavy chart action.

OUR SONG — Jack Jones — Kapp KL 1531/ KS 3353

Jack Jones interprets twelve pop ditties in a warm, romantic style. Featured on the album are the title tune, “Our Song,” “Don’t Give Your Love Away,” “Oh How Much I Love You,” and “Cause I Got So Much Lovin’ In Me.” The artist performs with vibrant intensity, and the set should score solidly with the charter’s fans.

ALL MITCH RYDER HITS—New Voice NV 2004

Here’s a power-packed offering of Mitch Ryder tunes calculated to provide the maximum in recorded excitement. Among the tracks are “Devil With A Blue Dress On,” “In The Midnight Hour,” “Sock It To Me—Baby!” and “Too Much Rish In The Sea.” It shouldn’t be too long before this one begins zipping merrily up the charts.

SANDY POSEY—MGM E/SE 4180

Sandy Posey sings eleven pop tunes on her third album. Included on the disk are her recent chart item, “I Take It Back,” “I Can Show You How To Live,” “It’s Wonderful To Be In Love,” and “Love Of The Common People.” The artist performs with warmth and sincerity, and the LP should stir lots of consumer reaction.

WINDS OF CHANGE — Eric Burdon and the Animals — MGM E/SE 4481

Eric Burdon and the Animals offer eleven rock outings on a potent package which should shortly be receiving busy chart play. Featured on the album are the title song, “Winds Of Change,” “Yes I Am Experienced,” the group’s current chart single, “San Francisco Nights,” and “It’s All Meat.” This one should be a monster.

ANTHONY NEWLEY SINGS THE SONGS FROM “DOCTOR DOLITTLE” — RCA Victor LPM/LSP 3339

Anthony Newley, who appears in the film “Doctor Dolittle,” sings the songs from the movie. “Talk To The Animals,” “Something In Your Smile,” “When I Look In Your Eyes,” and “At The Crossroads,” are among the tunes on the album. Newley performs with style and verve, and the LP should do exceedingly well nationwide.

I WANTED SOMEONE TO LOVE — Frankie Laine — ABC ABC/ABC 609

Frankie Laine steps out smartly in a pop parade encompassing eleven tunes. The selections include the title song, “You Wanted Someone To Play With (I Wanted Someone To Love),” “The Real True Meaning Of Love,” the artist’s current chart single, “Laura, What’s He Got That I Ain’t Got,” and “You, No One But You.” The LP should be a real biggie.

DING DONG THE WITCH IS DEAD — Fifth Estate — Jubilee JGMJMGMS 8065

The Fifth Estate serves up an offering of twelve pop melodies which are likely to keep the listener in a happy frame of mind. The ditties include the group’s recent chart hit, “Ding, Dong! The Witch Is Dead,” which is the LP’s title tune, “I Knew For Recess,” “The Good Side,” and “Lost Generation.” The disk should soon establish itself in chart terrain.

SOUL IN THE HORN — Al Hirt — RCA Victor LPM/LSP 3878

Trumpeter Al Hirt cooks up a melodic feast on this spirited LP. Included on the set are “Honey For Breakfast,” “Love Ya,” “That’s For Me,” and “Sunday-Goin’ To Meetin’ Time.” The artist plays with his characteristic zest and gusto, and the LP should prove popular with a large listenership.

THE BLUES PROJECT LIVE AT TOWN HALL —Verve/Forecast FT/FTS 3925

The Blues Project. Live at Town Hall. Verve’s explosive, exciting quality into a group of blues tunes. The album contains (“Electric) Flute Things” “I Can’t Keep Crying,” “No Time Like The Right Time,” and “Where There’s Smoke, There’s Fire.” The package should generate enthusiasm amongst a great number of listeners.

DOCTOR DOLITTLE — Bobby Darin — Atlantic SDJ 9151

Bobby Darin sings songs from the film “Doctor Dolittle.” The artist gives the music and lyrics a fresh, original interpretation. Among the tunes are “At The Crossroads,” “Something In Your Smile,” “My Friend, The Doctor,” and “Talk To The Animals.” The album should be a favorite with fans of the movie and with Darin’s followers.

THE NEW GOLDEN HITS OF THE PLATTERS — Musicor MM 2141/MS 3141

An album which spans the entire career of hits for the Platters. Many of the LP are hits of a decade and more ago, like “The Great Pretender” and “My Prayer,” as well as the group’s latest hits, “I Love You 1,000 Times,” “With This Ring,” and “Washed Ashore.” Thus the set has both nostalgia and up-to-dateness which should insure the disk’s success.
Nothing succeeds like suppression.
another chartbuster by the unsuppressable
THE SAM THE SHAM REVUE
POLOVETSIAN DANCES, ETC.—Leonard Bernstein & New York Philharmonic—Columbia CL 6414/MS 7014
Among the most frequently recorded works in a classical catalog, Russian music and popular symphonies seem to stand up best. In this new release of the Polovetsian Dances by Borodin, the fiery vigor and melancholy of the music is superbly treated, as is the flavor of Glina’s “Rus-

SILK AND SOUL.—Nina Simone—RCA Victor LPM/LSP 3837
Nina Simone displays consummate artistry in a sampling of pop tunes. The songs include “If He’s That Way Sometime,” “The Look Of Love,” “I Was I Know How It Would Feel To Be Free,” and “Turning Point.” The artist sings with spirit and feeling, and the album should be amply re-

THE JOHN GARY CARNEGIE HALL CON-
CERT—RCA Victor L24/LSP 1139
John Gary is recorded live at Carnegie Hall on this tuneful album, included on the package are “I’m Sitting On Top Of The World,” “My Cup Runneth Over,” “The Most Beautiful Girl In The World,” and “Swing Of Your Smile.” The artist gives a superb performance, and the LP should enthral the chanter’s followers.

MOVIE GRABBERS—Anthony & Imperials—
Veep VP 15161/VPS 16158
Anthony and the Imperials render a selection of movie melodies calculated to catch the fancy of film-goers everywhere. The tunes include “You Only Live Twice,” “The Shadow Of Your Smile,” “A Man And A Woman,” and “Born Free.” The group delivers its customary stylish performance, and the album should see lots of sales action.

EXPRESSION—John Coltrane—Impulse (A)
AS 9128
This is Coltrane’s last recording session (Feb., 1967.) It’s a beautiful set, titled “Expression” by the artist on the Frisky before his death. In ad-

ACTION ACTION ACTION—Jackie McLean—
Blue Note 4128
Taking off on a wild title session, Jackie Mc-

A HARD ROAD—John Mayall and the Blues-
breakers—London LL 35021/PS 502
John Mayall and the Bluesbreakers render fourteen blues tunes. The tracks include the title-

GODZ 2—ESP 1617
The Godz let loose with a stream of freaky, far out sounds on this experimental LP. Included on the set are “Radar Eyes,” “Soon The Moon,” “Travelin’ Salesman,” and “Permanent Green Light.” The Godz produce some highly interest-

WESTERN WIND & OTHER ENGLISH FOLK 
SONGS—Alfred Deller—Vanguard Everyman
SRY 3905/73005
Counter-tenor Alfred Deller interprets nineteen English folk songs. He is accompanied by Des-

DISCOVER YOURSELF THROUGH ASTRO-
LOGY—Uni 3011/73011
An album which describes the characteristics of the twelve basic signs of the Zodiac. The set is

JAZZ PICKS

MR. JELLY LORD—Jelly Roll Morton—RCA 
Victor LIV-316
The jazz sound of the twenties is to many per-

THE TOTAL J. J. JOHNSON—RCA Victor 
LPM-3331/LSP-3332
Bright big band arrangements for twelve, thir-

CLASSICAL PICKS

DEBUSSY/RAVEL STRING QUARTETS—
Quartetto Italiano, Philips PH1989-154
Parallels and divergences in the styles of De-

CASH BOX—September 16, 1967
Another Vox exclusive:

Electronic Guitars!

Vox busts the industry wide open with a daring new idea—electronic guitars. The world’s first guitars with built-in distortion, Wah-Wah, E or G tuner, bass and treble boosters; even repeat percussion! All made possible through the miracle of miniaturized electronic modules—contained in every electronic guitar.

They’ve put Vox years ahead of the industry. Vox electronic guitars—the new frontier in music. Together with Vox’s new, strong line of amps, organs, drums and sound accessories, they represent the biggest goldmine in music sales history. Get Vox and get in on the action. Vox: It’s what’s happening.
ELECTRIC STRING BAND

LET ME TOUCH YOU

IN RECORDS

HIGH FLYIN' BIRD

GOOD TIME SINGERS

G-T-S

971 NORTH LA CIENEGA BLVD.
LOS ANGELES, CALIFORNIA 90069

Martino-Cavanaugh LP's Rushed With Cap Release
HOLLYWOOD—Two mid-month LP additions are being rushed for inclu-
sion with Capitol’s September issue.

Highlighted in the pop product re-
leases unveiled Sept. 11 are Al Mar-
tino’s “Mary in the Morning” featur-
ing the chanter’s recent hit single; and Dave Cavanaugh’s “Hits on Hits” with instrumen-
tal styings of recent and while-back songs.

Jubilee Releasing Five Comedy Albums
NEW YORK—Within the next two
weeks, Jubilee Records will be releas-
ing five comedy albums on its Jay-Gee label. The LPs are: “The L.J. Menagerie,” “Summer Session With Doug Clark,” “Dick Walden’s World Of Comedy,” “Burlesque (With The Natural Sex),” which was pro-
duced by Five Star Productions, and “Boy! Am I Glad We Joined The Indians,” produced by Wydye Films Pro-
ductions.

CRCI Names Moore To Executive Post
HOLLYWOOD—Capitol Record Club, Inc. has appointed Edward R. (Ray) Moore to the new position of adminis-
trator of management services. Club
president Edward L. Nash announced that Moore will report directly to him on the Club’s top management level and will have full authority and re-
 sponsibility for data processing sys-
tems and programming, industrial engineering, and quality control.

Moore was previously director of busi-
ness information and data pro-
cessing for Science Research Associ-
ates in Chicago, a division of Inter-
national Business Machines. He has
also been associated with the Minne-
apolis Honeywell Computer Division in Chicago.

Ray Moore received his B.S. and
studied for his M.B.A. in engineering and business economics at Illinois Insti-
tute of Technology. He has a cer-
tificate in design from the American
Academy of Art and has taken vari-
ous courses in natural and physical
science at Memphis State University.

Vanguard Installs 8-Track Tape System
NEW YORK—Vanguard Records, which operates its own recording stu-
dio on West St. in Manhattan, has en-
larged its studio to encompass 8-track recording equipment. The change-over is part of Vanguard’s “policy to uti-
 lize the most advanced engineering techniques available.”

The 40 x 100 x 25 ft. studio was

Fontana Rushes, Master Purchase From Chicago
CHICAGO—Acquisition of a master currently in the r&b top ten in Chi-
cago has been announced by Rory Bourke, national product manager for the Fontana label.

The tune, “Someday Baby” by Diane Cunningham, has already been rush-released into national distribu-
tion by Fontana.

Deals for the acquisition of the master were concluded between Mer-
cury executive vice president Irwin H. Steinberg and Kenny Wells, Clarence Johnson and Ed O’Kelly of Lock Rec-
ord Productions. The disk was
announced by Bourke’s attention by Eddie Maseri, publishing chief for
MRC.

King: 100 Percent Dollar Exchange On Brown Hit
CINCINNATI—King Records distrib-
utors have been informed of a 100 percent dollar exchange on the latest James Brown hit single, “Cold Sweat,” a reversal of previous policy. According to Syd Nathan, president, it’s a one-time deal on orders up to
50,000. Disk is number 16 on this week’s Top 100.

ALBUM PLANS

Deals, discounts and programs being offered to dealers and distributors by record manufacturers.

ATLANTIC-ATCO
15% discount; 30-60-90 biling. Expires Sept. 30.

AUDIO FIDELITY
2 free with every 10 purchased on entire catalog with the exception of the First
Component Series. No expiration date announced.

DUKE-PEACOCK
Buy-7-get-one-free. No expiration date has been set.

FORTUNE
1 free album when 6 are purchased in any combination. No time limit.

GATEWAY
Two free for every 10 albums purchased on entire catalog. Expiration date
indefinite.

JEWEL-PAULA
One free for every five purchased on entire catalog. No expiration date.

LITTLE DARLIN’
Special 2 on 10 deal on all product. No expiration date has been set.

MONMOUTH-EVERGREEN
1 free album with every 10 purchased on entire catalog. No expiration date
announced.

NASHBRO
Buy-7-get-one-free on entire catalog including new LP’s. 100% exchangeable.
No expiration date has been set.

ORIGINAL SOUND
15 discount on all LP’s—until further notice.

PHILIPS
Discounts on new releases as well as entire catalog. SPM/SPS series are dis-
counted 15%, all other classical albums discounted 20%. No expiration date
announced.

PRESTIGE
15% discount on all LP product until further notice.

ROULETTE
15% discount in free merchandise. Expiration date indefinite.

SCEPTER-WAND
2 Albums free with every ten purchased. No termination date announced.

SIMS
3 free with every 10 purchased on entire catalog. No expiration date.

SMASH-FONTANA
Special discounts available through distributors. Expiration date not announced.

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

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

Mantovani’s 11th Yearly Tour Sparks Promo Drive
NEW YORK—London Records is in
the midst of preparations for a giant
promotion drive in connection with Man-
tovani’s eleventh annual U.S. tour.

The maestro’s entire catalog will be
featured in the campaign to be
brought off this month (25) with a
concert at Abington, Pa. The personal
appearance trip includes sixty shows
running through December 3. Man-
tovani’s ensemble represents the only
major complement pop orchestra still
doing one-nighters each year, and is
the largest box-office attraction on the
Columbia Concerts Management roster.

This year’s Mantovani promotion
will be one of the firm’s biggest ever
undertaken for a single artist, accord-
ing to Herb Goldfarb, London’s na-
tional sales and distribution manager.

The drive incorporates special empha-
sis on the just-released LP, “Manto-
vani—Hollywood,” in addition to a
complete re-serviceing for all good
music stations of the three most re-
cent Mantovani albums.

The label has prepared a series of
special newspaper mats for local deal-
er ads, as well as a large 24 by 30
window blow-ups of Mantovani. The
company is making available a limited supply of window pieces captioned “A Man For All Seasons,” and dealers are being served with empty album
covers. London’s entire catalog of 46
Mantovani LP’s will be promoted too,
through a back-page ad in the special
souvenir program to be sold at all
Mantovani concerts on the 1967 tour.

Cash Box—September 16, 1967
AROUND THE COUNTRY—These are views of the recent series of Mercury sales meetings held in Los Angeles, Chicago, and New York. Throughout the meetings, the firm unveiled its Sept. LP product, which consists of 39 new sets on the Mercury, Limelight, and Philips labels. Shown here (from the left and top to bottom) are: Alan Mink, Mercury product manager; Bert Johnson, Merrec’s Boston promo manager; Walter Lee, Merrec’s Boston Philips promo manager; Marty Goldrod, Merrec national promo director; Abe Clayet, vice president of branch administration; Don Bernier, Newark sales manager; John Penney, Merrec Boston branch manager; and Frank Cama, manager of Merrec in New York. The new photo shows John Doomanian, Philips national promo director; with the Hello People; and Dave Chackler, promo manager at Merrec in Philadelphia. Irwin Steiberg, executive vice president of Mercury, is shown addressing the meeting at the Executive House in Chicago as is Philips product manager, Lou Simon. Next shot shows Alan Mink and Charlie Pauw standing next to one of the Hello People. The Four Seasons are shown in the bottom photo.

Kaiser Bill’s Batman’ Boasts 31 Disk Versions

NEW YORK—Ira Howard, Mills Music professional manager, pointed out that by the end of last week “I Was Kaiser Bill’s Batman” had been recorded in 31 different versions in 11 different countries.

Whistling Jack Smith’s Deram deck was the first to break through, becoming a hit in England and a top ten item in the U.S. Since then, it has hit in several other markets, and covers have been released in England,

Mercury Names Bill Jamison Promo Mgr. For Balto., Wash.

NEW YORK—Bill Jamison, a 37-year-old native of Baltimore, has been appointed Mercury’s promotion manager for the Baltimore-Washington area, to work out of the Merrec branch in Hyattsville, Md. (mid-way between the two cities). Jamison has most recently been eastern R&B promotion manager for Capitol.

France, Germany, Italy, Japan, Norway, Portugal, Spain, Sweden and the United States.

Writer & Manager Pacted
By Irving-Almo Pubbers

HOLLYWOOD—Chuck Kaye, general manager of Irving and Almo Music, last week announced the signing of Joe Still as a professional manager for writers with the publisher, and the pairing of a long-term recording and writing contract with Ruthann Friedman.

Still will participate in the development of new writers and the uncovering of talent in all fields of the recording industry. He was formerly with Feist and Miller, and was responsible for the recent signing of the Travel Agency with A&M Records.

Miss Friedman is noted for composing the number one seller, “Winner,” which hit the top spot performed by the Association.

National Policy Caucus
Scheduled At NARAS Meet

HOLLYWOOD—A two-day discussion of national policy with key members of the industry’s annual trustees meetings of NARAS (National Academy of Recording Arts & Sciences) which began last week (4) and will continue on the 18th and 19th of September at the Beverly Hilton Hotel in LA.

Attending the meeting from the New York chapter will be: George Avakian, national president, Nessuti Ertegun, David Hall, John Hammond, Father Norman O’Connor, Steve Sholes, national counsel, Richard B. Jabloo and George T. Simon, executive director, New York chapter. The Chicago chapter will be represented by John Pate, Bill Traut and John Sippel, 2nd Vice President. Coming from Nashville will be Travis Purcell, Owen Bradley, national secretary Bob McChesney and Buddy Killen. The Los Angeles chapter will be represented by: Pete King, National 1st Vice President, Louis Buoniconti, Dave Pell, Neely Plum, F. M. Scott, national treasurer, Irving Townsend, president of the L. A. chapter, and Christine M. Farnon, west coast executive director.

Gil McKean Joins With Columbia Editorialists

NEW YORK—Gilbert McKean last week joined the editorial services department of Columbia Records as literary editor for pop album releases.

Announcement of the staff addition was made by Charles Burr, director of the editorial services branch.

McKean will be responsible to Burr for the writing and editing of liner notes for the label’s popular releases.

Prior to accepting the position, McKean worked with J. W. Friedson as broadcast copywriter, and carries experience in advertising, publishing and recording. He has written articles and columns for Saturday Review, Esquire and carries out the work of Vallee’s autobiography, “My Time Is Your Time.”

VIVE LA GYPT—Yul Brynner, makes his solo recording debut on a new Vanguard LP, “The Gypsy.” The set will be officially launched Sept. 17th, commemorates with Brynner’s Swiss-taped 10 track album on the Ed Sullivan TV’er. The package was recorded in Vienna by Vanguard presy. Seymour Solomon. Pictured here in the recording session is Yul Brynner (left) and Allocha, the gypsy.
OVER 290,000
SOLD TO DATE!
BASIC ALBUM INVENTORY

A check list of best selling pop albums other than those appearing on the CASH BOX Top 100 Album chart. Feature is designed to call wholesalers & retailers' attention to key catalog, top steady selling LPs, as well as recent chart hits still going strong in sales. Information is supplied by manufacturers. This is a weekly, revolving list presented in alphabetical order. It is advised that this card be kept until the list returns to this alphabetical section.

ELEKTRA

Judy Collins
The Judy Collins Concert
The Five of Me

Various Artists
The Blues Project
Ramblin' Man

Tom Paxton
I Ain't Marching Anymore
Tom Rush
Tom Rush

Butterfield Blues Band
Tom Paxton

Judy Collins
The Baroque Beatles Book
Tom Rush
Take A Little Walk With Me
Phil Ochs
Phil Ochs In Concert
Butterfield Blues Band
East-West
Tom Paxton
Ochard Round

Judy Collins
In My Life

Love
What's Shakin'

The Doors
DeCado

The Zodiac Cosmic Sounds

EPIC

Dave Clark Five
All Over The World
Bobbi Vinton's Greatest Hits
Washington Square
Glen Miller Time 1965

Roy Hamilton
Roy Hamilton's Greatest Hits

Godfrey Cambridge
Ready Or Not Here's Godfrey Cambridge

Buddy Greco
Buddy Greco's Greatest Hits

Debbie Drake
You'll Never Walk Alone

Dave Clark Five
Major Lane
Having A Rave Up
I Like It Like That

Village Stampers
A Taste Of Honey

Dave Clark Five
Dave Clark Five's Greatest Hits
Jane Morgan
Jane Morgan In Gold

Dave Clark Five
Try Too Hard

Staple Singers
Why

Bobbi Hackett
Sweet Charity/Mame

Rorbin David

Dave Hamilton
Almost Persuaded

Dave Clark Five
Satisfied With You

Jane Morgan
Fresh Flavor

The Yardbirds
Over Under Sideways Down

The Glen Miller Orch.
Something New

Nancy Ames
Live At The Copa

Bobby Vinton
Evil

Godfrey Cambridge
Godfrey Cambridge

Dave Clark Five
More Greatest Hits

Donovan
Sunshine Superman

Donovan
Mellow Yellow

The Yardbirds
Greatest Hits

Bobby Vinton's Newest Hits

David Houston
Leave It To Me

Dr. Dave
Five By Five

Tremeloes
Here Comes My Baby

Original Soundtrack
Robert Cameron
For The First Time

Don & The Goodtimers
So Good

Dave Clark Five
You Got What It Takes

Yarbrough
Little Games

Hollies
In My Life

Little Richard
Greatest Hits

Ron Hamilton
Greatest Hits—Volume 2

Leslie Logan
Cozy Porter's Greatest Hits

Village Stampers
Greatest Hits

Larry McQueen

ESPI-DISK

Pearl's Before Swine
One Nation Underground

Movement Soul

Sen Ra: Vol #1
Sen Ra: Vol #2

Paul Bley Trio: Close

Marion Brown Quartet

Spiritual Unity: Albert Ayler
Bells: Albert Ayler Town Hall
New York Eye & Ear Control

Spirits Rejoice: Albert Ayler

Gool 2

Fugs First Album
The Fugs Second Album

EVEREST

Chas. Christian, Dizzy
Gillespie, Thelonious
Monk

Copland

3rd Symphony—Copland/London Symphony

Brahms

Symphony #3—Stokowski/Houston Symphony Orch.

Grand Canyon Suite
G rugs/Rochester Philharmonic

Respighi

Pines of Rome—Fountains of Rome—Sargent/London Symphony Orch.

Beethoven

9 Symphonies—Josef Krips/London Symphony

Gershwin

Rhapsody, American in Paris—Sarnoff—Steinberg, Pittsburgh

Beethoven

Sonatas 30 & 31—Ernst von Dohnanyi

Max Goberman

John Day's The Beggars Opera

Claudio Arrau, Wilhelm
Backhaus, W. Kemppi, Alexander Brailowsky, Robert Casadesus, Bryn Terfel
Gregg Smith Singers An American Triptych

Mario Escovedo Classic Flamenco Guitar

John Cage—David Tudor Variations IV

Gustav Holst

A Choral Fantasy/Psalms 66

Nicar: Zabalata 5 Centuries of the Harp (Special 5 record set in conjunction with Zabalata's tour of U.S.

New York Pro Musica An Anthology—Noah Greenburg conducting

EXCELLO

Lazy Lester
True Blue

Slim Harpo
Baby Scratch My Back

Lightnin' Slim
Bell Ringer

Slim Harpo
Rainin' In My Heart

Various Artists
Tunes To Be Remembered

Lightnin' Slim
Rooster Blues

TOTAL LOCATION INVENTORY
ROMAN HONEYMOON—Tony Hatch was recently married to Jackie Trent. They were honeymooning in Rome when this photo was taken. Shown here (from left to right) are: Al Martino, Mario Cantini (publisher of RCA in Italy); Jackie Trent (Mrs. Hatch); Tony Hatch; and Ivan Moguli.

Lucas & Rich Reunited
But In New Perspective
NEW YORK—Having scored with composing and producing commercials, David Lucas is putting the tune to his "seven minute Pail Mail" ad up for the pop market. -Rearranged for a sixteen piece orchestra, "Take Seven" is slated for release under the World Pacific banner in a recording by the Buddy Rich band. The session marks a reunion for Lucas and Rich, since the producer worked as band boy with the Rich ensemble six years ago. Lucas presented his material to the leader-drummer during a recent Atlantic City Steel Pier engagement in order to proof and correct the arrangements. Rich added the song to his repertoire and will record "Take Seven" shortly. He also commissioned Lucas to write

Denny Cordell In N.Y.
NEW YORK—Hot British record producer Denny Cordell paused a few days in New York enroute to vacation in Rio with his wife, Sia. He discussed future plans of Procol Harum with TBO, worldwide publishers of the Harum's international big one, "A Whiter Shade of Pale"

Cutlass Expands
NEW YORK—Pete Longsneider's young R&B-oriented firm, Cutlass Productions, recently completed negotiating exclusive deals with singer Larry Lucie, long-time guitarist with Louis Armstrong and Cozy Cole, and two R&B groups, the Speed Limit and the Dynamics, the greater portion of his band's charts for the group's forthcoming overseas tour.

Kiley & Uggams To Star
In Musical Version Of Shaw's 'Cleopatra'
NEW YORK—Richard Kiley and Leslie Uggams will star in Erwin Drake's musical version of G. B. Shaw's "Cleo- SWATR, a musical which will premiere on Broadway during 1966-67. Joseph Cates and Henry Fowen will be the producers of the new musical which will be directed by Michael Halpern and written in English, directed. No cast LP outlet was announced.

Kiley is currently starring in "Man Of La Mancha" in San Francisco, res- peiting his off-Broadway triumph, and Uggams, of "Lover" of the current production this year, is starring in "Hal- leujah, Baby!" on Broadway. "Her First Duke." will be the next Broadway show for these two.

Drake wrote the music and lyrics for "What Makes Sammy Run?" in which Kiley starred. "Lover Was A Very Good Year." His other song hits include "Believe," "Tico-Tico" and "Di Da Di" among others.

The First Roman" is the third Broadway musical show to be adapt- ed from a play by George Bernard Shaw. "Babes In Arms" and "Pygmalion" are others.

Binder-Winters-Howe Offer 'Total' Production Concept
LOS ANGELES—Total Entertainments, Inc., a new firm of indie production units from the publishing, television and motion picture fields, thus offering a multi-uprooted production outfit. Involved in the new firm are Bud Binder, executive producer of David Winters Binwin Productions and Bone Howe's B.H. Production. Binder-Winters Productions represents more than 10 years of experience in the music, television and motion picture fields, a combined budget for current projects and the amalgamation of creative and executive personnel. Also involved are Millard Schapire's companies, properties, record and music companies.


In the music category, a new Associa- tion LP for Warner Brothers, and non-exclusive commitments with art- ists Harry Belafonte, the First White Whale, and Atlantic Records have also been agreed upon.

Plans Near Completion
For Parkinson Dinner
NEW YORK—A committee under the chairmanship of Dave Kapp, president of Kapp Records, has reportedly firms plans for the September 24 American Parkinson Disease Associa- tion dinner honoring William B. Wil- liams.

The affair, to be held at the New York Hilton, will be highlighted by the presentation of the Humanitarian Award to Williams for his outstanding service to the pharma- ceutical and humanitarian cause. Proceeds from the dinner will be used in a planned expansion of the research and habilitation center in New York City.

It was the late Ed Wynne who first gave the idea of the American Parkinson Disease Association as its co-founding chairman.

The planning committee, which in- tends to make this event one of the standing charity affairs of this year includes Kapp, Cash box president George Alberts; Bob Austin, Record World publisher; Hal Cook, pub-isher of Billboard; Columbia Records; R.P. Gallico; Harvey Gunster of WNET; composer Arnold Arlen; Benny Goodman; Herb Goldfarb of London Records; Movietone's John Sullivan; BCC Records' Larry New- ton; David Spencer of Sunbeam Music and former District Attorney Burton Turkus.

Bob Mersey Writes
Broadway Musical
NEW YORK—"Stick Your Neck Out," a new musical comedy by Je- rome Schwartz, will be presented on Broadway next April. Production is scheduled for January with a pre- Broadway out-of-town tour. Bob Hil- livitz has written the premise for Col- umbia Records' Robert Mersey the music. The $500,000 musical will be directed by Jerome Schwartz and will be presented by Stephen W. Sharmat. The new musical story is about a visiting Eskimo's view of the big city life of today. Richler is a leading Cana- dian satirist, novelist, and movie screen writer. His movies are "Life At The Top," starring lawrence Har- vey, and a new film starring Alas- Ano, soon to be released, Simon and Schuster will soon publish his new novel "Cocksure." "Stick Your Neck Out!" is the first Broadway musical book for Jerome J. Schwartz.

Composer Mersey, director of the pop A&R at Columbia, has written many name performers. Bob Hillivitz did the stories for the musicals "Angel In The Wings," the Walt Disney pro- duction of "Alice In Wonderland," and "Hazel Flung," which had music by Julie Styne. His solo songs include "In the Wee Small Hours," "Dear Dean," Schwartz based on the "Girl in Brazil."

Jerome Kiley is a director of the American Conservatory Theatre in San Francisco, and staged "Antigone" at the summer Stratford, Conn. He is best known for his staging of "Birth of the Blues." On show was Stephen W. Sharmat last produced "Les Balleets Africains" on Broadway. "Stick Your Neck Out!" is the first Broadway musical book for Jerome J. Schwartz.

Tatu Body Decals In KS/Buddah Expansion
NEW YORK—The Tatu line of tem- porary body decorations applied with water has been introduced by Kam Sutra Productions through the firm's Buddah Records, distributors to retail record outlets. Artie Rich, president of Kamatra, pointed out that the distribution of the line will be handled through the label's diversification program. Actual administrative and sales pro- grams are being directed by Jack Las and by Neil Rogart and his staff.

"Tatu, in the United States at the Monterey Pop Festival, the Tatu's were developed by the Societe Desmag in Paris and are priced at a list price of $1.50 per package of 13 Tatu's.

Ripp said: "Our success as record, independent production, and music business knows no bounds. The.Tatu's have been the biggest hit of all this summer. They have been in every magazine and in every potential and the opportunity to branch out in other businesses, using our distribution channels for Tatu's, is a great opportunity. Our company is merchandising and marketing. Our distribution outlets have already been sold through record servicers and retail outlets puts the product directly in front of its target audience—the record- conscious teenager.

Hubby Helps Out
NEW YORK—Cladilda Loongee sings with someone special in her latest A&M single, "Small Talk," which doesn't have to listen too hard to hear an unbidden performer and you guessed it—conclude it's none other than her husband, Andy Williams.
Jazz Repertory Orchestra To Premiere In New York

NEW YORK—After three years in the workshop stage, the New York Jazz Repertory Orchestra, the first of its kind in the world, will present its inaugural concert at Town Hall this month (28).

Organized in a manner akin to symphony orchestras, the ensemble will perform from the repertoire of the outstanding jazz composers and orchestras, commissioning and premiering new work, and encouraging new contemporary writers.

Sponsors and patrons are being lined up by members of the advisory board of the New York Jazz Repertory Orchestra. The organization, however, has been losing its sustaining members, a loss that has caused some fear for the orchestra's future. While Hal Cook, Harry "Sweets" Edison, John Hammond, Joe Hartman, Phil Mclnroy, and Louis Rangell (the last has just reached his 86th birthday) are among the leaders who founded the orchestra, it is feared that the group's future may be in jeopardy.

The orchestra is headed by arranger-composer Ronni Trouillier and other members of the organization including composer Tony Baccaneo, pianist Richard Amamnin, Ed Shaugnessy, Tommy Steed, Jim Sebolt, and Vic Webb. Productions assisted by Neil Murray who will act as A&R director. Murray is a young R&B/Rock producer with the RCA label. In addition to seeking new talent, the RCA Repertory Orchestra is also looking for a new home.

Parker Joins London In Southeast Proms

NEW YORK—Wendell Parker has been engaged by London's Festival Orchestra as its new promotion man for the southeastern United States. The 25-year-old national singles sales and A & R manager for the company and its affiliated labels, Parker, who has been associated in the past with National Recording Corporation (NR), will be in command of the orchestra with Comstock Distributors of Atlanta, who will work out of his home city of Atlanta, focusing particularly on Georgia, New Jersey, and the Carolinas, as well as New York, New Hampshire, and New Orleans. He will be involved with promotion of product on London and its entire family of owned and affiliated labels.

Montserrat Caballe Arrives To Open Met Opera Season

NEW YORK—Spanish soprano Montserrat Caballe arrived in New York from Rome last week to commence rehearsals for opening night of the Metropolitan Opera season (15) at which time she will offer her first performance in America of Verdi's "La Traviata."

In Rome, the soprano recorded the opera with RCA Victor and it is being rushed into release to coincide with Miss Caballe's Metropolitan Opera performances.

"Due to the great interest by the public in Miss Caballe's opening Met season, we have rushed "La Traviata,"" said Roger Hall, manager of Red Seal Artists and Repertoire. "We do anticipate one summer for release the following title. RCA Victor, in cooperation with Mohr edited the tapes of Rome's RCA Italiani studios. The edited tapes are then sent to Rome's recording laboratories where the albums are already in record stores."

The cast of the RCA Victor recording with Miss Caballe are tenor Carlo Bergonzi, baritone Sherrill Milnes, mezzo-soprano Roberta Krehbiel. The recording is conducted by Georges Prêtre.

Miss Caballe is the second consecutive Spanish soprano to open the season at the new Metropolitan Opera House. Last year, for the inaugural season, Leontyne Price starred in "Manon," the new opera, "Antony and Cleopatra."

Folkways/ Scholaric Features Modern Poetry

NEW YORK—Folkways/Scholaric Records, under the editorship of Professor Stephen Dunning of the University of Michigan, has just inaugurated a new series of recordings presenting contemporary poets reading their own verse. Volume 1 of the series, "Today's Poets," contains the work of four contemporary masters. Included are 41 poems read by Donald Hall, Leu Stinson, Robert Francis, and Gary Kato. Accompanying the album is a booklet containing the texts of all the poems. The albums are retailed biographies and bibliographies.

The style of "Today's Poets" is the style of modern speech. It is conversational, direct, and natural. Its themes are today's themes: war and peace, youth, aging, and love.

"Too seldom, when we hear a poem read aloud, can we take it in simultaneously with the words of the poet who wrote it." This record, and others in the Poet's Series, is just that. Here we can hear and read a poem in all its fullness. Here are both the written word and the voice of the author.

Monday Night in the Poets' Series: Volume 1 is the first in a broad program. Among the poets who will be heard on forthcoming Monday Night in the Poet's Series are: Henry Miller, Snyder, Denise Levertov, Galway Kinnell, Robert Lax, W. S. Merwin, and Robert Bly.

Smith Set For LA Opening

NEW YORK—Jazz artist O. C. Smith will make his debut at the Globe Theatre on Monday, November 9, with the Gerald Wilson Orchestra at Shelly's Nantucket Hole in Los Angeles to begin their three-week tour. Smith, represented on Columbia with "The Dynamic O. C. Smith," is also due to appear on the Johnny Carson show.

NARM Mid-Year Meet

(Continued from page 7)

A slide presentation, tape sales— involving pre-recorded tapes of all types of recorded product and industry volume. He estimated tape sales for 1967 as running between $75-100 million. Jim Levitats broke down sales of the tape cartridge playing equipment by size and found that 1.6 million units (all types) are installed in automobiles, 158,000 8-track units in autos, about 55,000 8-track units are in use in homes.

Jack Geldhart, a general sales manager, relationship existed between a successful record and the sales potential of its cartridge counterpart. He called for companies to avoid a flood of product and urged record companies to have a history of disk acceptance of a particular product and its cartridge counterpart.

Jack Geldhart, reiterating a general call for standardization of configurations, claimed that 10% of cartridge sales went through music stores, used in automobiles, but remain- ing 10%, he added, were obtained through new car dealers and appliance stores. He cited the problems of serve-yourself pilferage, citing the fact that there is an example of a small product that has a small rate of pilferage. He also took issue with the claim that there is no spare information printed on cartridge.

Around ASCAP

Theerry-Go-Rounds, a west coast group, visit ASCAP. Shown here are (from the left): Joe Larson, Dr. George Adams, ASCAP pres.; Dan Kato, who has just applied for ASCAP membership; and Emitt Rhodes, already an ASCAP member.
THE WINNER—Final winners in Dot's "All Star Sales Contest" have been announced. The contest, which ran for three months, was actually two contests running simultaneously... one for Dot's only net branches, Equal prizes were awarded, Grand prize winners were Jack Silverstein of Dot's own L. A. branch, and Robert Perloff, of Philadelphia's Dot Universal Distributors. As grand prize winners, both Silverstein and Perloff were offered their choice of either the merchandise or the grand prize of an all expense-paid Hawaiian holiday for two (eight days), plus a weekend in Hollywood at the Century Plaza Hotel, plus an additional $500 in cash. Prize points were also awarded to other top salesman in both branches and independent distributors on the basis of their sales performance during the contest period. Shown here (from the left) are: Lou Verzola, Dot's Los Angeles branch manager; Jack Silverstein; and George Cooper, vice president and national sales manager.

Roulette Shipping Four-Page Newsletter
NEW YORK—As part of the increased pace of the label's promotion and publicity activities, Morris Levy, President of Roulette Records, has announced that the disky is currently shipping 5,000 copies of the first (August) edition of its new, four-page, color and pictorial, monthly Newsletter.

The Newsletter is being sent to radio and television stations, newspapers, magazines, record jobbers, retailers, trade publications, fan press, syndicated columnists, and other one-stop operators and Roulette's foreign affiliates.

The August issue features news of Roulette artists in a special column titled "The Emmis." Dinah Washington is featured in "Artist; Biography of the Month," "Swingin' Singles" and "Action Albums" detail the hottest new releases and "Feature of the Month" on the back page will be a flexible column on the newest specialty from Roulette. This month it highlights jazzman Sonny Stitt and his Variitone.

Levy stressed the public relations value of the Newsletter for radio stations, adding that deals could write

Carter Stars On Liberty Banner Anthem Servicer
LOS ANGELES—Liberty Records is making available a hit Carter recording of "The Star Spangled Banner." Carter's performance of the national anthem was produced by the label as a public service and will not be distributed commercially. The pressing was made because of a number of requests, primarily from radio and television stations throughout the nation.

Initial pressings will be shipped to radio and TV stations, hall publishers, and recreation centers. Requests for complimentary copies should be made on company letterheads, addressed to Bernie Gannin at Liberty Records.

to Roulette for copies of albums at $1.00 each from the Roulette catalog and on the retail level with features that look direct to the dealer and consumer.

Levy, describing the Newsletter as part of Roulette's "New Look," said, "It'll be a handy way of keeping up to date on what we're doing at Roulette. We have some of the most exciting artists and one of the best catalogs in the business. The Newsletter covers all fields—rock, pop, jazz, comedy and Latin. It's pleasant to read and easy to digest. We think it will be very valuable to us and very popular with readers.

D'Lisa Music In NY Debut
NEW YORK—David Lucas, well-known composer, has joined the commercial field (Paul Mall Seven Minute Cigarette, Yardley "Blitzer," etc.) as a new artist for D'Lisa Music, a BMI affiliate, at 7 Victory 4th Street, New York City. He has tapped veteran composer Roy Jordan to run the firm.

This has been specifically filled to fill the gap that currently exists between today's young writers and the established publishing houses and to encourage and communicate with the generation of songwriters. Until recently most commercial songs were written by a professional songwriter or writers who set out to write a specific type of song and score it. Today's music, on the other hand, is being created by groups of young people spontaneously relating to one another; They must respond to each other on a personal as well as a professional basis in order to create art. As a means of communicating with and stimulating these young writers, D'Lisa Music has created a Concept Development Workshop Laboratory, which will be located at the firm's New York headquarters, and will provide an atmosphere and facilities for young writers in groups of two and three to come together to develop new concepts in words and music. The laboratory will in no way resemble the small songwriters room so familiar to those who have been with established publishers. In addition, these workshops will give the advantage of having experienced composers Roy Jordan and David Lucas available to act as muse and lyric catalysts when necessary. Lucas and Jordan believe that this type of workshop will provide a model for new publishing firms and for reorganization of established firms with the seeking to communicate with the new generation of writers. D'Lisa Music will also offer the advantage of having experienced composers Roy Jordan and David Lucas available to act as muse and lyric catalysts when necessary.

HUBERT HUMPHREY PENS STAX/VOLT LP LINER
NEW YORK—Vice President Hubert Humphrey has penned notes for the 1967 "Stay In School" campaign LP, which has been especially written for the Stax/Volt disks. "Spotlighting" Bill Redding, Carla Thomas, Sam and Dave, and the MG's, William Bell, The Mar-Keys, and Rufus Thomas, the set was completed with the supervision of Al Bell, vp of the organization. A 4,000 copy mailing is underway to detectives throughout the country.

The set is designed to keep the kids in school and to encourage them to continue their education. Both heart and humor are winning with the released musical performances are included on the set.

Shelby Singleton Shows Activity On 3 Fronts
NEW YORK—The three-cornered hat now being worn by Shelby Singleton as producer, publisher and label owner is tilted back for action on the three fronts of his music industry involvement.

Verce/Forecast's noisemaker, "Let It All Hang Out" by the Hombres is a hit to the right of the set, via Huey Meaux. The disc originally offered in a 20-page single-sided package has been retitled "Let It Out."

Two albums have been produced by the Singleton label, which this year will combine. They are: "Guitar Stylings With The Dukes of Dixieland," "Tennessee Guitars;" and "Psychedelic Piano Playground" by the Electric Piano Group, and will be recorded by Siil Austin for MGM under Singleton's label.

Singleton's music publishing hat appears to be a brimful of activity. It's been most recently re- waxing by Eddie Arnold of "Turn the World Around The Other Way"; other publishing activity includes Jay & the Americans' "We'll Meet In The Yellow Forest," "Easy As Pie" by Keith on Mercury; "We're Doing Fine" by Duane Deed's Capital etching of "Before The Next Teardrop Falls" and the Starday release by George Morgan of "Shiny Red Automobile." As a label action, he mentioned, is coming from Dee Mallin's "War of the Worlds," which has made its way to the pop market has suddenly shown up in the C&W markets as a result of a hit status there. C&W activity is also present according to as "I Can't Go On" by O'Gwynn—"It's Not The Best Way To Live" and John Knight's "Forbidden Love." Following attendance at the recent NABA Convention in Atlantic City, Singleton briefly returned to New York and left for a visit to his Nashville offices and a series of conferences there.

Jerome On Promo Trip
NEW YORK—In order to plug three of their recent productions, Bill and Steve Jerome of Real Good Productions have left on a promotion trip through the major markets.

The records are "Just Another Face," by the Blades of Grass on Jubilee, "I Believe," by Reparata & the Delrons on Epic and "Out Of Fat Man," by the San Francisco Earthquakes on Smash.

Prior to leaving the Jerome completed studio work on the new Blades of Grass album.

At The Summit

Big meeting in Calif. as (left to right) UA's Spencer Davis confabs with UA's west coast topper, Norman Weiser; Harvey Geller of Cash Box; and Murray Deutch, executive vice president of the United Artists Music Companies.
Charles Walker Killed in Motorcycle Accident

NASHVILLE—Charles “Smoky” Walker, 34, station manager of WKDA Radio here in Nashville, was killed at 5:50 pm on Labor Day, September 5, when the motorcycle on which he was riding, with his ten year old daughter, Zelie, went out of control, left the road and struck a tree. The accident took place on Laeland Lane, 474 ft. south of Tyne Blvd. Walker was pronounced dead by a broken neck and head injuries upon arrival at St. Thomas Hospital. His daughter escaped with only minor injuries.

Walker, who was 41 at the time of his death, had been with WKDA for about 18 years. He joined the station as an assistant engineer and then advanced to engineer, program director and director, manager, and finally to the post of president and general manager in May of 1966.

Walker was married to the former Josephine Sopher, known to the country music world as Jo Walker, executive director of the Country Music Association in 1984. He was a member of the AIMS (Association of Independent Musicians Stations), a select group of radio executives; the Nashville Advertising Federation; the Downtown Club; and the First Presbyterian Church of Nashville. He was always active in the church. Prior to joining the First Presbyterian Church, he was a member of the Mentor Methodist Church where he served for many years on the board of directors.

Funeral services for Walker were held at 10:00 am on Wednesday, September 6 at the First Presbyterian Church. He was buried in Woodlawn Memory Gardens. In addition to his wife and daughter, Walker is survived by his mother, Mrs. W.P. Clark Walker, and a sister, Mrs. Harold W. Fisher.

‘Masters Festival’ Underway

NASHVILLE—Chattanooga, Tenn.’s Memorial Auditorium was the kickoff site for the 67-68 version of the “Masters Festival Of Music,” according to X. Cosse, manager of the show.

Now entering its fourth season, the Festival features Ralph Centenni, Randolph and Floyd Cramer, with a regular resid band conducted by Joe Lewis, with the professional vocal groups, “Music City String of Strings,” a 10-piece string unit used for trio backing.

The new schedule consists of “90% repeat business,” said Cosse. The other new addition is Ft. Lauderdale, Fla., which is sandwiched in between December engagements in Orlando and St. Petersburg.

Other cities on the announced tour include Houston, Dallas, Ft. Worth, Oklahoma City, Amarillo, Lubbock, Columbus, Birmingham, Beaumont, Nashville, Charlotte, Knoxville, Augusta and Greensboro.

For purposes of this year’s show is virtually unchanged, except for music updating and rearranging. The possibility does exist, however, that an additional headline act may join the trio at a later date.

NY’s Nashville Club Moves To Taft Hotel

NEW YORK—NY’s one and only country night club, the Nashville Club, which, since its debut a few months ago, has been located in the Hotel New Yorker at 56th Street and Sixth Avenue, the move was made chiefly at the request of the two member families. The audience have been growing larger every week, and the “Nashville at the New Yorker” room, which seats only 300 people, was too small to accommodate the burgeoning crowds. The room which the Nashville club is using at the Taft (formerly known as the Renwick), which has now been rechristened the Nashville Club’s, holds 600 people and the second reason for the move is the Taft’s superior location in the heart of NY’s entertainment district.

The Nashville Club’s first show at the Taft took place on Thursday, September 7, Tammy Wynette, who was the star of the original opening night at the New Yorker, led the bill once again at the club’s “second debut.” Appearing with her in the bill were Mel Street, Glen Ash, and the club’s regular band, the Nashvilleans, led by Ron Underwood. Lea Arnold, WJRZ-Hackensack, N.J. music director, who is the club’s regular bandleader.

At the New Yorker, the Nashville Club operated only on weekends. Now, at the Taft, it will be open five days a week, Tuesday through Saturday.

Starday Unveils 11 LP’s

NASHVILLE—Starday Records has announced the release of eleven new albums. Highlighting the release are: “The Incredible Kenny Roberts”; “The Big Stars and Their Hits and Country Music,” which spotlights George Jones, Red Sovine, Sonny James, Buck Owens and Dave Dudley; “Time Is Marching On”. The American Family; “The Country Music Hall Of Fame, Vol. 7,” a two-record set featuring George Morgan, Boats Randolph, Del Reeves, Flatt and Scruggs, Paty Cline, David Houston, Sonny James, Melba Montgomery, Roger Miller, Buck Owens, and Jimmy Dean; and “Country Hits By Candlelight,” by George Morgan.


The sale of Starday’s albums is being aided by a distributor sales incentive program which the label is conducting in cooperation with pro poster, Doug Sanders (see Country Roundup).

In Appreciation

Cedarwood Publishing recently honored two of its and Nashville’s most famed songwriters, Mel Tillis and Mel Tiills (center). Walker was given a reception at Nashville’s new St. Clair Club, where, during the reception, they were presented with special awards. They are shown here being given a token appreciation by Frances Preston, head of BMI’s songwriting department.

1. BRAND NEW MAN
   Family — Bunk Johnson
   Maladr Haggard (Capitol 3931)
2. TENDER LOVING CARE
   George Jones — Buck Owens (Cay 3942)
3. LONG LEGGED GUITAR PICKIN’ MAN
   Johnny Cash & June Carter (Columbia 41518)
4. HOW LONG WILL IT TAKE
   Webb Pierce — Wess mom (Decca 32143)
5. MY ELUSIVE DREAMS
   Melba Montgomery — Dave Dudley (Red 1031)
6. BREAK MY MIND
   Don Gibson — George Hamilton IV (Columbia 92193)
7. JULIE
   Don Gibson — Porter Wagoner (Cay 39426)
8. NO ONE’S GONNA HURT YOU ANymore
     Ray Price — Pierced Arrow (Cay 32246)
9. POP A TOP
   Ray Price — Porter Wagoner (Cay 39410)
10. I’LL NEVER FIND ANOTHER YOU
     Wally Byron — Ed Brown (Capitol 9191)
11. CAUSE I HAVE YOU
     Ray Price — Al Green (Cay 39144)
12. CINCINNATI, OHIO
     Ray Price — Joe Byron (Cay 39124)
13. I CAN’T GET THERE FROM HERE
     George Jones — Joe Byron (Cay 39124)
14. I’M STILL NOT OVER YOU
     Don Gibson — Bert Hanger (Cay 39124)
15. PHANTOM 309
     George Jones — Joe Byron (Cay 39124)
16. TRUCKER’S PRAYER
     Jack Greene — Wally Byran (Cay 39124)
17. YOU PUSHED ME TOO FAR
     Jack Greene — Wally Byran (Cay 39124)
18. THE STORM
     Jack Greene — Wally Byran (Cay 39124)
19. TONIGHT CARMEN
     Jack Greene — Wally Byran (Cay 39124)
20. FOOL FOOL FOOL
     Don Gibson — Wally Byran (Cay 39124)
21. GENTLE ON MY MIND
     George Jones — Jack Greene (Cay 39124)
22. A WOMAN IN LOVE
     Jack Greene — Wally Byran (Cay 39124)
23. TURN THE WORLD AROUND
     Jack Greene — Wally Byran (Cay 39124)
24. HENNY POPPON KING TON STREET
     Jack Greene — Wally Byran (Cay 39124)
25. NOBODY’S CHILD
     Hank Williams, Jr. (MGM 13782)
26. I FORGOT TO CRY
     Charlie Louvin (Capitol 3948)
27. I LOVE YOU FOR
     Al Green — Wally Byran (Cay 39124)
28. THINKING ABOUT YOU
     Johnny Cash (Cay 39124)
29. I’M GONNA HIT YOU WITH THIS FINGER
     Carl Smith — Wally Byran (Cay 39124)
30. I’M GONNA TELL YOU
     Jack Greene — Wally Byran (Cay 39124)

Cash Box—September 16, 1967
MY BEST TO EVERYONE AT CAPITOL ON YOUR SILVER ANNIVERSARY AND THANK YOU FOR ALL THE NUMBER ONE HITS

NEW!

IT'S THE LITTLE THINGS
Del Reeves recently finished cutting a duet C&W LP with Bobby Gentry. The LP is entitled Our Way Of Life and will be released in October on United Artists. Reeves in the currently playing a three-week engagement at Harrah's in Lake Tahoe, Nev. On September 4, Tex Williams began a five-week tour which includes dates in Japanese cities of Tokyo, Osaka, Kobe, and Fukuoka. RCA's Jimmy Dean is going on a thirty-ninety tour of the Philippines, Korea, Okinawa and Hawaii. RCA's Jimmy Dean is going on a three-month tour of South America, and will then go to Europe on September 15, to shoot a forthcoming segment of ABC-TV's American Sportsmen.

One of Nashville's newest residents is Thailand's King Bhumibol Adulyadej, who will make Music City his base of operations from now on. Bhumibol, the heir to the Thai throne, was also the host of the newly-synicated one-hour color variety TV show, Music City U.S.A., which is being distributed to television stations across the country. Hank Thompson is doing a series of one-hour specials on the East Coast during the month.

The four-hour farewell concert at the Paintery's at the Timex Center Sept. 12-14, and Swing Show, Little Jimmy Dickens and the String Beans, with special guests, will feature a concert going three hours on Stage Night Sept. 20-21.

When the regular announcer failed, a curtain call at the recent Country Music Educational Foundation concert at the Kentucky State Fair Sept. 10, was taken over, and improvising with admirable finesse, introduced such acts as Guru and the Porter Wagoner Show, Loretta Lynn and the Tennessee Ernie Ford, and Johnnie Darrell, New York's Tommy Wynette and the Opry and left Sept. 1 for a combination honeymoon-tour in Europe. It was a twenty-six-day stint at U.S. Military bases in England and Germany and Don will continue with another European commitment.

On August 30, Sonny James and the Tennessee Gentlemen began a tour of the U.S. that will take them to such far-apart spots as Allendale, South Carolina; Rutland, Vermont; Grand Forks, North Dakota; and Houston, Texas. Loretta and Sonny are enjoying a busy month of appearances at various points.

At the Lake Norman Music Hall on September 15, and the Winter Garden Club in Elizabeth, Ohio on September 17, Rayburn and Johnny Darrell will appear on the "Grand Ole Opry" Sept. 15, 29 and 30.

The phenonemal sales pattern woven over the years by George Jones is being noted with much interest this week as he has been tabbed "If My Heart Had Windows." The fine interpretation on this appealing romance is being played George's fans. Flip is an ode called "The Honky Tonk Downstairs."
2 Surefire winners from DECCA

The Hottest Brand in Country!

LORETTA LYNN
sings
WHAT KIND OF A GIRL DO YOU THINK I AM?

THE WILBURN BROTHERS
sings
GOODY, GOODY GUMDROP

YOU’RE STANDING IN MY WAY

DECCA RECORDS; A DIVISION OF MCA INC.

Direction:
Smiley Wilson, Wil-Helm Agency
801 16th Ave., South
Nashville, Tennessee
Wagner To Rep Halsey Acts For TV And Movies On Coast

INDEPENDENCE, KANSAS — The William F. Wagner Agency of Hollywood, California, and the Wagner Agency of Independence, Kansas, have made an agreement whereby the Wagner Agency will handle representation of the Halsey Agency and its acts for TV and movies on the West Coast. Artists involved in the deal include Hank Thompson, Roy Clark, Wanda Jackson, Minnie Pearl, Sue Thompson, Mary Taylor, Jerry Naylor, Buddy Cagle and Tex Williams. The Wagner and Halsey Agencies will work closely together arranging network TV guest spots for these artists.

A Church For Entertainers

NASHVILLE — The Rev. Jimmy Rodgers Snow, son of the famed Hank Snow, has long felt the need of a ministry geared to entertainers. Most of these boys are a little different," he explains. "When people cram in most formal situations. With this goal in mind, the cornerstone for Evangeline Temple Assembly of God Church at 3838 Dickerson Road in Nashville was laid in Dec. of 1962, several months after the group was formed with eight members. A building program was recently completed, and the entire week beginning Sept. 3 was set aside for a series of dedicatory services. Included in the present membership of over 80 are C&W music personalities such as Billy Walker, Wilma Lee, and Stoney Cooper, who assisted at the music for these services.

Back In Action

Lovely Goldie Hill, who is resuming her disk career under her own name, Goldie Hill Smith, is shown here signing a long term recording pact with Epic Records. Looking on are her husband, Carl Smith (a descendent of the Jimmie Cray family) (right) who will produce (and arrange) the Epic sessions. Goldie, who used to record for Decca, has devoted the past few years to her family.

Music City's 'Music Row' Gets Its Own Private Club

NEW YORK — Nashville's rapidly-growing 'Music Row' is scheduled for another significant addition with the announcement today of plans for an exclusive private club to be built on 16th Avenue, South, at a cost of nearly $500,000.

The club, to be known as the Embassy Club, will be constructed on property fronting 220 feet, at 716-720 16th Avenue, South, between the Country Music Hall of Fame and the Columbia Recording Studios. The club is being developed by a group of Nashville investors and will be coordinated by Mark-Clark Bates, president of the Cumberland Company. Among the features of the club will be the Press Club, first of its kind in Nashville, which will cater to the city's newspaper, television and radio personalities. Other features of the embassy will be the men's grill, private dining rooms, a billiard and game room, a library, and a health club. Additionally, the complex will house the Diplomat, a spacious, plush dinner club with a seating capacity of 350.

The developers say the club will be one of the nation's finest show- cases for live talent. The Diplomat
THROUGH THE YEARS WITH
CAPITOL
1942-1967
Capitol:
An American Dream Come True

With a growth pattern with the looks of an American Dream, Capitol Records has emerged, from a 2-man operation in 1942, to one of America's largest and most dynamic record operations.

Founded in 1942 by Glenn Wallis, John Merter and the late Buddy de Sylva on an initial investment of $10,000, Capitol has become a multi-millionaire enterprise that has sat across the nation and affiliate companies around the world.

On July 1, 1942, came Capitol's first releases: Ella Mae Morse's "Cow, Boots and Johny Merc'er's "Strip Polka." Other records on Capitol's premiere release were by Paul Whiteman, Danny Davis, Gordon Jenkins, Connie Haines and Martha Tilhill.

That first six months, Capitol grossed $185,000 — today's sales are running over the $100 million mark!

NEW IDEAS
Throughout those years, Capitol has earned a reputation as an industry leader; it has pioneered dozens of techniques which are now accepted as standard in the industry. For example, it was the first company to record on a one-inch tape; it was the first to release disks on all three speeds—78 rpm, 45 rpm and 33 1/3; it was the first company to give disc jockeys complimentary copies of its records, thus creating a new era in record promotion.

In recent years it has been a leader in taking a "can-do" attitude to the record industry, where prices are constantly fluctuating.

THE ARTISTS
Like any record company, Capitol is only as strong as its artists. Stan Kenton, Peggy Lee and the late Nat King Cole have recorded for Capitol for more than 20 years. Other long-time stars who found fame and success on Capitol include Laurindo Almendan, June Christy, The Four Freshmen, Ray Anthony, The Kingston Trio, Carmen Dragon, Wehley Edwards, Tennessee Ernie Ford, Frank Sinatra, Stan Freberg, Judy Garland, Dean Martin, Jackie Gleason, the late Glen Gray, Andy Griffith, Pee Wee Hunt, Ferlin Husky, Wanda Jackson, The Louvin Brothers, Gordon MacRae, Freddy Martin, Al Martino, Tex Ritter, George Shearing, Kay Starr and Hank Thompson.

Capitol can well be proud of its newcomers, too: The Beach Boys, Nancy Wilson, Lou Rawls, Buck Owens, who has won 21 different awards from various organizations and such publications as Cash Box; The Lettermen, Wayne Newton, The Four Preps, The Outsiders, The Teddy Neeley Five, The Stone Poneys, Hearts and Flowers and many others.

And, of course, among the Capitol label's most prominent artists are those from England and Australia: The Beatles, Cilla Black, Peter and Gordon and The Seekers.

On the Angel label, Capitol releases some of the finest and most respected artists in the world: Maria Callas, Victoria de los Angeles, Elisabeth Schwarzkopf, Tito Gobbi, Otto Klemper, Yehudi Menuhin, Nathan Milstein, the late Sir Thomas Beecham, the Hollywood Bowl Symphony, the Philharmonia Orchestra and many others.

Capitol also recently entered into an historic agreement with the Soviet Union, whereby Capitol was given exclusive rights to manufacture, license and distribute in the United States and Western Hemisphere, all recordings by Russian artists—David Oistrakh, Sviatoslav Richter, Emil Gilels, included. Consumption of this monumental coup marked the birth of Capitol's ultra-prestigious classical label, Melodiana/Angel.

GROWTH:
The same year that Capitol introduced its own classical label, it also started to manufacture its own line of phonographs, needles and accessories; launched the Capitol Record Club, which is now one of the largest in the country; and moved strongly into the highly-profitable Broadway original-cast and motion-picture soundtrack field. Its early "plums" from the theater were Cole Porter's "Can-Can" and Meredith Wilson's "The Music Man." From Hollywood came soundtrack albums of the Rodgers and Hammerstein hits "Oklahoma," "The King and I" and "Carousel." This was followed by "Belles Are Binging."

Among other top Broadway cast albums from Capitol are the Pulitzer prize-winning "Fierlote!"; Broadway's biggest hit of 1964, "Funny Girl," starring Barbra Streisand; "Golden Boy," starring Sammy Davis Jr., and such other hits as "The Unsinkable Molly Brown," Richard Rodgers "No Strings," "A Funny Thing Happened on the Way to the Forum" and "Beyond the Fringe."

The number of employees has grown from a handful to several thousand, and Capitol's marketing subsidiary, Capitol Records Distributing Corp., maintains sales offices in every major city in the country.

SUBSIDIARIES:
Besides the marketing subsidiary, Capitol Records Distributing Corp. (CEDC), the parent company, Capitol Records, Inc. has given birth to a number of other subsidiaries: Capitol Records International Corp. (CRIC), Capitol Records (Canada) Ltd. (CRC), Capitol Record Club, Inc. (CRC), Capitol Music Enterprises (TMI), of Tokyo, Beechwood Music Corporation (BMCO, CRIC's Mexican Company, Discos Capitol De Mexico (1965), and Tower Records Corp. (1964) which in its first six months alone sold over 250,000 records and a half-dozen other singles and albums.

CHANGES AND MILESTONES
There are several years, in particular, that are noteworthy in the Capitol's history. In 1946, the company issued its first stock to the public and purchased for $2 million the world's largest (at that time) recording-pressing plant in Scranton, Pa.

In 1966, the company formally established in the top echelon of the American industry, Capitol joined the EMI (Electric and Musical Industries Ltd., of Great Britain) family of companies, thus becoming a member of the world's largest recording complex. The following year, the company moved into the world-famous Capitol Tower, a 13-story, circular office building near the corner of Hollywood and Vine Streets.

Today, with its recordings distributed in every country of the free world, Capitol has changed in structure greatly from the original man-ic man office in Hollywood. Of the founders, only Glenn Wallis remains as Chairman of the parent company. In 1962, Alan W. Livingston was named President of the parent corporation, which position he holds today.

THE FUTURE:
With sales at an unequaled high, Capitol's future seems exceptionally bright. On the company's 23rd Anniversary (July, 1965), it opened its third record-pressing facility in Jackson- ville, Illinois. The plant gives Cap-itol a manufacturing facility in the mid-U.S. and is considered the most modern manufacturing plant ever built.

Among other noteworthy developments for 1967 are the availability of Capitol's entire catalog on all three tape cartridge playback systems—2, 4 and 8-track; the scheduled release of several more Broadway original-cast albums, which makes Capitol's original-cast catalog one of the most extensive in the world; the expansion of Capitol's foreign country activities all over the globe; and the refinement of the label's "New and Improved Full Dimensional Cutting and recording process that has made Capitol's product the best available in the entire industry."
Congratulations on your 25th, Capitol!

...and may our next sixteen albums be as sweet as our first.
IT STARTED AT LUCEY'S...

I've been told that people don't read this kind of writing. If it's true, I have no problem. Because I sure can't find the words to tell you how I feel about all this.

Maybe some of you remember Lucey's restaurant on Melrose, across from Paramount and RKO. It closed a few years back. Anyway that's where Johnny Mercer introduced me to the late Buddy de Sylva, and the three of us started Capitol. The great talent that these two men contributed to our little company was surely a major reason for its success.

I can't look back without a myriad of names and faces coming to mind... men and women in every branch of our company who meant so much to Capitol and to me. Many have moved to important positions today, and when our paths cross occasionally we always begin, "Do you remember when--".

You bet I remember. And it's a warm, glowing memory. To all of you go my heartfelt thanks and hopes for your happiness, wherever you may be. It was a great twenty-five years.

[Signature]

September 11, 1967
1. GOLD MINE NAMED BEATLEMANIA: The Beatles, introduced on the Capitol label in 1964, have earned 12 gold singles and 13 gold LPs from the Record Industry Association of America since that historic year for the record business. Photo was taken at the awards ceremony for their "Help!" LP in Sept., 1965. At extreme right is Alan Livingston, president of Capitol.

2. WALL-TO-WALL GOLD: Another solid-gold act at Capitol are the Beach Boys (1 million-selling single, 9 albums with sales of $1 million each). Here, Vogel Gilmore (left), A&R vp, presents the boys with three gold LPs for their 1963 efforts, "Surfer Girl," "Surfin' U.S.A." and "Beach Boys Today." Team now appears on Brother Records, released thru Capitol.


4. A GREAT TRIO: Glenn Wallichs, chairman of the board of Capitol, greets Frank Sinatra and the late Nat King Cole, who recorded a total of eight gold LPs for the label (five for Frank, three for Nat).

5. DINO DATE: Dean Martin (right) spent a number of successful years at Capitol. He's seen with A&R exec. Lee Gillette.
6. FOR MANY YEARS, 20 to be exact, the trumpet artistry and orchestra of Ray Anthony has filled the Capitol catalog with successful sounds.

7. NANCY IN LONDON; Nancy Wilson, Capitol's stellar vocal artist, is shown with Sir Joseph Lockwood, head of EMI, during a visit to London.

8. LOU ROWLS, AMONG THE NEWER hit names at Capitol, goes over a point with Dave Ar- cadi (left) during a recording session.

9. POINTS OF DEPARTURE: Peggy Lee (front center) was the mouse among 10 cats and Producer Dave Dexter on this memorable 1947 session in Hollywood when everyone played instruments they had never played before. Front row—Benny Carter, tenor; Eddie Miller, alto; Peggy Lee, who actually played drums on the bash; Peggy's husband, the late Dave Barbour, trumpet; Paul Weston, Clarinet; Rear row—Dave D. Cavanagh, now a Cap exec producer, Baritone; Billy May, trombone; Bobby Sherwood, trombone; Frank Devol, base; Red Norvo, piano, and Hal Derwin, vocalist. And who says jazz singles don't sell? The one this combo cut did better than 375 copies, not even counting additional international sales of about 100.

10. LITTLE MAN, YOU'VE HAD A BUSY DAY! One of the more humorous publicity plants of the mid-1940s was this shot (by Charlie Milos) which was sent with a caption which referred to the "alert, agile and aggressive president of Capitol, Johnny Mercer." The genial Mercer dug the humor, moreover, and refused to fire the Cap public relations boss who did it. He was Dave Dexter, still with Capitol now as an exec producer.

11. A MONTH AGO, BOBBIE GENTRY might have thought that a number 1 smash was light-years away, but it's a reality with one of the biggest, fastest-rising hits of 1967. Title, of course, is "Ode to Billie Joe."

12. "VAYA CON DIOS" was the name of the song, and Les Paul & Mary Ford were its gold-record vehicle in 1953. Fellow to the left of Les Paul in Capitol exec at the time Mike Maitland, now president of Warner Bros. Reprise. Composer of the song, Enrique Bravo Caro, is on the right.

13. RAY STARR, who recorded a number of successes for Capitol, is flanked by her record session associates, Paul Weston (left) and Lee Gillette.

14. ELLA MAE MORSE, a pioneer hit maker at Capitol, rehearses.

15. SELLER BEWARE; This cartoon made the rounds in 1953, and depicted the threesome, Vange Gilmore, Lee Gillette and Dave Dexter, as they are about to pass on the merits of go-another duel. One lonely single is placed on the "Accepted" stool.

16. 20 YEARS AGO, Lee Gillette, Dave Dexter, Jim Cookling and Alan Loring check a copy of a record included in a 78rpm album by country music star Merle Travis. Set was called "Folk Songs of the Hills."

Cash Box—September 16, 1967
Capitol’s Gold Record Awards—Albums (RIAA CERTIFIED)

<table>
<thead>
<tr>
<th>TITLE</th>
<th>RELEASE NO.</th>
<th>RELEASE DATE</th>
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</thead>
<tbody>
<tr>
<td>Beatles (Total albums: 11):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meet The Beatles</td>
<td>(S) 2074</td>
<td>1-20-1964</td>
</tr>
<tr>
<td>Beatles’ Second Album</td>
<td>(S) 2080</td>
<td>4-10-1964</td>
</tr>
<tr>
<td>Something New</td>
<td>(S) 2108</td>
<td>7-20-1964</td>
</tr>
<tr>
<td>The Beatles Story</td>
<td>(S) TBO 2222</td>
<td>11-25-1964</td>
</tr>
<tr>
<td>Beatles '65</td>
<td>(S) T 2228</td>
<td>12-15-1964</td>
</tr>
<tr>
<td>Beatles VI</td>
<td>(S) T 2358</td>
<td>6-14-1965</td>
</tr>
<tr>
<td>Help</td>
<td>(S) MAS 2386</td>
<td>8-13-1965</td>
</tr>
<tr>
<td>Rubber Soul</td>
<td>(S) T 2442</td>
<td>12-6-1965</td>
</tr>
<tr>
<td>Yesterday &amp; Today</td>
<td>(S) T 2553</td>
<td>6-15-1966</td>
</tr>
<tr>
<td>Revolver</td>
<td>(S) T 2576</td>
<td>8-8-1966</td>
</tr>
<tr>
<td>Sgt. Pepper's Lonely Hearts Club Band</td>
<td>(S) MAS 2653</td>
<td>6-2-1967</td>
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<tr>
<td>Beach Boys (Total albums: 9):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Summer Long</td>
<td>(S) T 2110</td>
<td>7-1-1964</td>
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<tr>
<td>Beach Boy Concert</td>
<td>(S) TAO 2198</td>
<td>10-19-1964</td>
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<tr>
<td>Beach Boys Today</td>
<td>(S) T 2208</td>
<td>3-15-1963</td>
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<tr>
<td>Surfin’ Girl</td>
<td>(S) T 1860</td>
<td>9-16-1963</td>
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<tr>
<td>Little Deuce Coupe</td>
<td>(S) T 1899</td>
<td>3-27-1963</td>
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<tr>
<td>Shut Down, Vol. II</td>
<td>(S) T 2072</td>
<td>14-7-1963</td>
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<tr>
<td>Summer Days</td>
<td>(S) T 2554</td>
<td>8-3-1964</td>
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<tr>
<td>Best Of Beach Boys, Vol. I</td>
<td>(S) T 2545</td>
<td>6-29-1965</td>
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<tr>
<td>Kingston Trio (Total albums: 7):</td>
<td></td>
<td>6-27-1956</td>
</tr>
<tr>
<td>At Large</td>
<td>(S) T 1199</td>
<td>6-1-1959</td>
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<tr>
<td>Kingston Trio</td>
<td>(T) 906</td>
<td>6-2-1959</td>
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<tr>
<td>Here We Go Again</td>
<td>(S) T 1258</td>
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<td>Hungry I</td>
<td>(S) T 1107</td>
<td>1-5-1959</td>
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<tr>
<td>Sold Out</td>
<td>(S) T 1352</td>
<td>4-4-1960</td>
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<tr>
<td>String Along</td>
<td>(S) T 1407</td>
<td>7-25-1960</td>
</tr>
<tr>
<td>Best Of The Kingston Trio</td>
<td>(S) T 1705</td>
<td>4-30-1962</td>
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<tr>
<td>Frank Sinatra (Total albums: 5):</td>
<td></td>
<td></td>
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<tr>
<td>Come Dance With Me</td>
<td>(S) T 1069</td>
<td>2-16-1959</td>
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<tr>
<td>Only You</td>
<td>(S) T 1147</td>
<td>4-8-1953</td>
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<tr>
<td>Songs For Swingin’ Lovers</td>
<td>(S) T 653</td>
<td>6-17-1963</td>
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<tr>
<td>Nice ‘N Easy</td>
<td>(S) T 1417</td>
<td>7-25-1960</td>
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<tr>
<td>This Is Sinatra</td>
<td>(S) T 708</td>
<td>6-17-1963</td>
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Capitol’s Gold Record Awards—Singles (RIAA CERTIFIED)

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<tr>
<td>1 Want To Hold Your Hand</td>
<td>5112</td>
<td>1-13-1964</td>
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<tr>
<td>Can’t Buy Me Love</td>
<td>5156</td>
<td>3-30-1964</td>
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<tr>
<td>A Hard Day’s Night</td>
<td>5222</td>
<td>7-11-1964</td>
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<tr>
<td>I Feel Fine</td>
<td>5327</td>
<td>11-23-1964</td>
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<tr>
<td>Eight Days A Week</td>
<td>5371</td>
<td>2-15-1965</td>
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<tr>
<td>Help</td>
<td>5476</td>
<td>7-19-1965</td>
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<tr>
<td>Yesterday</td>
<td>5498</td>
<td>9-13-1965</td>
</tr>
<tr>
<td>We Can Work It Out</td>
<td>5535</td>
<td>12-6-1965</td>
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<tr>
<td>Nowhere Man</td>
<td>5587</td>
<td>2-7-1966</td>
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<tr>
<td>Paperback Writer</td>
<td>5651</td>
<td>5-25-1966</td>
</tr>
<tr>
<td>Yellow Submarine</td>
<td>5715</td>
<td>8-18-1966</td>
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<tr>
<td>Penny Lane</td>
<td>5810</td>
<td>2-13-67</td>
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Capitol Single Records to Reach Million Sales (PRE-RIAA CERTIFICATION)

<table>
<thead>
<tr>
<th>ARTIST/S</th>
<th>TITLE</th>
<th>YEAR OF RELEASE</th>
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<tbody>
<tr>
<td>Les Baxter</td>
<td>Poor People Of Paris</td>
<td>1956</td>
</tr>
<tr>
<td>Jeannie Black</td>
<td>He’ll Have To Stay</td>
<td>1959</td>
</tr>
<tr>
<td>Nat King Cole</td>
<td>Nature Boy</td>
<td>1948</td>
</tr>
<tr>
<td>Nat King Cole</td>
<td>Mona Lisa</td>
<td>1949</td>
</tr>
<tr>
<td>Nat King Cole</td>
<td>Too Young</td>
<td>1951</td>
</tr>
<tr>
<td>Bing Crosby/Grace Kelly T. Ernie Ford</td>
<td>Ramblin’ Rose</td>
<td>1962</td>
</tr>
<tr>
<td>Stan Freberg</td>
<td>True Love</td>
<td>1957</td>
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<tr>
<td>Jackie Gleason</td>
<td>Sixteen Tons</td>
<td>1963</td>
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<tr>
<td>Poe Wee Hunt</td>
<td>St. George &amp; The Dragonet</td>
<td>1953</td>
</tr>
<tr>
<td>Poe Wee Hunt</td>
<td>Melancholy Serenade</td>
<td>1953</td>
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<td></td>
<td>12th Street Rag</td>
<td>1950</td>
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<tr>
<td></td>
<td>Oh</td>
<td>1953</td>
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Capitol Single Records to Reach Million Sales

<table>
<thead>
<tr>
<th>ARTIST/S</th>
<th>TITLE</th>
<th>YEAR OF RELEASE</th>
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</thead>
<tbody>
<tr>
<td>Sonny James</td>
<td>Young Love</td>
<td>1957</td>
</tr>
<tr>
<td>Peggy Lee</td>
<td>Mamana</td>
<td>1948</td>
</tr>
<tr>
<td>Dean Martin</td>
<td>That’s Amore</td>
<td>1953</td>
</tr>
<tr>
<td>Natasha &amp; Mervyn Gordon</td>
<td>Memories Are Made Of This</td>
<td>1955</td>
</tr>
<tr>
<td>Ella Mae Morse</td>
<td>Blacksmith Blues</td>
<td>1952</td>
</tr>
<tr>
<td>Les Paul/Scoby's Mary/Phad/Mary</td>
<td>How High The Moon</td>
<td>1947</td>
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<tr>
<td>Les Paul/Scoby's Mary/Phad/Mary</td>
<td>Mckinny Bird Hill</td>
<td>1949</td>
</tr>
<tr>
<td>Les Paul/Scoby's Mary/Phad/Mary</td>
<td>The World Is Waiting For the Sunrise</td>
<td>1949</td>
</tr>
<tr>
<td>Les Paul/Scoby's Mary/Phad/Mary</td>
<td>Viva Con Dios</td>
<td>1958</td>
</tr>
<tr>
<td>Nelson Riddle</td>
<td>Lisbon Antigua</td>
<td>1945</td>
</tr>
<tr>
<td>Kyu Sakamoto</td>
<td>Sukiyaki</td>
<td>1958</td>
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<tr>
<td>Tommy Sands</td>
<td>Teenage Crush</td>
<td>1957</td>
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<tr>
<td>Frank Sinatra</td>
<td>Young At Heart</td>
<td>1954</td>
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<tr>
<td>Jo Stafford</td>
<td>Temptation</td>
<td>1948</td>
</tr>
<tr>
<td>Kay Starr</td>
<td>Wheel Of Fortune</td>
<td>1942</td>
</tr>
<tr>
<td>Maggie Whiting/Jimmy Wakely</td>
<td>The Tree In The Meadow</td>
<td>1945</td>
</tr>
<tr>
<td>Tex Williams</td>
<td>Slipping Around</td>
<td>1949</td>
</tr>
<tr>
<td></td>
<td>Smoke, Smoke, Smoke</td>
<td>1947</td>
</tr>
</tbody>
</table>

WHERE CAPITOL RECORDS STARTED ...

Congratulations from—

WALLICH'S MUSIC CITY
Sunset and Vine, Hollywood
Congratulations to Glenn —and the Capitol Organization

and to the memory of my old friends, without whom it might not have happened.....

....my admiration and love.....

Johnny Mercer
The First 25 Years
by GLENN E. WALLICHES
Chairman of the Board &
Chief Executive Officer
Capitol Records, Inc.

We of Capitol have always looked to the future. But it is nice, occasion-
ally, to lean back and recall some of the incidents and people that led to
our company's quarter of a century success story.

The founding of Capitol actually was a result of a discussion I had with
songwriter Johnny Mercer back in 1941 at Music City. Johnny said,
"We could make records of music and things we like." At the time
he had a couple dozen hit songs such as "I Remember You," "Sky Lark," "Tangerine," "Too Marvelous For Words" and "Six Lessons From
Madam LaZonga." The real question was how to do it, since all my money
was in Music City and Johnny was waiting for royalties. He introduced
me to the person who was to become our third partner, the late B. G. (Buddy)
De Sylva, a topflight AS-
CAP songwriter and a brilliant show-
man, who served as executive pro-
ducer at Paramount Studios. Buddy
made the original investment to get us started.

Getting Talent
The first big talent acquisition was
Paul Whiteman, whose record be-
came our first release, together with
Tex Ritter, who is still a Capitol
recording artist, Dennis Day, Martha
Tilton, Connie Haines, Margaret
Whiting, and Gordon Jenkins. A big
surprise developed, as Johnny super-
vised sessions at the C. P. McGregor
studios, of what was to become Cap-
tol's number one selling hit with
Freddie Slack and an unknown Texas
teenager, Ella Mae Morse. Together
with this hit, "Cow Cow Boogie," was Johnny's own "Strip Polka"
which gave us two big hits in our
first release.

While our national sales manager,
Floyd Bittaker, the first employee we
hired at Capitol, was delightedly
taking orders for thousands of our
black and silver label, James C.
Petrillo of the American Federation
of Musicians stopped all recording
functions on July 30 and stated that
no union musician would ever make
any records again. That was rough!

Recording Ban
While Johnny handled all the re-
cording and talent functions, my posi-
tion became more and more adminis-
trative. In early 1943 I hired Down
Beau's New York editor Dave Dexter
to work with us in Hollywood as
publicity, public relations, and ad-
vertising chief. Soon afterwards,
Dave created the Capitol News, which
became an instant success because we
wrote about our competitor's hits as
well as our own. We sold this publi-
cation to dealers for $2 a copy and the
circulation soon reached a level of
800,000 per month.

During the recording ban, we pur-
chased a master of a then unknown
artist whom I had known personally
since he spent many days and even-
ings with me during his stand at the
basin in the bowling alley next to Music
City. In fact his trio played at Music
City's opening. By now you must
know it was Nat King Cole. When
we were able to record again Nat
became Capitol's consistent number
one artist for the next two decades
with such hits as "Mona Lisa," "Nature Boy," "Christmas Song," and
many others. His death in February,
1965, was a tragic loss to all of us.

In the Fall of 1943 Petrillo made
his peace with the recording industry
and the crisis ended. With the tal-
ented Paul Weston working closely
with Johnny, Capitol signed Jo Staf-
ford, Betty Hutton, Andy Russell,
Foy Willing, Eddie Miller's band,
Jerry Colona, and, of course, made
listening music albums with Weston's
own orchestra.

Back In Swing
We soon were able to start re-
cording Stan Kenton's big band, and
his "Eager Beaver" made the top ten
list in two weeks and stayed there for
months. Bobby Sherwood's band also
made the top hit list with several swinging instrumentals, but, of course,
his "Elks' Parade" was his outstand-
ing success. Among the great early
artists on our roster was Peggy Lee,
who is still one of our finest artists.
She enjoyed some of her greatest hits
such as "Manana" "Golden Earrings,"
and "Fever."

Special Promo
As a result of the wonderful con-
tributions made by many of the
people here at Capitol, we have en-
joyed the opportunity of being first
in many areas of our business. Cap-
tol revolutionized the promotion pro-
cedures by sending out specially-
pressed advance copies of new releases
with the jockey's name typed across
the label. Capitol was the first com-
pany in the world to record on mag-
netic tape and the first record com-
pay to issue releases on three speeds.

Look Both Ways
Imagination and hard work have
helped Capitol attain this 25th anni-
versary milestone. Today, even though
Capitol is a worldwide organization,
we still attempt to retain the small
company spirit and dedication which
helped us to become successful back
in the 40's. One thing all of us learn as
years fly by—nothing stands still.
The contributions made by so many
people through the decades have been
the backbone of our success; however,
quality of talent and product must
always come first with Capitol.

These past 25 years have been very
rewarding. Capitol is still growing
and maturing for the best years
ahead.

---

One of the prettiest sights at Capitol was watching Connie Haines, Beryl Davis
and Jane Russell at a session. Songs of an inspirational nature was their bag.
EXCLUSIVE REPRESENTATION:
S&L Productions, Inc.
431 N. CANON DRIVE
BEVERLY HILLS, CALIF. 90210

PERSONAL MANAGEMENT: NORMAN GRANZ

I'm delighted to be with Capitol

Ella Fitzgerald
The Next 25 Years
by ALAN W. LIVINGTON
PRESIDENT, CAPITOL RECORDS

On an occasion as auspicious as the 25th Anniversary of Capitol Records, the natural inclination is to sit back and comfortably reflect upon past glories. The highlights and exciting moments of our company's growth through the years, like the remembrance of pleasant things past from a personal standpoint, provide me with much saccharine food for thought.

However, rather than follow that path of least resistance, I think it is more important at this point that we consider the future, and what roads the company might traverse during the next twenty-five years.

No Standing Still
In an industry such as ours, one either grows or goes backwards. It goes without saying there is no standing still. And herein lies the oftentimes baffling dilemma. For in the course of solving the day-to-day and (literally) moment-to-moment problems that confront a record company, it is all too easy to live by the exigency of the moment, the current hit, the ephemeral trend, and content oneself with this week's trade paper chart listings and overlook the company's long-range plans.

In spite of this temptation, Capitol's long-range plans are made steadfast, and constantly brought to the fore by an unceasing surveillance of the fluctuating and elusive demands of the public. Capitol's plans, then, do indeed exist and include continued expansion into every conceivable aspect of the fields of recording.

Wider Fields of Repertoire
This expansion means entrance into wider fields of repertoire, broader variance in pricing of product, both on ascending and descending bases, and expansion of our merchandising and distribution techniques to reach the ever-widening market. The most unusual development in the latter category is the growth of our Mail Order Division, which two years ago doubled its size, and this past year redoubled that, with additional and substantial growth already underway this current year.

In addition to exploiting every facet of the record business, Capitol as a matter of policy will grow in other fields, some closely allied to the record business and others not necessarily so. It is our intention that our diversification and expansion will be in leisure time activities, but in the broadest sense of the term.

While we have recently made investments in other businesses, it is contemplated that acquisitions of larger size will be made in the years to come. The larger a record company becomes, the slower its growth must obviously be; therefore, the more exciting growth movements of necessity must be in other fields. It is our belief that we have the manpower and knowledgeability to operate a far more diversified business.

Continued Growth
Capitol has just completed as of the end of its fiscal period, June 30, 1967, the largest sales year in the company's history. This tops a continued growth starting twenty-five years ago, and I might add that every single one of those 25 years was a profitable one. All of us in this business know that it is not an easy one, and that it requires the most fluid and unrestricted kind of creative thinking, coupled with organizational responsibility and fiscal awareness. If our manpower can operate a business of this nature in the manner in which it has, it is my belief that this organization must be allowed and encouraged to grow, without limits as to size or eventual nature of the organization.

That is our policy and our intention, and that, in its simplest terms, I believe, is the future of Capitol Records.

What else can we say but continued success and thank you to Mr. Glenn Wallichs and the wonderful Capitol organization.

THE LETTERMEN
Jim Pike
Tony Butala
Bob Engemann

WARMEST WISHES
ON YOUR
SILVER
ANNIVERSARY

Cecil Boyd
President
Boyd Distributing Co., Inc.
Capitol Distributors in Denver, Colo.

MARTINO—A big-voiced belter more than a decade ago, Al Martino rose to new heights under the Capitol banner with soft, mood items. He has been as solid as a rock on the LP charts, has a consistent hit record in singles, and is one of the label's top stars in the Capitol Record Club.
In behalf of
THE SEA OF TUNES
Publishing Firm
and
THE BEACH BOYS

Our Sincere Thanks
to
CAPITOL RECORDS

Murry Wilson
Recollections
and Dusty Photographs

By Stanley M. Gorlikov
President, Capitol Records
Distributing Corp.

Ordinarily it would be difficult to comment on the historical roots of a 25-year-old company after having been in the employ of that company only 7 1/2 years. However, while the old-timers are dredging up nostalgic recollections and dusty photographs, I happen to have a few early insights of my own to share . . . . despite my being a relative newcomer to the company.

When Capitol was but four years old, I was an infant advertising copywriter working for a Los Angeles agency, owned by Mr. Lloyd Dunn, now Capitol's international vice-president. Since I knew absolutely nothing about music or records, it was "natural" that I be assigned to prepare copy and advertisements for a record company—namely Capitol—the largest account of the agency. Seeking New Superlatives

It was quite a challenge to find new superlatives each day to describe the latest Johnny Mercer, Jo Stafford, Margaret Whiting, or Nat Cole release. I recall that our objective was not to rely solely on the sound of the record, but to try to "talk" the trade into the merits of a particular disc and the logic of purchasing it. Never could I assume that a record was "fair" or "bad"—only "great," and my sterling prose was aimed at so convincing everyone else. At that time, too, graphics and color were just coming into use on album jackets, and I recall the first sexy girl to grace an album cover—a disk which Capitol blushingly released to America under the title, "Music Out Of The Moon.

In my early contacts with Capitol company and personnel, I found myself continually impressed with their enthusiasm over their company, their product, and their future. This zeal and vigor, of course, was a direct reflection of the fervor of Glenn Wallichs himself. Impressive, too, were the loyalty and spirit of Capitol’s people at all levels.

When I finally joined Capitol as an employee seven and one-half years ago, I realized that this same loyalty and enthusiasm continued to characterize the company, and even today these precious traits help to mold the company’s personality.

Over the years the name "Capitol" has meant a lot of things to a lot of people—a label of dependability and quality—a source of profit—innovation—birthplace of great names in entertainment—contributor to the industry’s technology—creativity in the graphic arts—a company of high principle. In looking to the future, I have complete faith that the name "Capitol" will continue to connote the same strengths that have characterized its image in the past. Capitol people will assure this. Similar power will come from the interdependence of Capitol with its artists and its customers—both cornerstones of prior strength and future achievement.

Stark Questions

At the time of a Silver Anniversary, one can afford the luxury of reflecting on the past in idyllic terms and dreamily gazing into the future with glowing optimism. The reality of starting the 25th year, however, can jolt such reflections quite harshly. As follow-up to the historical nostalgia, a record company executive must eventually produce satisfactory answers to such stark questions as . . . What’s the price? . . . How much time do I have to pay? . . . What hits do you have today? . . . What have you done for me lately?

Somehow, over the last 25 years, CRDC has been able to emerge with the "right!" answers to questions like those. It’s predictable, therefore, that even in its 26th year and thereafter, CRDC again will yield actions and responses that satisfy the needs of consumers and customers.

There are record companies much older than Capitol, now gloating over its first mere 25 years. But a 25-year-old has many precious assets—youth, maturity, vigor, a feeling of challenge, a zest for conquest, a wading eye for opportunity, and just enough humility to be grateful for past successes and the helpful assistance of others.

Looking Back—Looking North: An historic photo of Sunset and Vine in the early '40s, looking north to the NBC building on the east and the Hollywood Saddlery and Jack Schurlock’s Barber Shop on the north-west of Vine. All are long gone. Music City Record Shop now encompasses the entire north-west corner of Vine and the future home for the Home Savings and Loan 23 story office building is currently being erected in place of the NBC structure devoted to the redolent era of network radio. Music City is where Capitol was born. The original frame wooden building, which was Capitol's first home, was situated just a few yards south-west of where the photographer stood when he snapped this never before published photo.

Congratulations!

I've been proud to have been
A part of the Capitol Records’
Picture for the past 18 years.

Ol’ Ern . . . . .

Cash Box—September 16, 1967

76
LOTS OF SWEET SOUL
ON YOUR SILVER ANNIVERSARY

THE
MAGNIFICENT
MEN
and Ron Gittman

Hear THE MAGNIFICENT MEN "LIVE" on their latest Capitol Smash LP ST 2775

From the Album and already on the CHARTS "SWEET SOUL MEDLEY PART 1" Capitol 5976

Cash Box—September 16, 1967
Capitol Buildings I Have Known

by LLOYD DUNN
V.P., Capitol Records, Inc.

I haven't been with Capitol twenty-five years, but I've been around sixteen years, starting at "Sunset & Vine" in a small, hot office (the air conditioning never worked in the summer, due to the heat) and sweating out a lot more than temperature changes, as hits waxed and waned. (It was in the days before acetates.) I later inherited a corner office that had formerly been reserved for entertainment, the room being dominated by a huge bar. It always called for explanations when violins arrived, so I finally said simply, "I'm a heavy drinker."

Actually, this was an improvement over the first office I saw Glenn Wallichs in. The company started in a store about the size of Manny's delicatessen, and Glenn had an inside office, elegantly built out of glass blocks...which succeeded in cutting off all air and most of the natural light. Alan Livingston, our president today, had an upstairs cubicle, where he could be found playing with Bozo dolls and making strange noises for his children's albums. Paul Weston was also there, explaining why he needed so many strings to give that "big fat" luscious sound, even if it cost more. (Seems our financial man maintained that if the violins all played in unison, why so many?) And Gentleman Jim Conkling was up there too, cutting his teeth in the record business and little realizing the swath he would cut in the next few decades.

Johnny Mercer was, of course, very much around, ambling casually in and out, stimulating the whole company with his creative genius. He made the whole business seem so easy, and I'm sure it was for him. We still "point with pride" to Johnny, as a founder.

Ah, memories! John Aiken was our treasurer at one time...a tall lean Englishman with a sense of humor that never quit. Like the time we'd all been out on the town the night before our annual sales meeting, and John walked in the meeting next morning one hour late with an ice bag on his head...in the middle of a serious inspirational talk by our Leader. John said he laughed all the way to the employment agency, but I don't believe that was quite correct.

I ran an ad agency in those days, and Capitol was my favorite account. I did all their graphics, including album covers, and was gradually introducing the record world to photography as an art form. I don't know whether it sold any records, but it was sure fun to produce...until I covered a nude with spun glass, to look like she was floating on a cloud, and a few million particles of glass got into her skin.

Then came the Round Building. When Welton Beckett brought in the first sketch we all smiled tolerantly. His next sketch looked formal, like the Bank of America and we frowned. It was in unison. I guess we were in love with the round building from the beginning, but we weren't convinced until the insurance company agreed to a maximum mortgage. Then, when they poured cement into the basement, a week later, I followed Glenn up the rickety ladder as we reared our circular dome into the horizon. I was put in charge of buying some of the furniture and a good deal of the decorating. ("Hold the cost down!") It was a position that brought me endless abuse, but I was younger and had faith. They recently redecorated the E-floor, tearing off our beautiful mural, stained and spotted by a decade. Sad.

Of course we got a lot of ribbing on the round building...to the extent that I took all their tired gags and put out a little book called "It's been said!" which we cleverly presented to all would-be wits.

Now the round tower is way too small. We've slopped over into half a dozen odd locations, including at least one old building where the air conditioning doesn't work in the summer because of the heat. As I get closer to retirement, I'm sure they'll move my office there. Maybe they'll put the bar back.

So things don't change much. Unknown kids still rock the world with hits. And Glenn still screeches about holding costs down, though we're about to break nine digits in annual volume. No matter how much security we earn in this business, we still suffer occasionally from low poll pressure...dread disease.

My personal orbit includes a good deal of the world, including EMI headquarters in England, where I visit my good friends and severest critics. I've learned to drink warm scotch, and have sharpened my Brooklynese, so as to be intelligible, but otherwise life in the music business is much the same. It was a fun business, and it still is.

TO ALL OUR FRIENDS -

Congratulations!

Bert Co. Enterprises
1855 Glendale Blvd., Los Angeles, Calif.

Central Songs, Inc.

Salutes

CAPITOL RECORDS

And

Glenn Wallichs

Hollywood

Nashville

OUR PLEASURE TO SUPPLY
HIT ALBUM JACKETS
HAPPY ANNIVERSARY
AA-1 Products Co.
245 7th Avenue
New York, N.Y.

Cash Box—September 16, 1967
It is gratifying to participate in your pursuit of perfection in sound through meticulous craftsmanship from start to finish.

JBL precision loudspeakers

ENGINEERS' REFERENCE
JBL studio monitors for accurate evaluation of recorded quality.

LISTENERS' PREFERENCE
professional JBL speaker systems in acoustical enclosures with fine, hand-crafted furniture finishes.

MUSICIANS' CHOICE
JBL musical instrument loudspeakers for big musical sound.
I Found A New Baby

by JOHNNY MERCER

To all young writers, I suggest that they not delay in putting down their thoughts while they have them, and they do so while the iron is hot. Memory is more factual that way, but the image is clearer, and, as one gets older, all the firewater that has passed over (or under) the bridgework, tends to make the memories and the sharps of focus fade. Here, then, to the best of my ability, is how it all began.

Though we did not realize it as we went along, our society (great or humble) was undergoing a revolution and already showing signs of bursting at the seams. The old order hadn't changed, but portents were there, and I think because there were so many talented people coming along, a new record company was inevitable. That Capitol turned out to be the big one was a matter of luck, timing and being in Hollywood. By the time I had been in California, I had been in almost every state east of the Rockies, and I couldn't have ever imagined that a company that would be so significant would come along.

I had been thinking of having a weekly radio program called the Angeloon on which many out-of-work, but talented people would alternate in appearing—much like a stock company—where the importance of parts wouldn't matter, where all would work occasionally—and where the tune and the money would about even out. Before I got the chance to broach this idea anywhere at the network, a chance meeting with Glenn Walljechs took the ball out of our hands . . . or rather, put it in them . . . and we were off to the races.

I stopped in Music City one day, as I generally did to listen to the new releases, and in talking to Glenn, one of us said jokingly:

"How about starting a new record company?"

To this day, I don't know if it was Glenn or me, but my radio script, and so the idea, was given. I hardly knew where to start. Dolan, working at Paramount, had heard that, and he had the money for it, and he and his partner, John J. Piper, had set up for themselves a small recording studio which they called the Chordophone Company. I had the money to back them up, and he and Jo and Pied Piper continued where they had left off with Tommy Dorsey and the band. So many people started he own A&R dept., along with the publishing side, to see if they couldn't do something like it. It was a busy, happy time, and with so much happening, and many familiar faces, and new people, and so many changes, and so many emotions, and so many changes, and so much music, and so many changes, and so much music, that it was hard to keep track of it all.

Jet Take Off

I arranged, for the first date with Buddy De Sylva, who had left De Forest. He had been executive producer of Paramount Studios, and he seemed quite interested in the idea of starting a music business. (The arrangements would back us if the studio was interested. He was always very much interested in something, and lucky, and could "smell" money better than a divine rod. He was too busy with the studio to arrange to see us personally suggesting Paul Whiteman (who suggested Andy Russell and Betty Hutton) to put up $500 in the bank, and later added 15 thousand more to get us started. Well, get started we did, and with a jet take off. Everything that should have held us back, worked for us. The war and even the musician's strike, only made our little company better known and more quickly recognized.

I started off on my own first, making a lot of my own songs, sometimes writing the tunes and lyrics, working with Bobby Sherwood and Gene DePaul to get them arranged and recorded. I titled "The Elks Parade" which Bobby wrote, financed his band, wrote "Harlem Butterfly", which he recorded; sang the vocal on Gene's "Mr. Five by Five", with Ella Mae Morse. Gene made the arrangement of "They Didn't Believe Me", and we were all as busy as little bees in a hive. While Glenn was screenplaying around from NYC to Washington to Scorpion to solve union problems, set up distribution and get shellac (or a substitute for it), we were making everything we could think of. We got Al Whiting to make "My Ideal" signed Jo Stafford and Freddie Slack, both without other recording contracts, and signed Kenton, who was so big at Paramount, as the biggest sidemen in Hollywood, with Gene one night to hear a young pianist I had heard play when he was about 16, named King Cole, signed him, made the "Strip Polka", "The Almost Million Dollar Baby" "Swing out My Sugar in Salt Lake City". Bobby Sherwood, in the meantime, was recording like crazy, making "I Don't Know Why", introducing multiple choruses to "Dinah" and "Dinah" (or, as the G.I.'s called it when in a Intelligence camp), "Accentuate the Positive", on the Album "The Bouncing Fe". Besides doing all that writing and recording, we were playing all the Army and Navy air bases, and people hospitals in California, as the war was on heavy by then. I had been to Washington but was advised, like a shoemaker with his last, or maybe, horse, that I should get married. Of course, it was a bit of a long story, but perhaps because the records were so big and really popular with the G.I.'s, we did get through a week (2 a day) . . . did "V" discs and Commando, and Karns and Whitley, and Journals, etc. on week-ends, made records and personal shows, wrote songs, etc. and still found time for the big screen—Trojans—a bar across the street from NBC.

If someone had asked one of us "What did you do in the war, Buddy?" we would probably have to say that we spent the entire time in the Trojans, which was the name of the outfit, and which I called "Island of Joy". While "Mr. Eight" had finally run out, like the Dura Blues, and soon the war was over, the boys came home, and everybody got back, and got married and moved to California. Where they found work, we didn't know. But I got an invitation to Whitinghill on the other Jocks (Dick was a Pied Piper when we started. We didn't know what he was, but he took me back with great nostalgia to those days, when we were swinging and our hearts were young and gay.

Where Credit Is Due

I sometimes wish I still were a part of Capitol. If some day I do, I will give my relatives. God knows, they need it. But I do wish I never made a contract, and never even got the opportunity it gave me, and for the friends I made and got to know and admired and saw and everyone else in those days too. We weren't big enough for them then. But Capitol was the one, I bet 'em all. It seemed it anyway. I never saw such an opportunity. I never saw the Capitol sound (as recorded by Bill Miller or DeWolf). I never saw the Capitol Black Crow and I have a T.L. for him . . . with all due respect and gratitude to his company—the Capitol sound is better!
Peace

Happy Anniversary The Beach Boys
That Old Feeling—Exec Producer
Dave Dexter Reminiscences

Back in the summer of 1942, when the world was at war, a new record company was born. No one expected it to compete with the three Goliaths—Decca, Columbia and RCA-Victor. Few "name" artists were available.

At first they called it Liberty. But before the management team of Glenn E. Wallichs, Johnny Mercer and Buddy De Sylva could issue their first platter on 78 rpm shellac (it coupled "The General Jumped At Dawn" and "I Found A New Baby") played instrumentally by Paul Whiteman and his New York Hotel Orchestra) attorneys for the Liberty music show in Chicago demanded that another name be used. And so, in June, the black and silver Capitol label emerged for the first time.

Whiteman was a flop. But the second entry (No. 102) coupled Ella Mae Morse, an obscure girl from Texas, with Freddie Slack's nimble piano and studio band and it rang the bell—loud and clear. "Cow-Cow Boogie" still sells, a quarter of a century later, and it long ago passed the million mark.

Early Troubles

But danger lay ahead. Jimmy Pettee, head of the Musician's Union, flashed a glaring red light the last day of July that summer and ordered all professional musicians to cease recording. They did—for some 18 months or so. And during that long, dry period the little Hollywood company watched its supply of masters diminish like a well running dry in the desert.

Floyd A. Bittacker, Capitol's sales chief at the time, became alarmed at the dearth of product as the Pettifle strike dragged on. Led by the example of, amongst others, Wallichs and a new employee who had served as a music trade paper editor and writer in Chicago and New York, Dave Dexter, scourged around Hollywood and purchased four masters made by Bob Sherman for his personal kicks.

The masters included "Lovely Han- nah" and "From Twilight Till Dawn" by Ceile Burke with a combo featuring a Hawaiian steel guitar, and "Vim, Vom, Veedle" and "All For You" by King Cole's Trio. "All For You" was the first master the late Cole made in which he sang a romant-ic ballad strictly solo. It sold big.

Capitol's Growth

In November, Pettifle called off the strike and musicians were again free to make records. Capitol used the old Lorimar studios in Hollywood to frantically start cutting Tex Ritter (its only country artist under con-tract), Margaret Whiting, Martha Tilson, Johnnie Johnston, Dennis Day, Bobby Sherwood, Connie Haines, Gor- don Jenkins, the "new" Ray McKinley band and, of course, the hot Slack and Morse combination, along with Mercer, who had assumed Capitol's presidency (and who wrote four of the Top Ten hits in '42, all on the Hit Parade at the same time, including "Sky Lark," "I Remember You," "Tangerine" and "Blues In The Night").

A De Sylva stepson, David Shelley; Dexter, who doubled as A. & R. man along with duties as public relations chief, advertising and publicity director and writer-editor of the firm's "Capitol News" newspaper, which eventually peaked at a national cir- culation of 500,000 in 7,000 record stores. Paul Weston, the young reeds man and arrangement leader, and prexy Mercer's solo turns in the booth making disks in those early days.

Je Stafford, later to become Mrs. Paul Weston, joined Capitol immedi-ately after recording resumed as did Stan Kenton and his band. Stan was brought in by Wallichs and Dexter from Balboa Beach, where his power...

frable brax and reeds were creating a sensation among California teens and adults alike. Nat Cole also was signed to a long-term binder. Peggy Lee joined the fold following her emer-gence from retirement and the birth of daughter Nicki, on a Dave Dexter jazz session that produced "That Old Feeling" and "Ain't Goin' No Place" which radio stations played so gener-ously that Peggy could hardly remain a housewife.

Dexter also cut a rhythm and blues entry by Benny Carter's band with the sultry Savannah Churchill singing "Hurly, Hurry," which put the dome label in the specialized r. & b. field for the first time. It was waxed on portable equipment in San Francisco and Capitol's first disk cut outside Hollywood.

Everyone knows about Mercer, the brilliant Savannah-born lyricist. He wrote hit after hit and sang hit after hit. Shelley left to operate a Tolua liquor store. West also departed, about 1950, to record with his wife on Columbia. Jim Cokling, Weston's old trumpet-blowing pal from the Dart- mouth campus who had briefly served as Capitol's A. & R. head, also moved to Columbia and became the firm's president.

Today, Wallichs and Dexter are the only survivors of those early days. Wallichs, much improved physically now after a serious illness last winter, is the chairman of the board. Dexter is called an executive producer.

Dexter's Contribution

In addition to his helping bring Nat Cole, Stan Kenton, Benny Carter, Peggy Lee, Billy May and other early satellites to the Capitol label, in the years that have followed Dexter has lugged Frank Sinatra, the Beatles, Peter Yarrow, John & M. (Sukiyaki) from Tokyo, Kay Starr, Nellie Lutcher, Sammy Davis, Jr. (whom Dexter founded in 1949 in the Watts area of Los Angeles, but who famously failed any records for Capitol), Sugar Chile Robinson, Julie Lee (the big-voiced Kansas City blues shout-er who sold hundreds of thousands of disks in the 1945-50 era), Laurie London (does any reader remember his "He's Got The Whole World..."

and perhaps a dozen others, all sold, consistently, money-makers for the label. In 1955, he volunteered to start gathering mater-ial for a new international catalog used to frequent other model-capitol offices urging me to sign a femen, unknown as the Barries. I think he had a hot romance going with one of them—Merce used them on one session, but they weren't anything special so he brushed them off. I don't even recall Laine saying anything about his career as a singer around Cleveland, but cer- tainly he's working as a soloist at Billy Berg's rattle little club on Vine Street and Berle Adams comes along and sings, and littleities that he got away."

Capitol of the World

Dexter made nine straight hits with Les Baxter ("Poor People Of Paris") was the biggest; it sold about 1,500,000 copies in all) and then, in 1955, he volunteered to start gathering material for a new international catalog used to frequent other model-capitol offices. England purchased Capitol. For nearly, 11 years Dexter traveled around the world, bringing back to Hollywood tapes of music and sounds from some 40 countries. That's how he found "Sukiyaki," a half-dozen other buggies, including superbly beautiful and musical orchestral performances by Franck Pourcel of Paris, Norrie Paramor, Ron Goodwin, Spemunix and Ray Martin of London, and the still-unknown, but brilliant Vandi of Buenos Aires. After some 400 "Capitol of the World" albums that in-cluded nearly every known exotic sound like bells and chimes of Bull, chants of Australian aboriginals, rhythm beats of the Congo and traffic and cathedral sounds of major cities.

(Congratulations on your 25th birthday)

Julian "Cannonball" Adderley

John Levy
Manager
New York—Los Angeles

Our latest LP shipping later this month

CONGRATULATIONS

CAPITOL

ON YOUR 25th

Julian "Cannonball" Adderley

Cash Box—September 16, 1967
That Old Feeling—Dave Dexter Reminiscences

(Continued from preceding page) like Tokyo, Paris, Rome, Amsterdam and London, he switched back to pop A. and B., and it was a hit. He switched back to the tried and true, with Ella Fitzgerald, George Van Eps and other top talents, who many traditions for the record industry have labeled as "too good" to sell records these days.

The Disc Scene Today

"Any performer can sell records," Dexter said. "It's the disc jockey between the acts, and his selection of fresh arrangements, a mood that prevails through the grooves, it's what the fans want today that it has to be. Because there are 700 or 800 stations in this country and the public will always be certain tracks that step out and become standards.

"I remember," he continued, "that the day 1 was the key days, and I've found that hundreds of them are teens, spinning disks from a printed sheet in front of them like it was a robot. They don't know a saxophone from a sonophone, a waltz from a bolero, a singing trio from a capella choir. If more—even just a few more—stations dared to be a little different, a little more musically sophisticated, a bit more imaginative in their programming, then the appealing the standard of current popular music would inevitably rise in a manner of weeks.

"Our youngsters today are not as illiterate, musically, as the Top 40 stations and jocks believe them to be.

And so the portly Dexter, who produced his first records back in 1940, is back with the still-selling "Kansas City Jazz" album built around musicians with whom he grew up and admired his home town, laid Ellington's classic old Black, Brown and Beige. LP of the wedding tunable, in his office in the studio-like Capitol Tower and leaned back to take a phone call.

The Ellington record is, of course, on Columbia.
25 Years Of Capitol Country

by WADE PEPPER
Director of C&W Promo

CAPITOL RECORDS

NASHVILLE—When Ken Nelson Country & A&R Director of Capitol Records re-signed Tex Ritter this summer, it marked 25 years of fruitful association between America's No. 1 cowboy and Capitol Records. As a matter of fact, Tex Ritter was Capitol's first country artist and joined the infant label at its beginning in 1942. Tex started the ball rolling in Capitol country with great hits such as "The Boll Weevil Song," "Jealous Heart," "Rye Whisky," and "New Moon Over My Shoulder."

The company's original country A&R director was Lee Gillette, who although in retirement, still records Guy Lombardo and Stan Kenton on the West Coast. Shortly following Ritter's success, Gillette recorded Tex Williams' "Smoke, Smoke, Smoke," which developed into a tremendous hit and sold over a million copies. In this era also came Merle Travis, Wesley Tuttle and Hank Thompson, all artists who pioneered Capitol's firm entry into country music under Lee Gillette.

In 1947, Capitol hired a young broadcaster named Ken Nelson from WJJD in Chicago to head up its transcription service. Ken came to the Coast in 1948 and in 1951 succeeded Lee Gillette as head of Capitol's Country/Western department. Ken immediately took over where Lee left off and produced Hank Thompson's biggest hit of all time, "Wild Side of Life."

Lots of Studies

In those days, the Nashville recording center was not as fully developed as it is today and subsequently the A&R directors recorded country artists wherever they could find them. Country recording sessions in those days were held in Atlanta, Little Rock, Houston, Chicago, Sioux City, Nashville, Los Angeles and other markets, in recording studios, hotel ballrooms, or in radio station studios.

Not too long after Ken's first big hit, "Wild Side of Life," he signed Faron Young and Ferlin Husky to the Capitol label. These artists contributed greatly to the country hit scene in the early '50's and still are very much a part of country music today. Ferlin Husky produced a million seller in "Gone" and Faron Young followed suit a few years later with a great hit, "Hello Walls."

A duet hit, "Dear John Letter," introduced Jean Shepard to the Capitol label with Ferlin Husky and Jeannie grew into one of the label's leading female singers. Her constellation as a recording artist has made her a top female attraction on the Grand Ole Opry.

Big One from Sonny

About that time a young Southern gentleman by the name of Sonny James came on the scene. Sonny wasted little time in producing a multi-million seller in "Young Love." Sonny also is very much a part of the Capitol country scene today and is currently enjoying his twelfth No. 1 country record in a row with the label. According to Sonny's "Young Love" was a young African American singer from Oklahoma. Wandaj Jackson, came on the Capitol scene and had a succession of Country and Rockabilly hits establishing her as a top talent on the label too.

As the early '50's saw the phenomenal rise of another Capitol hitmaker, Buck Owens and his Buckaroos, Ken Nelson signed this great act out of Bakersfield, California and they still record today. The West Coast country string of top sellers, both singles and albums, are unparalleled in the business today. Buck's band, the Buckaroos, have become famous for their recordings, too.

From the religious field, Nelson signed the famous Louvin Brothers and helped develop them into a hot selling country duet in the mid '50's. The Louvin Brothers were Capitol's strongest country group seller until Ira Louvin's untimely death in 1965. Charlie Louvin has continued as a single act since and has had a succession of chart singles and albums.

Recently Merle Haggard, Bonnie Owens, and June Carter have embellished the West Coast country scene and are currently steady chart-makers, too. Merle is enjoying a number one hit currently in "Branded Man." His "Swinging Doors" was voted Record of the Year in 1966 by the trade newspapers.

Enter "Voiceless"

Capitol was one of the first labels to use "voices" in producing country/western singles. It is thought that Ferlin Husky's "Gone" was the first session where a vibraphone was used on a country session. Also, Ken Nelson was one of the first A&R directors to use the high female voice innovation.

Capitol's history has been one of historic acts from the beginning. It has not been its policy to sign big name artists from other labels but to develop its own. In the mid '50's "Hank Thompson at the Golden Nugget" was recorded live and represents one of the very first country albums recorded in person. Through the development of new talent, Capitol has proven to be one of the leading labels for country music in the world. Capitol maintains an A&R office in Nashville, headed by Kelso Hurston and Bill Lowery, and also a West Coast office to deal with West Coast artists. These two young A&R directors have added considerable talent to the Nashville scene for Capitol Records.

As Capitol celebrates its 25th anniversary, the label is proud that one of its most distinguished gentlemen/ artists, Tex Ritter, is also observing the anniversary by renewing a long- term contract on the label. Tex's eminence after twenty-five years in country music is attested by his regular appearances on the Grand Ole Opry, his heavy road schedule of personal appearances, and until very recently, his co-hosting with Ralph Emery on WSM's, cross-country broadcast at night-time. Tex's appetite for the business is as great as ever as is Capitol Records' appetite for this distinguished talent.

The label appreciates the fact that country music fans are the most loyal record buyers possibly in the world. Once an artist is established, the long term acceptance is very productive. In recognition of this stability, CapitoI's executives set up a national sales & promotion office in Nashville to augment the great potential of country music thereby being the first major to install a national office in Nashville for this purpose. Capitol's history in the record business has been a well-rounded one and a genuine free enterprise success story. The label's country department has paid off in this balanced growth and the prediction of its future holds no ceiling for the next twenty five years.


MAGGIE—So often the clothing re- places the era. The era is Early Margaret Whiting and Nelson Riddle. No that's not a mini skirt and those are not tapered slacks.

Thanks to Voyle Gilmore, Ken Nelson, Karl Engemann, Bill Tallant and so many other wonderful people at CAPITOL RECORDS, for giving us some of our biggest bits

HAPPY ANNIVERSARY

Bill Lowery
Lowery Music Co., Atlanta, Georgia

congratulations to capital records, inc. on your 25th anniversary — and a personal thanks for allowing me to arrange and conduct many of your successful records.*

jimmie hashell

* "ode to billie jo"—bobbie gentry
all the hits of the lettermen from "the way you look tonight" to "theme from a summer place"
"danke schoen," "summer wind," "summer colors"—wayne newton
"you're the reason i'm living"—bobby darin
"worried mind"—ray anthony
and my own "sweet september."

Cash Box—September 16, 1967
MUNTZ—A CAPITAL IDEA...

...and many other great musical stars from Capitol. They’re all available — now! — on Muntz 4-track cartridges.

So, Capitolize on Muntz 4-track — from the world’s biggest and finest library of cartridge entertainment. Muntz is the greatest name in cartridge stereo.
In The Beginning

by PAUL WESTON
CAPITOL MUSICAL DIRECTOR
1943-1948

It is always exciting to be in at the beginning of something, and in the development of Capitol Records the first few years were certainly no exception.

To be able to look from Capitol's tremendous current catalogue back to a day when all the company's test pressings were kept in the lower right hand drawer of one desk, and when the total operation was conducted from one room, is a rare privilege, and I'm grateful for the experience. One of my earliest memories of Capitol is of an afternoon when Johnny Mercer and I were listening to test pressings of a recent session while in the other end of the room Glenn Wallichs was trying to make a long distance call. I had the volume up pretty high and finally Glenn said, "Say can you fellows hold it down a little—I'm trying to talk to Pittsburgh." John asked what he was doing talking to Pittsburgh and Glenn explained he was trying to hook up a distributor there. John said, "Oh—the hell with that nonsense—let's all listen to the records!"

Making It Big

Those were rather exciting and un-disciplined days at Capitol—we made records and if we liked them we put them out—if we didn't make them we put them away again until they were right—something you can't do when you have to worry about regular releases and distributors in Pittsburgh. Of course regular release schedules had to come, and I learned a lot from the people who included "Strip Polka," from Jimmy Van Heusen as pianist, and with Phil Silvers giving a few impromptu remarks. Other sessions followed, and in 1943 Johnny was asked to take over Paramount Pictures for the summer. The group John put together included Jo Stafford, Ella Mae Morse, the Pied Pipers (with June Hutton) and, of course, the Paul Weston Orchestra. The group was quite probably aware of the Capitol hits that came out of this group, but it's hard to explain today how much fun we had and experimenting with new musical ideas, and introducing great new Mercer lyrics like those in "Dream," "Accen-
tuate the Positive," "G.I. Jive," and "Atchison Topeka and Santa Fe." No wonder we enjoyed ourselves.

"Dreaming & Bozo"

In 1944 Capitol gave me a chance to make an album of my own—"Mus-
ical for Dreaming," and then John and Glenn appointed me musical director for Capitol, a position I was happy to hold for five years. Jim Conkling came out of the Navy and into the A and R department, and a young man named Alan Livingston came in look-
ing for a job (still in his army uni-
form) and soon was busily engaged making "Bozo The Clown" albums— the first really big children's albums in the record business. Alan had a brother named Ray who with his partner Ray Evans used to hang around the Mercer show. They soon started writing songs at Paramount, and eventually sent one over to Capitol called "Oh Each One of Us." It's a wonderful, Jim Conkling and I decided this song was a dog, and whenever I played for our stars like Peggy Lee, Margaret Whiting, Jo Stafford and the others I must admit I didn't give it my full interpretation. In his office next door Alan Livingston would hear these pitiful performances and say to himself "I just hope it's a smash somewhere else," which of course it was as soon as Eddy Howard got his hands on it. Another time we showed rare judgment when we all decided the Nat Cole record of "Greatest Inventor Of Them All!" would be a sell. They sent the record to me over the other side—an unimportant reflection on the Lisa. It's funny to look back on some of the Capitol hits and think what might have happened. Jo Stafford's record of "Timmyshun" was "hers" only because another singer had a studio that seemed more important than her, an unimportant Red Rome record dated earlier and with a drivel tag which was actually a Capitol trans-
scription that unaccountably "took off" in Boston. ("All We Need Is Love," of course) was on my piano for three months with no one wanting to make it until Margaret Whiting agreed. I assured her confidently it wouldn't sell a copy, but told her thought we could make a nice record together, and the other side would carry it. And give it my best judgment. Glenn presided with fine business judgment and cheerful optimism, while John combined plain good taste with his great talent as the company just grew and grew. It's always nice to be lucky enough to be in the right place at the right time, and being at Capitol in the beginning was a wonderful experience that is always a pleasure to recall.

A Hard Days Surfing Safari

by DEREK TAYLOR

Brian Wilson & Paul McCartney met each other through mutual admirers, and then face to face in my house and the first meeting was the easier of the two. I was a more sophisticated environment for a musician-relationship than a beach house, for many years, a mutually-warm-emotion-society between the Beach Boys and the Beatles— an exchange of exultation at each other's releases. The Beach Boys and the Beatles were so different in their schoolroom and their debut hit was but one of the very many potential hits that John Lennon and late Brian Epstein drew up his ini-
tial contract with the Beatles—and recorded (alas for the founder-Beach Boys) recalls re-
member of the time when in the early sixties they found his country in the thrill of "I Will Take Your Hand" by the unknown Beatles.

British discovered the Beach Boys' debut album on TV in 1964—the same year that America fell for the Beatles but the British US group were an unworthy "Well, OK... so you're the Beach Boys. We have one of our own that's better than that... anyway..."

There were three years later, on the front page of the tidiest of the tidal wave of "Pet Sounds" whipped to a frenzy. It was said that the Beach Boys smashed Britain under the deluge of success that in London's "New Musical Express" voters decided the very best among the Beatles as "Top World Group." Influence On Each Other

During the years between "Surfin' USA" and "Honey, I've Got A ache," McCartney and Wilson watched the de-
growth of each group's work with both envy and admiration. A musical friend told me—"I have met every one of the Beatles but me and that's the truth."

A long time ago, Lennon commented in print that "Wilson was a genius... a genius... he used voices like instru-
ments" and Wilson, for his part, has said that it was "the normal ac-
claim accorded "Rubber Soul" that spurred him to reach a new plateau with "Pet Sounds" and a climb, which though Beatle-inspired, didn't tempt him to use their footsteals, though it is true that Beach Boys songs have been written with left short-cuts. Why should he be blamed for following the Beatles if the Beatles are following the Beach Boys? I had left the Beatles before "Rubber Soul" and had joined the Beach Boys at "Pet Sounds" and there were moments when I sensed the un-
realism in the rivalry—"There's no one who is the fairest of us all?"

But apart from conversational slips of the tongue, there has been a lot of what has been described as a "Mad Max" of incipient rivalry... Some members of the groups had met on the road in 1965, somewhere in the North West where the tours coincided. One of the members was one of those who considered handske-
ckles, and a very friendly one at that, inadequate to accommodate a duo of dwarfs, let alone two max-sized rock groups, each with Paul McCartney and Brian Wilson, each with Geoff White, and each with Brian Wilson and his wife and sons and each with Paul's wife and sons. At least one of them was just two inches taller than the other... Brian had set the tone for the long ballad by writing a classic Beach Boys song ("Mrs. McCauley's Red Guitar") and Paul had added a more emotional (emotion-
ally unharmed) from a lawsuit insti-

gated by the Beach Boys against the label.

I cannot say what it is Capitol has to offer the two groups for a record label is many things to many people but whatever Capitol represents as a company, it is most valuable for the Beach Boys to have re-signed with them for something like nine years and the Beach Boys are—se-

timental and McCartney Record label fam-
ily front—still in business with Capi-

tol.

Cash Box—September 16, 1967
This Must Be The Place

by RAY ANTHONY

My history with Capitol Records should be called "Gloria." In 1947, when we were struggling around New York, trying to make it with a big band, we recorded a song called "Gloria" for a real "of" label in Philadelphia. Before the master could be released, the label went broke, but Bob Thiele bought the master for his signature label and released it. It was a vocal record with trumpet and we worked hard promoting it. It made the charts and attracted enough attention to Ray Anthony, that Walter Rivers and Jim Conkling of Capitol Records, came out to the Meadowbrook and down to the Cafe Rouge to see this "Big Band" that had a record in the charts.

A 'Wreck' Starts It Off

Thank God Walter and Jim got excited about my big band. After many visits, one night they came in with a recording contract. Our first Capitol Records release "Wreck On The Highway" was a disaster! However, thanks to Jim Conkling's determination that a band which could cause so much excitement in person could make it on records, they kept trying. I will never forget the wire Jim sent Dave Cavanaugh, (who, at the time, was the East Coast recording director) after we had recorded "Columbia The Gem Of The Ocean." It said "Congratulations Ray and Dave—Columbia The Gem of the Ocean is the best recorded band record Capitol has ever made." That record sold approximately 200 copies!

That year, which was about 1950, Jim Conkling came to the Midwest and traveled with us on one-nighters. After four or five nights of watching what the people reacted to, he took us into the old Ryman Auditorium in Nashville, Tennessee, and we spent three days recording ten records. Five of these sold over a half million each. They included "NEVERETHELLESS" by "HARBOR LIGHTS", "TEN- Derly", "HARLEM NOCTURNE", "MAN WITH A HORN", "STAR DUST", "SPAGHETTI RAG", etc. Capitol put a big promotion behind these records as they were the first records I had made which combined the clarinet lead sound with my trumpet. It looked as though we had come up with a formula.

In 1952, I was playing one-nighters on the west coast and on the first date in the Bay Area, I played "BLACKSMITH BLUES" at which time the kids formed a line and did an organized dance. A few nights later at another one-night engagement in the Bay Area, the same thing happened. I went back to my hotel after the dance was over and sat down and wrote "THE BUNNY HOP" and immediately called Lee Gillette, my producer at Capitol at that time, and asked him to set up a session right away so I could record "THE BUNNY HOP." The rest of the story is history. The only thing I can add is that I bunny-hopped from coast to coast promoting the dance, which became an international tradition.

In 1955 when we were doing the Chesterfield Perry Como summer replacement show on CBS TV, out of New York, Chesterfield had another show which they sponsored. Lee Gillette and I got our heads together and came up with a swinging big band version of the theme of that show, which was called "DRAGNET." Enough said.

A few years later, Henry Mancini came to me with the theme he had composed for another successful t.v. show "PETER GUNN." He didn't have to twist my arm to get me to record it.

'Dream Dancing' Arrives

I had begun to notice when we played dance dates, that when we turned the lights down low and played medleys of ballads in our trumpet clarinet lead style, the floor was jammed with dancers. One night I came up with the title for an album, as I looked out over the heads of the dancers. That title was "DREAM DANCING." We very carefully selected 12 ballads and I personally supervised the exact subdued sound that I wanted in the album. As a result, "DREAM DANCING" became an album standard for me.

During the middle years of my almost 20 years with Capitol, we did many types of recording, including the trumpet version of "OH Mein Papa," "At Last," four sides with Frank Sinatra, using Frank and my trumpet as a combination, a couple of sides with Gordon MacRae, and a couple of sides with Gordon Jenkins and a big band orchestra.

Through the years of recording, we have used a long list of arrangers, some of whom included Don Simpson, Dick Reynolds, Quincy Jones, Billy May, Nelson Riddle, George Williams, Charles Shirley, Jimmie Haskell, Pete Rugolo and even Henry Mancini.

With Nick Venet producing, I was lucky enough to catch the "country" trend early with the "WORRIED MIND" singles and album, using the combination of trumpet, voices and orchestra.

After almost 20 years with Capitol Records, it is with great pride that I congratulate the entire Capitol organization on their 25th anniversary. It has been a rewarding experience to have watched them grow from the little offices on Vine Street to the world wide giant which Capitol Records is in the industry today.

Congratulations Glenn, Alan and all of you. Thank you for a long, successful and happy association.

THANKS,

A. B. Barnum

HIDLE MUSIC

H. B. PRODUCTIONS

CONGRATULATIONS:

SIX YEARS OF SOULIN'

LOU RAWLS

J. W. Alexander
Personal Manager
Capitol Internationally: Visits From Wallichs & Nat King Cole

(top, left): Glenn Wallichs, chairman of the board of Capitol Records, with Gerry Oord of Bovema on Wallichs' first visit to Holland; (top, right): Sir Joseph Lockwood, chairman of EMI (holding plaque), with the late Nat King Cole at one of the many receptions given to Capitol artists at the headquarters of EMI in London; (bottom, left): Mr. and Mrs. Wallichs arrive in London for their first visit to the United Kingdom. With them are (left to right) Dick Rowe, and Sandor Porges; (bottom, right): the late Nat King Cole with Francois Minchin, president of Pathé Marconi on the occasion of the artist's first appearance in Paris at Le Palais in 1954.
International greetings from around the world to Glenn E. Wallichs and Capital Records on the occasion of their 25th Anniversary. Above: Glenn E. Wallichs and EMI Chairman Sir Joseph Lockwood photographed last year in Sydney, Australia during their world tour of EMI overseas companies.
Capitol Internationally

Internationally, our story begins in 1948—the year that Capitol Records of America extended its market to foreign countries, unleashing on the world outside America a wealth of tremendous talent and magnificent material. But the story of Capitol itself was already six years old and record men throughout the world were already familiar with the early pages of its history. Glenn E. Wallichs was a name to conjure with. A recording genius whose magic box contained such jewels as Jo Stafford, Nat "King" Cole, Peggy Lee, Stan Kenton and Margaret Whiting. We knew their names, were aware of their brilliance but their recordings were for most of us, glittering prizes beyond our reach. Wartime gifts like Red Cross parcels supplied by American friends to lighten our darkness or snatched in like precious loot by returning visitors from the New World. By 1948 Capitol Records was firmly established in America and the company, which had been set up in 1942 by Glenn E. Wallichs, Johnny Mercer and B. G. De Sylva in three small rooms in Hollywood, was now a booming business. Branch offices were operating all over the U.S.A. and independent distributors in 21 cities gave Capitol a grand total of 45 wholesale outlets. The company was ready for international expansion into the world market. Remembering that in 1948 the American record industry as a whole was suffering a dramatic decline in sales the timing of the move may seem questionable. But whatever the state of the industry as a whole, the State of Capitol in particular was exceedingly healthy and the company experienced its most profitable year with sales amounting to $16,882,450 with a profit of $1,315,847. In the previous year 227 new singles and 25 new albums had been added to the fabulous Capitol catalog which was now to be made available outside America.

Capitol, Decca In Pact

Capitol's entry into Europe two decades ago came with a three year contract with British Decca. The contract was drawn up and signed by Edward Stafford and Sir Edward Lewis chairman of Decca and Glenn E. Wallichs. The promotion manager was Furry Lewis, now an independent manager, agent and producer. The label manager was Dick Rowe who is now Decca's A & R chief, Rowe, a self confessed Capitol fan from the early Hollywood days left his job as a stockbroker in the city to take up his appointment as label manager. He recalls that the first ever British reissue in December 1948 was "Twelfth Street Rag" by Pee Wee Hunt destined to become the artiste's first million selling record. Two other million sellers also came out of the first bag of releases—Peggy Lee's "Mamama" and Nat "King" Cole's "Nature Boy". Early Capitol 78 r.p.m. singles in the CL1000 series on the 10" black label boasted disks of the greatest names in recording history which came pouring in from all corners from heaven to turn into international gold, i.e. "On A Street In China," by Benny Good man; "Rumble, Rumble, Rumble," by Betty Hutton; "Say Something To Your Sweetheart," by Jo Stafford and Gordon MacRae; "Cow Cow Boogie," by the Freddy Slack Orchestra; "Little Girl," by the King Cole Trio.

"I Still Get Jealous," by Gordon MacRae; "Highway To Love," by the Pied Pipers; "Artistry In Rhythm," by Stan Kenton; "Hurry On Down," by one of Capitol's greatest talents, in London; "Buttons And Bows," by the Billie Sisters and another block-buster, "Cigarettes, Whiskey And Wild Wild Women," by Red Ingle. This formidable release schedule enabled Capitol to get away to a fantastically successful start in Europe and their alliance with Decca was highly profitable. Many Capitol artistes recorded in this country and Dick Rowe recalls particularly happy sessions with Tex Ettet whose British recording of "High Noon" gave him a big hit. Among Capitol artists who came to Capitol to record in London for Rowe and Decca was Al Martino who cut a cever version of the Perry Como original U.S. charter, "Wanted." Rowe also recalls that Decca organized the first British promotional tour for Jack Smith who had many hits on Capitol including "You Call Everybody Dar ling." With Smith on his British visit came his arranger, the gifted Frank De Vol. During their association with Decca between December 1948 and January 1955 Capitol artists enjoyed no less than 18 global million sellers. In addition to those already listed were the following: 1949 "Standing Around," by Margaret Whiting. In 1950 Nat "King" Cole collected his second gold disk for "Mona Lisa." 1951 was a good year with 4 million sellers—three by the Glenn Miller Band, one for Les Paul and Mary Ford for "Mockin' Bird Hill," "How High The Moon," and "The World Is Waiting For The Sunrise." The fourth million seller of 1951 by Al Martino's "King Of The World" song was a gold disk winner "Too Young." 1952 added three more million sellers with Kay Starr's "Wheel Of Fortune," Al Martino's "Fear In My Heart," and "It's Hat's In The Book," by Johnny Stand ley. 1953 was a real vintage year with no less than 5 million sellers—"Melan choly Serenade," by the Jackie Glen ton Orchestra; Pee Wee Hunt col. of "Let's Do It," both of which sold in gold in Britain; Les Paul and Mary Ford collected gold disk No. 4 for "Way A Con Dios." Stan Freberg and Dean Martin achieved their first million sellers with "Mr. Market" and "That's Amore," respectively. In 1954 Frank Sinatra supplied Capitol with its first million sellers, "Young At Heart" and in 1955 Capitol added two more million selling "Young At Heart." EMI Acquires Capitol Back to 1949, a year after Capitol's entry into Europe, those who have strengthened their international rating by obtaining the exclusive rights to the Telefunken classical library. They also became the first company to retain its own firm of recorders of classical music; an action, the "Capitol" title being used in all foreign countries. The same year saw Capitol join RCA Victor in producing the revolutionary 45 r.p.m. speed records and machines. Then in 1954, the year that Capitol had entered the television field and formed its own TV Division in Hollywood, EMI's acquisitions had started on the new Capitol Tower and a new look for Capitol, and new foundations were being laid in America new plans were being drafted in Europe. It was then announced that Electrical & Musical Industries Limited, the chairmanship of Joseph Lockwood now Sir Joseph Lockwood had purchased A. M. Records Inc. for $8,500,000 with Glenn E. Wallichs being 95% shareholder. The company, in April of the same year Wallichs was elected to the Board of Directors of EMI thus ending the association between Capitol and Decca.

The year of EMI's acquisition was also the most successful in Capitol's 13 year history. As with their first Decca releases Capitol was again nationally successful with EMI from the very beginning and immediately achieved some of their biggest ever hits with Tennessee Ernie Ford's "16 Tons"; Dean Martin's "Memories Are Made Of This" and "Bamboo Babes," "A Blossom Fell" and Nelson Riddle's "Lisbon Antigua." In their early days with EMI's Decca, a label directed by Arthur Moxlow but today it is in the very capable hands of Roy Squires. But it was the early years that EMI Roy Squires is a self confessed Capitol disciple. Being the typical American, EMI is thinking in the war and post-war years played endless records by the Capitol "greats" which undoubtedly helped to acquaint European ears with the names of the label's top stars, 1956, the year following EMI's acquisition of Capitol, saw the opening of EMI's Hollywood of the two million dollar Capitol Tower—the world's first circular office incorporating the company's Record, Film, TV and Radio Divisions. The opening was attended by all the top stars of the world including EMI's chairman Sir John Lockwood; London; Teddy (managing director) and B. Mitcell (director of the Record Division of EMI). The invitation list included hun dreds of people to attend included A. J. Wynes, chairman of His Masters Voice (N.Z.) which had been acquired by EMI (Australia) Pty. Ltd. and Harold Lawrence being Decca agency. The opening ceremony and attendant junketings over Capitol settled down in Hollywood in the new Hollywood EMI whilst waiting for a location back in London Sir Joseph Lockwood (Continued on page 98)
Let's Celebrate This Capitol Record

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\[\text{Records}\]

\[\text{Capitol RECORDS}\]
Capitol Records in Canada

Capitol Records of Canada, Ltd., was founded in 1949 with a sales and pressing plant (of 15 presses) located in London, Ontario. Distribution was handled through two branches and three independent distributors in Western Canada.

A decision to close the pressing plant was made in 1954 and the head office was moved to Toronto Ontario, with the company name undergoing a change to Capitol Records Distributors of Canada, Ltd.

The company had expanded so rapidly by 1956 that a three story building on Queen Street, Toronto was taken over to house the head office and Toronto branch. The name, too, had once more become Capitol Records of Canada, Ltd. From 1956 the company steadily grew, until in 1965 we were the leading record company in Canada. An indication of this growth is shown by the expansion of pressing facilities. In 1949 the company had 16 presses; in 1955 arrangements were made with RCA Victor to press our records; but by 1964 it was necessary to obtain an additional outlet, and an agreement was entered into with the Company. By 1966 the company (re-named Capitol Records (Canada) Ltd.) had outgrown its Queen Street location.

On the 24th of April 1965, an architect was commissioned, and on the 22nd of September 1966, 58,000 square feet of land covering four acres was purchased in Toronto Township for the erection of a modern head office and warehouse.

In 1954 the company employed twelve people, and by commencement of building at the new location, more than one hundred and fifty personnel were employed including the record club workers. In addition, Montreal branch employees had grown from five in 1954 to twenty-two.

PRODUCT GROWTH

In 1949 Capitol (USA) was the only label distributed by the company. The manufacture and distribution of the Angel catalogue of classical recordings, and of the French popular label, Fathe, was undertaken in 1950. The company formed its own A&R division in 1960 with the emergence of its own album catalogue called the "10,000 series"—over the years, more than 200 albums featuring material gleaned from various overseas sources (England, France, etc.) Have been assembled by the Canadian A&R division, plus recordings of top talent from Canada itself.

The support of Canadian talent has always been in the forefront of Capitol Records activities. Top names regularly record under the Capitol banner. Capitol's French-Canadian artists are high on the best sellers list, while the English Canadian roster boasts names from various provinces. In 1964 and 1965 Capitol of Canada was voted "Canada's Top Canadian Content Record Company." Also contributing greatly to the company's growth was the decision to enter into agreements for manufacture and/or distribution of other labels. In 1965 Capitol contracted to handle the 20th Century Fox Catalogue. This was followed by the acquisitions of Puckwick Records, and in early 1967 the Canadian company signed an agreement with Walt Disney's music company to distribute the Disneyland and Vista Record Catalogues.

Discos Capitol de México, S.A.

Ayuntamiento 54
México 1, D.F.

Telephone: 18-13-29

Andrés Midani, General Manager
Ramón Dosal, Financial & Administrative Manager
Arturo Valdés, Sales Manager
René León, Product Manager
Alfredo Gil Jr., Artistic Director
Miguel Delgado, Promotion Manager
Pedro Zavala, Recording Engineer

Youngest Big Company

Disco Capitol de México, S.A. is the youngest big company in Mexico. This company was developed a little more than two years ago, when Discos Musart ended its deal with Capitol. The man who organized this company as its independent was Andrés Midani, who is the head of the organization as general manager.

Disco Capitol de México, S.A. started in July, 1965. From July, 1966 to June, 1967, sales increased 21%, and from June, 1967 to the present, the company reports another 50% increase.

In the second period of Capitol's life, the company registered profits and sales of national products increased 400%, especially with the sales of Mexican artists like Leo Yaki and Carlos Lico. Midani reports that in the past month of July, his company sold more records made in Mexico than in the whole first period. The international catalog, handled by René Leon, has such best sellers as The Beatles, Rolling Stones, Herman's Hermits, Dave Clark Five, The Beach Boys, Ramón Cal, Gilbert Becaud, Joe Gilberto, Mitch Ryder and other artists. The three labels that Capitol handles in Mexico, besides Capitol, are Odeon, Pickwick and Angel.

The company, after 24 months, accounts for 11% of the sales in the record market of Mexico and probably sells more extended plays than any other record company.

Guide For Other Areas

Discos Capitol de México, S.A., also works as a guide for recordings that will be released in other Latin American countries that handle the EMI catalog. Many international LP's whose songs are chosen in Mexico appear in other Latin American countries with the same songs. The national product of Capitol are now exported to Australia, Japan, South Africa, Latin America, United States and Europe with excellent acceptance.

The company has 40 employees, and as things are going, it will soon need more people to satisfy the demands of record listeners.

Greetings From Harry Lewis

I am proud to be included in the greetings to Glenn E. Wallichs and would like to send him and the staff of Capitol Records my sincerest congratulations on the occasion of their 25th anniversary.


Greetings From Denmark

F.M.I. Denmark would like to congratulate you on this Capitol's Quarter Centenary. We have always been proud to handle your repertoire, and wish you the very best over the next 25 years.


Congratulations Capitol!

25th Anniversary Your Associate in Japan

TOSHIBA MUSICAL INDUSTRIES LTD.
No. 17, 2-2, Akasaka, Minato-ku, Tokyo.

Chairman of the Board
Motoji Kuno

Recording Studio

Cash Box—September 16, 1967
My first contact with Capitol was in 1945. It was during May 1945, just after the capitulation of the Germans, when Holland was liberated by Canadian-American troops, that I walked in Amsterdam and met an American soldier who was wearing in his top pocket a booklet which showed a picture of a gramophone record. As at that time I was most impressed with everything concerning gramophone records, I went up to him and asked him to let me see this magazine. I was so impressed with the way this book-let was made that I asked him if I could take it with me. Naturally, he offered it to me with the words that every month the American troops were presented with this most attractive magazine. This booklet was called "Capitol News."

I read the book from cover to cover as it presented an entirely new approach to the record business, and mentioned such artists as Elly Mae Morse, Nat King Cole, and many others. I was so enthusiastic about it that I immediately wrote to Capitol, telling them how much I enjoyed it and at the same time wishing them enormous success in Europe.

A letter came back from Capitol, saying that this was the first approach from Europe indicating an interest in Capitol records, and promising that their first trip to Europe would be to Holland. However, it was not until 1948 that Capitol Records decided to come into Europe to explore possibilities for Capitol Records. It was Jimmy Cahn and Rudi Borges who arrived and the first discussion about Capitol Records took place.

Since that time Capitol has been for me one of the most aggressive, explosive and enthusiastic labels in the world. They have proved that a new approach to the record business is important and that with enthusiasm and energy, success can be achieved.

Gerry Oord, Managing Director, N.V. Verkoopmaatschappij Bowemo, Brantsweeg 49, Hocmatde, Holland.

Glen Wallichs, Chairman, Capitol Records, Inc.: It is with the greatest pleasure that I convey my congratulations to Capitol Records and its fine leader Glenn Wallichs. Specially dear Glenn, because Holland was the first country to welcome Capitol in 1948. From that moment on, I have been a great fan of Capitol and its President. I am very proud to have been able to work with Capitol for such a long time and to have known you from 1948 up until now.

Francois Minchin, President Directeur General Les Industries Musicales et Elec-
triques Pathé Marconi, 19, Rue Lord Byron Be, Paris, France.

Glen Wallichs, Chairman, Capitol Records Inc.: Pour vous personnellement et pour toute l'équipe Capitol acceptez de Pathe Marconi ses voeux les plus chaleureux pour ce 25eme anniversaire, auxquels j'ajoute mes souhaits personnels très amicaux au terme de près de quinze années d'heureuse et fraternelle collaboration.

On 19th November 1953 Capitol signed a contract with Pathe Marconi for the exclusive representation of their repertoire in France and countries of French influence. The announcement was made in the Pathe Marconi recording studios in front of a considerable audience and this was long remembered in the French record business. The best and most friendly relations have always been entertain between Capitol and Pathe Marconi and it was with the greatest pleasure that Pathe Marconi saw their association become closer when Pathe joined the E.M.I. Group a few years later. The life of the Capitol repertoire in France has been marked by numerous success amongst which should be mentioned: "High Society" with Grace Kelly, Bing Crosby and Louis Armstrong; Les Paul and Mary Ford with "Vaya con Dios"; Frank Sinatra with "From Here To Eternity"; Nat "King" Cole with "Lotus Lidia"; Yma Suma with "Legend of the Jivaro"; Ray Anthony with "O Mein Papa". Geno Vincent with "Be-hon-na-lula"; The Kingston Trio with "Tom Dooley"; Peggy Lee with "Fever"; The Beach Boys with "Good Vibrations" and the present hit Anthony Quinn with "I Love You, You Love Me". Some of these artists made personal appearances in Paris to the greatest pleasure of the French public.

Capitol Records in Holland

Capitol Records in France

Capitol In Sweden

Capitol Records has always been one of the most important labels in the Swedish E.M.I. branch, previously known as Skandinavisk Grammophon. We had the good fortune to take over the Capitol label when it was already established as one of the giants of the American record scene. Artists like Frank Sinatra, Nat "King" Cole, Tennessee Ernie Ford and Judy Garland were famous all over the world and of course in Sweden. During the years the Kingston Trio, Beach Boys, Lou Rawls, Buck Owens and hundreds of others have added to the renown of Capitol's great products. E.M.I. in Sweden is very proud to have the privilege to work with Capitol's excellent recordings and with the efficient staff under Mr. Glenn E. Wallichs and wish to warmly congratulate Capitol Records on their successful 25 years in the record industry and this anniversary.

CONGRATULATIONS TO
CAPITOL RECORDS
ON 25 YEARS OF VERY ACTIVE SERVICE
A.I.R. LONDON LTD

GEORGE MARTIN • RON RICHARDS • JOHN BURGESS • PETER SULLIVAN

Cash Box—September 16, 1967 95
Capitol Records in Germany

Glen Wallichs, Chairman, Capitol Records Inc.

On the occasion of the 25th Anniversary of Capitol Records, it is with great pride and pleasure that I recall the more than ten years of close and excellent co-operation and partnership between Capitol Records and Electrola.

All your friends from Electrola gratefully admire the outstanding rise and development of your company under your guidance and leadership, and we are sending you our most sincere congratulations and very best wishes for yours and Capitol’s future.

Capitol Records celebrating its 25th Anniversary means at the same time 20 years of Capitol in Germany, and 10 years of close co-operation with Electrola in Cologne.

Capitol Records was the first great U.S. record company to sign—in 1948—a contract with a German record firm permitting the exploitation of repertoire. The world famous Capitol artists were soon well known in Germany. After Capitol Records became a member of the EMI Group, Electrola assumed the representation of Capitol from January 1st, 1957 onwards.

Super hits of that time like “True Love” with Grace Kelly and Bing Crosby; “Tom Dooley” with The Kingston Trio and “Buona Sera” with Luis Prima, proved to be also million hits in Germany. Here, too, Frank Sinatra, Dean Martin, Nat King Cole, were leading the charts. Many of the top artists like Ray Anthony, The Beach Boys, Wanda Jackson, Al Martino, Jody Miller, and Nancy Wilson repeatedly visited Germany and found great success. Wanda Jackson recorded various records for Electrola and her “Santo Domingo” sung in German became No: 1 in Germany in 1965. The Beach Boys definitely count among the most famous beat groups beside The Beatles, and especially so since their personal appearance in the fall of 1966. Their greatest hits were “Barbara Ann” and “Sloopy John B”. Ray Anthony produced world hits in Electrola’s studio: “The Ballad of the Green Berets”, “Hi Silver”, “Santa Cherie” and “What Now My Love”. In 1966 Al Martino eclipsed all previous sales of Capitol repertoire in Germany with his “Spanish Eyes”.

His performance in Berlin in August 1967 at the Grand Galu du Disque on the occasion of the German Anno and Television Fair was regarded as one of the outstanding events. For many years Capitol has been the leading American pop label on the German market. Electrola is proud and happy to represent this famous repertoire in Germany.

Capitol Records in Portugal

Glen Wallichs, Chairman, Capitol Records Inc.

Capitol Records has a long history of spectacular successes in Portugal, where they are distributed by E.M.I., Italians, who both import finished product from the USA and press locally. The collaboration has been a two-way one, as Capitol have at times achieved very good sales with certain Italian recordings in their “Capitol” of the “World” series. The late Nat “King” Cole was an idol of the Italian public, and his personal appearance here in 1960 caused wild enthusiasm. His recording in Italian of “Non Dimentica” was a big hit. More recently, The Beach Boys have attained great popularity; their recordings of “Barbara Ann” and “Good Vibrations” have remained for long periods high in the Italian charts. Their only personal appearance so far was a brief one in Rome for TV a couple of years ago, and the public are eager for the group’s tour which will be a much-loved group. Another Capitol artiste who endeared herself to the Italian public was Jodi Miller who took part in the San Remo Festival of 1965. One series of Capitol recordings which sold very well and will continue to do so for many years to come, is the famous “History of Jazz” collection. Among Italian artists whose recordings have been issued by Capitol, big successes were notched up by Renato Carasone and Sergio Bruni, the albums of typical Italian folk tunes have enjoyed steady popularity. The relationship between Capitol and EMI Italians has been particularly cordial and intimate thanks to frequent visits from Hollywood executives. Mr. Glen Wallichs himself has made several visits to Italy where he is a member of the Board of Directors of EMI Italians.

Capitol Records in Italy

Glen Wallichs, Chairman, Capitol Records Inc.

The “Capitol” image remains so youthful that one can hardly believe that the corporation which is so largely your personal creation has now achieved its quarter century. To the flood of congratulations that you will doubtless receive, let me add my own small tribute of appreciation for the ever cordial and helpful collaboration that you have given in the various countries where I have been stationed in the past, including Argentina, England, Spain and more recently Italy—not to forget your kind hospitality when I have visited Hollywood. Long may you continue to be one of the outstanding world figures of the record industry!

George Alexander, Electric & Musical Industries, Hôtel Moderne S.P.A., Fiazzotto Corso 1, Milan, Italy.

Capitol Records in Switzerland

Glen Wallichs, Chairman, Capitol Records Inc.

In 1955 and we still have a very vivid memory of the great impact made on the public by our first recordings bringing such great names as Nat “King” Cole, Frank Sinatra, Yma Suma, Stan Kenton, Billy May, Pat Paul and Mary Ford. There was something different about the Capitol sound and since then the label has been associated with top American talent and top recording techniques. One of the most important Capitol artistes in this market is undoubtedly the unforgettable Nat King Cole, first with his American hits and later with the fabulous Cole England versions. Still, not all artists have succeeded steadily. But speaking about today’s hits The Beach Boys are undoubtedly one of the most popular groups in this country. “Good Vibrations” stayed in our charts for a very long time—a very unusual fact in this market where hits have a short life. Other releases such as “Sloopy John B”, “Barbara Ann”, “God Only Knows” and “When I Kissed Her” have reached top positions in our charts.

Mr. Glenn Wallichs has been an artiste who has lately become popular and his version of “Born Free” which was released to tie up with the film, is becoming a classic for lovers of the romantic sound. Anthony Quinn has surprised us with another aspect of his inexpressible talent. And his record “If I Love You, You Love Me” is the present Capitol best seller in this market.

Greetings From Switzerland

To Glenn E. Wallichs and Capitol Records I send my warmest congratulaions on the occasion of their 25th anniversary celebration. I am proud to be associated with the Capitol product which Musikvertrieb has successfully distributed throughout Switzerland for the past 17 years.

Maurice Rosenzeggen, Managing Director, Musikvertrieb A.G., Zurich, Switzerland.
Capitol Records In Belgium


Glen Wallichs, Chairman, Capitol Records Inc.

As I am proud to be associated with Capitol and its enthusiastic team. We sincere to state on the favourable 25th Birthday and look to the future with immense keenness and optimism.

When Cash Box's European Representative asked me to write on Capitol in Belgium, it immediately set my mind recalling the splendid artists who have recorded for them, whose records we have had the pleasure of distributing in Belgium.

We have been handling the Capitol catalog since 1932, and from the beginning have been very successful with the label. Always recordings for Capitol in the early days achieved great popularity in our country, I recall Stan Kenton, Frank Sinatra, Dean Martin, and of course, Nat King Cole, who must still be considered as the American artist who enjoyed the greatest popularity in Belgium. All of his records reached splendid sales and most of them were hits.

Capitol was and still is, a symbol of fine recordings, and this quality in sound reproduction is very important indeed for a market where our basis is a critical one.

I owe to have the answer the question, "What does Capitol represent for you?" I would reply that "Capitol is the label which has done most to promote U.S. pop music in Belgium." Records by Stan Kenton, Nat Cole, Frank Sinatra, Billy May, Nelson Riddle, Jonne Jones, Ray Anthony, Peggy Lee, The Kingston Trio, Louis Prima, George Shearing, etc., have contributed to achieve what is now a reality—the Belgian people's fondness for American pop music.

Of course, so many other names come to mind, such as Yma Suma, June Christy, Les Paul and Mary Ford, Tennessee Ernie Ford, Jane Ferman, Kay Starr, The Four Freshmen, Jackie Gleason, Wanda Jackson, Wayne Newton, etc.

There were, in addition, famous soundtrack recordings such as Oklahoma, Carousel, The King and I, Pal Joey, High Society.

In Belgium, as in most European countries, the sales of LP's have improved considerably these last years, and Capitol figures high in the list of successful American repertoire.

To the very impressive gallery of artists recorded, we can now add the brilliant repertoire of Al Martino, Lou Rawls, Nancy Wilson, The Beach Boys and Ella Fitzgerald.

Our sales of Capitol products improve from year to year and we look to the future with great enthusiasm.

Capitol Records in Finland

Glen Wallichs, Chairman, Capitol Records Inc.

We congratulate you on the 25th Anniversary of Capitol Records and thank you for your co-operation during these years. We wish you many prosperous years still and many happy returns from your friends in Finland.

Christian Westerlund,
Oy K.B. Westerlund A.B. 37, N. Espl. roode, Helsinki, Finland.

During the last few years Capitol Records has had a number of very great hits in Finland. Above all we would like to mention The Beach Boys, who have maintained a very high standard of popularity here. Their 'Good vibrations' recorder was a real best seller as well as 'God Only Knows'. During their visit in Helsinki in May this year the Exhibition Hall where their concert was held was sold out. We also expect their new single 'Heroes and Villains' to be a hit. Other Capitol artists who have been successful in Finland are Al Martino whose recording of "Spanish Eyes" was very popular and Nat 'King' Cole had many great hits here. In the Capital LP repertoire there are many best selling artists such as Peggy Lee, Stan Kenton, Frank Sinatra and Ray Anthony and during the last few years Laurindo Almeida and Cannonball Adderley. We also expect Lou Rawls to be a big name in Finland.

There are, of course, many more Capitol artists who would be worth mentioning but we think we have the most important ones, from a Finnish point of view. In conclusion we would like to say that Capitol is a really big label in Finland and we know it will have many more successes in the future.

Capitol Records in Norway

Glen Wallichs, Chairman, Capitol Records Inc.

Congratulations on your 25th Anniversary and many happy returns, from your friends in Norway.

Capitol Records have had many great single hits in the Norwegian top charts, including "Buona Sera"—Louis Prima, "Return To Me"—Dean Martin, "Tom Dooley"—The Kingston Trio, and the Beach Boys with a verity of hits - "Barbara Ann," "Sloop John B," and "Then I Kissed Her." They have all been in the charts for many weeks and have reached great sales.

Only a few weeks ago the LP market was very dull in Norway. This has now been changed. You may say that the development has been remarkable in this field.

To celebrate Capitol with their roster of world known artists such as The Beach Boys, Buck Owens, Frank Sinatra, The Kingston Trio, Tennessee Ernie Ford, Nancy Wilson and others is very favorable. At present Buck Owens with his country and western repertoire is leading the sales.

Capitol's well-selected repertoire, excellent recordings, and eye-catching sleeves, are a guarantee of maximum sales. We are pleased to mention the "Capitol Of The World" series, where we are represented in America with several records by Norwegian artists, viz. "Songs of the Norwegian Folks," "Christmas in Norway," "Sandefjord No. 1," "Norwegian Songs of Faith."

Carl M. Iversen A/S have been representing Capitol Records in Norway for more than ten years.

Capitol Records in Israel

Y. Kimchi, The Palestine Orient Co. Ltd., Tel-Aviv, 4 Herzl St. P.O. B. 230, Israel.

Glen Wallichs, Chairman, Capitol Records Inc.

Greetings and congratulations to Glenn E. Wallichs and Capitol Records of America on the occasion of their 25th anniversary.

For many years now Capitol Records has been considered by music lovers in Israel to be one of the most reliable labels on the market. This applies to both classical and popular music where the Capitol trade mark serves as a guarantee not only for quality but also for the best choice of everything that makes a record a good one. It was with this feeling of responsibility towards the high standard of Capitol records that we, as licensees, started the manufacture of Capitol records in Isreal some eight months ago. But here again it was found that one can produce an excellent record from the high-class pressing material supplied to licensees by Capitol. And it is with great pride indeed that we are able to state that Capitol records now produced under license in Israel are not only identical with Capitol's original releases outwardly, but also in quality.

The Israel record market which suffered greatly before, during and after the Middle East war is slowly showing signs of recovery and now Capitol releases are again starting to appear on dealers' shelves. Although comparatively small, the Israeli record business is very interesting one, where all world-famous labels are produced under license and competition is keen. And it is with great pride that we are able to state that Capitol's share of this market is rapidly gaining ground.

Greetings From Spain

CONGRATULATIONS TO GLENN E. WALLICHs ON A 'CAPITOL' ACHIEVEMENT FROM BOB KINGSTON AND ALL AT SOUTHERN LONDON

Cash Box—September 16, 1967

Anna Frogg Iversen, Carl M. Iversen A/S, Youngs Gate 1, Oslo 1, Norway.
Capitol Internationally

(Continued from page 90)

and the EMI Organisation set about their task of developing still further Capitol's international image. Riffs from the start of Capitol's association with the Beatles LPs were not set out and have been maintained ever since.

Plenulous LP Product

Looking back over the years it can be said that although Capitol has had its fair share of hit singles it undoubtedly is unexcelled in terms of albums. There is evidence that it is best known in Britain and on the continent. Their roster of artists past and present reads like a Who's Who of the all time standard greats, examples of which who have made brief appearances as well as the ones of longer standing. Several artists who were once at the top category have already been mentioned such as Frank Sinatra, Nat "King" Cole, Peggy Lee and Benny Goodman but to these must certainly be added George Shearing, who was born in England and Ella Fitzgerald. The list is endless, depending only on one's personal taste. Quality artists all and therefore happier spinning around at 33rpm have come under the realm of soundtrack and original cast albums as well. The LP is not associated with any film company at all, but in released some of the ever so popular soundtrack albums for one vintage year as far as these were concerned. This being the era of "Carousel," "Oklahoma!," "The King And I," and "High Society. These have all sold well, some in large numbers, and between them have sold nearly two million LPs to date, to say nothing of the many film shows. With "Oklahoma!" being released in 1943, it is not too wonderful to think that this particular LP should become even more popular.

Other soundtrack album releases have been "Pal Joey" in 1958, and "Can Can" in 1960, both films of course, starring Frank Sinatra.

The original Broadway cast album of "Bells Are Ringing" was released in late 1964, but the show with Barbara Streisand starring, did not open in London until March of 1966. Then it ran for only six months due to the necessary departure of Miss Streisand. At this time we are still waiting with the full cast LP, since the "Bells Are Ringing" cast album unissued awaiting the coming of both show and star to London.

Turning to the standard scene, the trend was, as was the case throughout the early years, was to start under this heading, except of course with the late Nat King Cole. His sad death while a very popular and world of music, and a com

merior, LP was released in May 1965 and has proved to be very popular, selling one in Britain. With a selection of some of the Peerless recordings and a linking commentary and tape from South African-born deejay Allan Dell, this was a part of a BBC tribute programme that the latter donated, the LP ever is "Love Is The Thing," and that was released as far back as 1957. Thoroughly recommended for all so many great Nat Cole LPs released by Capitol, this LP is an opportune moment except perhaps the de-

lightful album he made with George Shearing in 1962. From this came one track only, "Love & Be Loved," which was a follow-up to "Rambler Rose" and in the following year came the memorable warm season song "Those Lazy Hazy Crazy Days Of Summer."

Top Capitol Artists

Until his departure from Capitol in 1963, Frank Sinatra was undoubtedly the biggest artist for the label in Britain. He had singles released in the UK in 1953 with "I Get A Kick Out Of You," "I "Love You" Sam," "Just One Of Those Things," and "Learnin' The Blues" in 1955, "Love Is A Tender Trap" and "You're Sensational" in 1956, "Witchcraft" in 1957, "High Hopes" in 1958, and "Ole Man Tennessee" in 1959. All the singles of his that were not big hits got so much airplay in Britain in 1961, with his label again looking very nearly all of his releases can be counted as the highlights of the era.

Then those LPs released! In 1956 the fantastic "Songs For Swinging Lovers" sold over one million, "Sinatra At The Sands" selling over for Sinatra's most perfect performances down the years a whole succession of near hits, "The Best is Yet To Come," "Sings Sinatra" and "A Swinging Affair" in 1957, "Come Fly With Me" in the same year, "Sinatra At The Sands, Vol. 2" in 1960, and "Sinatra's Christmas Album" in 1963. In short, all in numbers until 1966 and has sold well. This and the album "Francis Albert Sinatra's Greatest Years" a memorable musical survey of Sinatra's years with Capitol.

To all these LPs and albums have sold over 4 million copies.

To complete, Peggy Lee was another artist whose success in America was amply reflected in Britain. Her LPs sold over one million in recent years. Many other singles released in recent years, but only one has been original. Notable Peggy Lee albums from a British point of view were "Vol. 2," "Vol. 3," "The Lady Is A Tramp," "Vol. 4," "Vol." and "Great Balls Of Fire." In addition Peggy Lee has been playing quite frequently to the British Isles. Although she still has a fine following in America, has already done some very popular singles releases. Perhaps the best of these has been "Born Free" the theme song from the film story of Elsa the Lioness.

Nowadays, for a label to have what one might describe as a well-rounded catalogue is perhaps less of a necessity than in more conservative days. The number of singles released by a label between what is in demand and what is the label's top priority. This still pays to cater for minority tastes that do exist. If one does not, there is a danger of catering to the latest trends, or at least of joining them too late.

Capitol has always had a wide representation of musical tastes in its repertoire. At least some of the songs mentioned have been echoed in Britain. Here country music appeals only to a minority, but a number of country and western hits have sold well in America, although sales has always been modest. The following chart may be of interest to those who still pay for country LPs, and at least of joining them too late.

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Capitol Records In Austria

Oesterreichische Columbia Graphophon Ges.m.b.H., looks back upon a long period of close and successful cooperation with Capitol Records. As a joint result of their excellent material and fine artists and the capital motion picture exploitation, Capitol has been one of the most prominent Austrian record labels for many years. Numerous Capitol artists like the Beach Boys, Peter and Gordon, Al Martino, Nat King Cole, and Les Paul and Mary Ford were becoming increasingly popular through the work of dealers, even though their records were not available here. The arrangement between Capitol and Musica Argentina Internacional, the company representing the Hollywood-based label, opened a strong market for these artists. The success of Nat Cole’s “In Spanish” LP prompted the singer to pay a visit to this country.

Capitol disks account for much of American music’s popularity in this market. Recordings by Pee Wee Hunt, Duke Ellington, Benny Goodman and the above-mentioned Ray Anthony, as well as hits like Ernie Ford’s “Sixteen Tons” and Peggy Lee’s “Fever” have done especially well here. In the near future, two Capitol artists in particular, are going to receive a strong push in this country. Nancy Wilson and Lou Rawls will see their LP’s released here and a strong press and promo campaign has been arranged for them by Odeon, which is currently representing the label. A strong success is expected, and this will help to maintain the high position of Capitol in Argentina, a position which has not weakened since the label’s first releases here thirteen years ago.

Capitol Records In Argentina

EMPISA (Industrias Electricas y Musicales Peruana S.A.) is a holder of the Austrian record label, which has maintained business relations with Capitol Records since 1967. The catalogue is well known throughout Peru, and artists such as Nat King Cole, Frank Sinatra, Andy Russell, Ray Anthony, the Beach Boys, the Four Amigos, Judy Garland, Les Baxter and the Lettermen (all of whom have recorded for Capitol) have delighted Peruvian fans. EMPISA is proud of its association with Capitol and feels that the label can boast of having contributed to the improvement of the record industry throughout Peru and indeed, throughout the entire world.

Capitol In Peru

TEMPSA (Industrias Electricas y Musicales Peruana S.A.) of Lima, Peru has maintained business relations with Capitol Records since 1967. The catalogue is well known throughout Peru, and artists such as Nat King Cole, Frank Sinatra, Andy Russell, Ray Anthony, the Beach Boys, the Four Amigos, Judy Garland, Les Baxter and the Lettermen (all of whom have recorded for Capitol) have delighted Peruvian fans. TEMPSA is proud of its association with Capitol and feels that the label can boast of having contributed to the improvement of the record industry throughout Peru and indeed, throughout the entire world.

Capitol In Turkey

Alan Campbell, head of Capitol in Turkey, with Glenn Wallach.

We were very fortunate to be honoured by the visit of Glenn Wallach to Istanbul from 5th to 10th November 1966. Glenn was accompanied by his wife Dorothy and cousin Hazel Beatty. Glenn visited our factory and was most interested to see what he saw as he did not expect to see a smooth running production plant in Turkey. He insisted upon visiting all our distributors and many of the retail shops in Istanbul where selling methods are so different to those in most western countries. We were all very pleased to have Glenn with us for a short time and sincerely hope he will visit us again in the not too distant future.

Capitol Internationally

(Continued from preceding page)

this month of the brand new “Heroes And Villains”. This should without a doubt be another successful chapter in the Capitol story.

So far, we have dealt almost exclusively with the fabulous roster of artists and material that has come to us from Capitol—but the traffic has not all been from west to east. Over the years many British artists have contributed to the Capitol coffers. Topping the list of course, are the Beatles, whose estimated U.S. sales are in the region of 100 million single units. The Beatles in America, as the Beach Boys in Britain, sent Capitol sales soaring to new heights. Other notable British artists to enjoy American success on Capitol are Peter & Gordon, who besides single hits such as “To Know You Is To Love You,” “True Love Ways” and “Lady Godiva,” have had no less than eight albums released in America. Australian group the Seekers, an immediate success in Britain with “A World Of Our Own” followed by a string of single and LP charters, have been equally successful in America on Capitol.

As already mentioned, the latest British talent to join Capitol is Matt Mono, now living in the United States and recording under the name of “Matt Monro.”

However, in this 25th Anniversary Tribute to Glenn Wallach’s and his associates’ work, I am particularly concerned not with Europe’s contribution to Capitol, but with the lasting contribution to Europe! We hope that the warmth of our appreciation may communicate itself via the greetings from Capitol’s friends on this side of the Atlantic, which we are proud to publish, together with this story of “Capitol Internationally.”

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Corrine Burke, Columbia’s gal in Winnipeg, has a red hot hit as the #1 head back to school. It’s the Epic outing by Lulu, “To Sir With Love.” Hits are rolling out of the Columbia factory non-stop by the thousands. Everywhere the picture plays, the song becomes an overnight smash. Corrine Burke C. B. is a number one song, and selling like a number one song in Saskatchewan for most of the summer. She has taken hold in Winnipeg and throughout Northwestern Ontario.

CFOX, Montreal, have debuted a new printed chart, “The Now 40.” It is published by the pop music outlet newspaper. Currently charting number one on the newcomer is “The Letter” by the Box Tops. The station expanded to a 24 hour operation September 8th, Bob Baker, hosts the new all-night session on CFOX. Music Director Frank Gould points out that his station was responsible for breaking a big Montreal hit as long ago as June 23rd when the record was introduced as a CFOX pick. Now it’s on all Montreal pop stations. It’s “Angel Of The Morning” by Evi Sands on Cameo Parkway. Frank claims the record will be a hit wherever it gets airplay. Another item that is stirring up Montreal action is the release by the Ohio Express, “Beg Borrow And Steal.”

Don Grashey is extremely pleased over initial American action on a single that he feels can fill the role of the Kasai Kings’ “Lakover.” It was a pop giant in many Canadian centers and now appears well capable of repeating in numerous American markets. It is “Papa’s Got A Brand New Bag.” This item was issued on the “Lubber” session, but from Calgary and will shortly jet back to the coast to do a commercial for Coca-Cola Ltd. They have been big favorites at P.A.’s throughout the Canadian west, as far east as the Lakehead. New name for the group now known as the Plague. They become the Lexington Ave. Don says group’s new session is a gas. A Marvin Gaye release on Music is expected to break on the C&W scene. It’s “Tell Me Not To Go.” The gal singer wrote the tune herself.

It appears that “Child Of Clay,” the latest A&M entry from Jimmy Rodgers has all the hit potential it needed to become a large chart item in all Canadian markets.

It has been one S.R.O. scene after another for the Thujana Brasse this summer—on a string of Canadian dates. The Toronto show at Maple Leaf Gardens set a record for T. J. B. dates anywhere. Some 17,000 fans paid upwards of $50,000 to see the group. The previous record was set the night before. The Canadian premiere at the Manitoba Coliseum, one night, Ed Lawson set up a ring-a-ding-ding window display at San The Record Man’s back porch like the famous Whipped Cream album cover, Miss Toronto, Lorille Boucher, backed up traffic for blocks as she posed in the retailer’s show window.

BRASS PAYS GOLD—Almost 17,000 persons paid a total of nearly $80,000 to see and hear Herb Alpert and the Thujana Brass play Toronto’s Maple Leaf Gardens August 29th with the day of the performance; this display attracted thousands of people at San The Record Man. Shown here (from the left) are: Ed Lawson, Ontario promo man for Quality Records; Lorille Boucher, Miss Toronto; and Sam Szwarc.

GREAT BRITAIN's Best Sellers

| #1 | 1. San Francisco—Scott McKenzie (CBS) Dick James
|   | 2. The Last Waltz—Engelbert Humperdinck (Decca) Donna Loren
|   | 3. You’ll Never Fall In Love Again—Tom Jones (Decca) Tyler
|   | 4. Ten The Bad Times Are Good—The Trenetse (CBS)
|   | 5. The House That Jack Built—Alan Price (Decca) Alan Price
|   | 6. We Love You—The Rolling Stones (Decca) Mirage
|   | 7. Except From A Teenage Opera—Keith West (Parlophone) Robbins
|   | 8. I Was Made To Love Her—Stevie Wonder (Tamla Motown) Barrett
|   | 9. All You Need Is Love—The Beatles (Parlophone) North
|   | 10. Just Loving You—Anita Harris (CBS) Chappell
|   | 11. Heroes And Villains—Beach Boys (Capitol) Immediate
|   | 12. Pleasant Valley Sunday—The Monkees (RCA) Screen Gems
|   | 13. 6 Of A Clown—Davie Davies (Pye) carrot
|   | 14. Ichthyokar Park—Small Faces (Immediate) Avakal
|   | 15. Let’s Go To San Francisco—Power Pot Men (Deram)
|   | 16. Up And Away—Johnny Mann Singers (Liberty) Carlson
|   | 17. Crape Alley—Mamas And Papas (RCA) Dick James
|   | 18. The Day I Met Marie—Bill Richard (Columbia) Snow
|   | 19. Gin House—Ammon Corney (Decca) Carlin
|   | 20. Only Live Twice—Nancy Sinatra (Reprise) Unites Artists

Cash Box—September 16, 1967—International Section
Rock Roberts’ Hit Lands Him Top Honor From Italian Ops Voting

MILAN—The Festival Bar contest, a yearly vote organized among all Italian juke box operators, has concluded this year with the final victory of top Durium talent Rock Roberts.

As previously reported, Rock is a zinger from the States; in Italy, thanks to the pact signed with Durium, and his participation as “vendetta” of the top TV weekly series “Sabato Sera” he has reached the top peak of popularity.

His present best seller is “Stasera Mi Butto,” the winning song of the Festival Bar event, which is over the 50,000 mark in copies sold. The number is an original Italian copyright published by Cour.

Together with other single and albums released by Durium, total sales of his recordings have passed the million mark. For this reason, Durium has informed Cash Box that Roberts will be awarded on Sept. 20 with a gold disk.

Ceremony will take place in Cannes and top International personalitites of the music world will be present. Rock will receive the disk from Kiti- kor Mintagian Durium presy and Giampaiero Seassul, Durium A & R manager and producer of his recordings.

Caselli, Tony Follow

Second prize at the Festival Bar was awarded to Caterina Caselli, the top female talent of C&G Compagnia Generale Del Disco, thanks to her recording of “Seno Bugiarda,” Italian version of the US smash, “I'm A Believer.” Sugarmusic is the sub-publisher of the song in Italy.

Third prize of Festival Bar was awarded to another big Durium talent, Little Tony, for his recent recording of “Peggy Per Me,” an original copyright owned by Durium.

Cleveland In Edinburgh—To mark the appearance of the Cleveland Orchestra at this year’s Edinburgh Festival, EMI Records gave a reception in honor of George Szell, the conductor. Shown here (from the left) are: George Szell; Beverly Barkdale, general manager of the Cleveland Orchestra; Leonard Smith, general manager of the classical repertoire division of EMI; and Michael Maxwell, assistant manager of the Cleveland Orchestra. CBS in Great Britain arranged the reception on behalf of the parent firm in New York, before flying to the festival in Lucerne, Switzerland, Szell spent a day recording with the orchestra in Edinburgh.

Aussie Manager In U.S. For Judy Stone Debut

HOLLYWOOD—Here from Sydney, Australia, is Kevin Jacobsen, chief of A.A., Sydney, and personal manager of Australian singing star Judy Stone, who just made her debut on Monument Records, to talk over promotion plans for her upcoming TV and personal appearances in the U.S.

Monument recently secured worldwide rights (excluding the Orient) to all of the Judy Stone Festival Records (Australia), company releasing the ATA productions of the young singing star who has been winning awards in her home country with her recordings since 1961. Judy’s first Monument single “And The Trouble With Me Is You” was just issued last week in the U.S.

Jacobsen will confer with Holly-

Kassen To Cut Acts In Europe For U.S.

NEW YORK—Edward Kassen, president of American Metropolitan Enterprises and Kassen Associated Publishers, is leaving for Europe. He will be recording sessions for the network of his group, the Equals, currently recording for the United Artists Records, and the Symbols distributed in the United States on United Artists Records.

Kassen will work out of his office at 25 Desmond Street, London, England for the next month.

President Records, which has been successful in Great Britain and Ger-

Dusty To Japan

TOKYO—Dusty Springfield arrives in this week to begin a week of tours for disk promotion. Her Philip dis- company of “You Don't Have To Say You Love Me” has sold 250,000 in Japan since its release last Aug. A new single will greet her arrival.

United States by Kassen; and first release will be Sept. 15 with the English version of “The Way You Look Tonight” by an Oct. 1 release on the Guardians Of The Rainbow, President’s label distributed in the United States by Liberty and through Europe and England by Kassen’s own firm, Kassen Associated Publishers.
DENMARK

The charts here are topped by "Hvem har du kystet i din gadever" (Who Did You Kiss In Your Door), a local tune from a variety show in Copenhagen last summer. Two other notable successes are "Bogelund" by Grona and "Drich Passer" on Philips.

Nordisk Polydor A/S (NPA) just rushed out "We Love You" with Bailing Stones on Decca. Strong promotion is also given "The Last Waltz" with Engelbert Humperdink, also on Decca, "Good Times" with Eric Barden & Associates MI, "Riddende Skib" and "Rute" with Leif Strothers. Butlers, another local top selling group, has done "Camp"/"Pretty Style" on Columbia. Another release is "Drunkepnung" from the Swedish band "Jungern och Stilbotter" which features the Alpina Bungo band, and "Ivar" by Robin Collins and Ack of Hearts and United Artists.

INFP (Heide Nielsen) on Arne Bendixen's Philips, Ace of Hearts and United Artists.

EMI recording artists Keld & Donkeys on HMV have a new single just out, titles including "Det var på Frederiksborg," which is a Danish version of the album, "A Fire in the Night."" Another recent release is "Monument's A/S" on Sweden's Love. "Another Girl" with the now much-adored harmonization of the Swedish band "Jungern och Stilbotter" and "Ivar" by Robin Collins and the Ace of Hearts have also been released.

SWEDE

Lucas, local quartet recently winning a pop group competition arranged by the Swedish Broadcasting Company, has just had their debut record at the "Swedish Talent" in London, where they sang the song "Din Mantra" with other Polar releases include Matt Olin with a new single, "Lek med mej" (Play With Me) by his father, Stig Olin, b/w a Swedish version of "San Francisco," anything goes. Group includes "Molly & Jimmy" with Svena Sterngquist, both titles from the motion picture "Thoroughly Modern Millie."

Several groups have been touring Professional in Italy where he became known as II Professorio, has done an EP with six songs in Italian at Scan Deck. Annaks, also on Scan Deck, now doing very well with their single which "Paints" the words. Swedish Music AB is a Swedish publisher of "Heroes And Villains," of which the Beach Boys Capitol recording just was released. Same publisher also obtained "Lett och Stort" with "Russian Gospel," and "Sivert Lisa" with Greba's single out now. Titles include a Swedish version of "Where Did I Go Wrong?"

Stig Anderson has signed the Swedish lyrics of "Jackson," here titled "Laxi" (a smaller place in central Sweden). United Artists Musikförlag AB is publishing and trade push on Sintra-Lee Hazelwood Reprise recording is now doing very well all over Scandinavia. Screen Gems Musikförlag AB is working hard with the tune "Vilken Peccy Sunday" and "Words." Swedish Music AB is a Scandinavian publisher of "Heroes And Villains," of which the Beach Boys Capitol recording just was released. Same publisher also obtained "Lett och Stort" with "Russian Gospel," and "Sivert Lisa" with Greba's single out now. Titles include a Swedish version of "Where Did I Go Wrong?"

Australia's Best Sellers

1 San Francisco (Scott McKenzie—CBS) Associated Music.
2 Abbe. (Vivian St. Clair) (4th Disc) (Political) (Polydor).
4 "We'll Be Together" (Bob & Carol) (Pye). Universal. (Universal).
5 Theme For A New Love (Davy Jones—Astor) E. H. Morris & Co.
6 Woman You're Breacking Me" is certainly worthy of the attention of some of our readers because it is a good commercial proposition. Published rights in the song are held by April Music (the publishing subid of A.B.C.) who have already issued the record to introduce the theme. It is a new version of "Battle Of The Sounds. Among their prizes is a return trip to London for personal appearance bookings.

Astor Records have issued the follow-up single by Davy Jones to the theme from the recent film "The Umbrellas Of Cherbourg" coupled with "Maybe It's Because I'm A Londoner." New product from Astor includes an album of soundtrack excerpts from the popular series "Till Death Do Us Part" and the "Catherine" album by Kevin Richard Flanery. (Carnaby). (BBC). (Polydor). (BBC).

A.B.C. 49, 76, 90
Abbe. 55
ABM 46, 41
ATM 34, 62
Atlantic 64, 53, 39
Bang 20, 21, 26
Brother 35
Brunswick 18
Can 34
Cassette 52
Cello 100
Capitol 1, 1, 83, 91
Colies 16, 25, 69
Decca 60
Double Sash 18, 49, 90
Dynavoice 31
Elektra 12
 Epic 14, 26, 59, 63
Gordy 7, 38
Keymer 95
King 10
Zodiac 61

Laurie 80
Liberty 4, 31, 41
London 34, 62
Malaco 29, 93
MGM 8
Motown 3, 68
M.T.A. 99
Parkway 64
Philips 39
RCA Victor 36, 45, 70, 88
Revel 20
RCA Victor 20
Rev 21
Rox 19
Seal City 99
Sire 33, 56
Tobacco 64, 67, 95
Verve Forecast 73
Warner Bros. 11, 22, 44, 53
White Whale 15

Cash Box September 16, 1967—International Section

Monument's Combine Music Inks Claremont For Foreign Release

HOLLYWOOD—Contracts have been consummated by Monument's Combine Music, a division of Monument Records, with Claremont House Music Co. of Boudleu and Feline Bryant, will be represented by the Monument Combine Music-publishing company. The Combine Music publishes some 200 of Claremont's compositions, which are currently under contract to the Film Syndicate of United Artists, and to other international publishers as well. Thus, this adds up to a total of 10 music publishing catalogues owned or controlled by the Combine Music. The Company, which currently represents some 1,500 songs internationally, with representation in the key markets of England, Australia, New Zealand, France, Belgium, Holland, Germany, Switzerland, Australia, Italy, Canada, Brazil, Argentina and South Africa.

Latest salvo in the battle of the low-priced album field in this country has been fired by the giant EMI group with the introduction of their Retail label which is retailing at the attractive price of (Aust) $2.50. Among artists featured in the initial release of the Retail catalog are the International Harvester, the Melachrin Strings, Frank Sinatra, Nat "King" Cole, and others. The Regal issues are those from the Music For Pleasure range that EMI have been successfully marketing in England for a couple of years. They produce a 10-inch disc, 33-rpm, in the trade, and it was noticeable that dealer interest in the releases ran high.

At the same time, two other EMI catalogs, Ace Of Clubs and Encore, will also be available in the future at $2.50. However, the retail price of EMI's regular priced albums has been hiked from $2.25 to $2.50. One feature of the release of the Retail catalog is that they are available in either mono or stereo, but NOT in both, W & G Records have a range of albums retailing at $75.00, which is well below the $2.50 bracket. It will be interesting to see if any other companies meet the challenge of EMI and launch a range of albums to retail at $2.50.

In the past couple of years we have "lost" a great deal of top talent overseas (acts such as the Seekers, the Easybeats, the Bee Gees, Normie Rowe, Johnny Young, etc., are now almost in permanent residence in England). However, there is some bright and capable new talent coming along to replace these names. One of the best at this stage is a young Swedish group, "The Monkees," who have a very original sound and approach to most of their work. The Group are contracted to CBS records (Australian Record Company) and have a good measure of success with their releases in the past, but their current singles will undoubtedly be their biggest ever. It is "Woman, You're Breaking Me," an original composition by group members. The disc is now showing off well in the ABC's national list of the week. Across the Pacific, Peter Sanford, Victorian Manager of Australian Record Company, says the single is "pointing the best foot forward now, which gives some idea of the growing popularity of the Group.

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Astor Records have issued the follow-up single by Davy Jones to the theme from the recent film "The Umbrellas Of Cherbourg" coupled with "Maybe It's Because I'm A Londoner." New product from Astor includes an album of soundtrack excerpts from the popular series "Till Death Do Us Part" and the "Catherine" album by Kevin Richard Flanery.
After a quite difficult season (1966-1967), different French record firms are really optimistic about the coming months. Prospects for sales are good.

The classical portion of the Top Ten offers the following: 1. In one month the European "Marché Commun" will be open. The disappearance of commercial frontiers will have important repercussions for cost. 2. After the success of Procol Harum's "A Whiter Shade Of Pale," labels will release their English and American artists through 45rpm singles. Probably they keep EP policy for French singers, but this might change in the next few months.

Rhythm and blues are taking a very important place in our country just when French teenagers are buying more and more original recordings. Vogue Records just held its convention "Marché Commun" in Paris to prepare new European policy. At this occasion President Leon Cabat decided to release 45 rpm Lux-sync. This was the last firm trying to foreclose EPs. After the end of the convention, Leon Cabat was visited by M. Stallard, Warner's representative. During this visit the two presidents renewed the contract between Vogue and Warner/Reprise. Vogue will be distributed in Canada after the 1st of October by the new society created by Warner/Reprise.

August has been a successful month for the Sinatra family. Nancy has been a great success with her "Jackson," and now father Frank is reaching a new high with "The World We Know." "Vola," the last Françoise Hardy composition, is also one of the top hits of the summer, and the new Antoinne's "Titine Acheu Moi Un Camion" is off to a very good start.

Philips France also held its convention last week. Members verified the substantial increase of LP sales from 1966 to 1967. Because of that, Philips turnover after several bad months from May to March (for the first eight months of 1967) 2% over than of the same period of 1966.

This summer Philips realized that in ten years the firm sold 4 million records for children, so they decided to strongly promote albums for the youngest public. A subscription is already open for a Collagloun ten album set. Price is 90 Francs instead of 135.

Two new collections will appear this autumn: "Soirée Musicales" will present the latest new releases at the rate of 195 Francs, and "Après Minuit" will be a series of mood music.

To promote its classical repertory and its catalog for children, Philips will soon release two new EMI albums. These will present two lower cost compositions and the other, a story of Collagloun. First pressings will be 100,000.

Paul Mauriat will soon record an LP with fourteen Xmas songs from all over the World. This album will be titled "Noël Du Monde Entier." Philips will release it on the same day, September 25, in every country where the label is represented.


First operational of CBS Italia for the coming season is concentrated on the top U.S.A. talent of Scott McKenzie. CBS Italia released his top recording "San Francisco" which has been presented to all Italian press representatives who have reported exclusively about this disc.

"La Vita Come Va" is the Italian title of the Dionne Warwick release "Wind Down Of The World!" that the songstress has recorded during her stay in Milan. Dionne was also star guest during the final night of the Festival Bar event held last Saturday in Salomassoggi Terme, a resort near Milan.

Joe Giannini and Johnny Porci, top executives of CGB Compagnia Generale Del Disco, will leave for London next week to take part in the Warner Bros/ Reprise meetings.

Thanks to the new agreement in Stockholm between Odeon and pop group Bob Azzam, the new recordings of this talent will be released in Italy by Carisch under the same Odeon label. First disc is "Can't Take My Eyes Off You." Bob Azzam is presently in Italy performing at La Capannina in Foro Dei Marmi.

French songstress Sylvia Desayes has just recorded for Odeon in France "A Whiter Shade Of Pale" and "The Way Of Love." This single has been released here by Carisch.

Continuing the promotional operation of the Hollies, Carisch will release a new album of the English group entitled "Evolution," together with a new single "Kill Me Quick" and "We're Alive." Both numbers are from the soundtrack of the new Italian movie "Fai Fretta Ad Uccidermi... Ho Ferro." EMI has just released the Bobby Gentry's "Ode To Billie Joe." The young songstress will be one of the main attractions of the International Roses Festival.

Anthony Quinn is making his debut as a singer. EMI Italia has released the first disc recorded by this film actor. "A" side is "I Love You, You Love Me" and "Promesse." The first record released by the Beach Boys under their own label (Brother) has already been presented on the Italian market by EMI Italia. A strong promotion is being carried on "Heroes And Villains." EMI Italia has reported that the Al Bano disc "Nel Sole" has sold more than 450,000 copies. At PFL, has also informed us that their hit "La Banda" has surpassed the 300,000 mark and demand is still increasing weekly after week.

**Italy's Best Sellers**

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<th>Label</th>
<th>Week 1</th>
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<tr>
<td><em>Nel Sole</em> - Albano</td>
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<td><em>L'Amore Viene E Va</em> - Carisch</td>
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<td><em>La Banda</em> - Mina</td>
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<td><em>Take Me Home</em> - EMI</td>
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<td><em>Ode To Billie Joe</em> - EMI</td>
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<td><em>Marche Nuove</em> - Odeon</td>
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<td><em>L'Amore Viene E Va</em> - Warner</td>
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<td><em>I Love You</em> - Philips</td>
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<td><em>Take Me Home</em> - EMI</td>
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<td><em>La Banda</em> - Mina</td>
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<td><em>All You Need Is Love</em> - Beatles</td>
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<td><em>Sister Sledge</em></td>
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**Cash Box—September 16, 1967**
ROSSI: "I'll Try Anything..." "Will You Love Me Tomorrow?"
H. Duck
Says "Love Me" Near Annual anniversary release of this tune on Sept. 15.

Cliff Richard also arrives here middle of October. Texas Records has scheduled another "Cliff Richard Deluxe" LP Oct. 15. Tol-1 also released "Airplane Song" by Royal Guardsmen on Stateside, "Up-Up And Away" by Fifth Dimension on Liberty, "Carrie Anne" by Hollies on Decca, and "Lovely To Hate You" by Jan & Dean on Decca. King Records are out with "Yesterday's Paper" by Rolling Stones on London, "Out And About" on Adel by Cream, "Father Boy With Me" by Harum, "Blue Angel" by Rochester Flower on Potem on Serum will be released by King Records the end of September with much push, while "Thank You Very Much (On A Rainy Day)" by Rascals is also with much advertisement.

Nippon Grammophon released "Come On Down To My Boat", with Every Morning, "I Will Be There" by Young Men (on GMI.
The best sold five singles released in August by King Records are; "I Love You (Zoe, No ,Kiss Me)" by The Who, "I Want You Back (Mama"
Hearts) by Akumame Baby (Takashi Takeuchi & Bumby), "A Whiter Shade Of Pale" (Procol Harum).

Texas Records releases "Tokyo Night" on Capitol Sept. 15, with Masako Irimi & Ken Yamauchi. This is the 2nd tune composed by the Ventures in wake of the big hit "Papito-No Ginas."
USA Record Company changed offices to Innsbruck Sur 1877. At the same time we were informed that Edgardo Oregian left his job as A&R of this company and has been replaced by Andre Toffel.

A new release, "Sinfonia a la Rapsodie," was announced, told us that the recordings of Spanish idol Raphaël are being distributed in the United States by United Artists and that by this time the sales are about 50,000 copies of the first long time release performed by Raphaël.

Among the first long plays released by the Camden label in stereophonic sound ($2.90) are: Carmela Brey singing music of Agustín Lara, Exúvio de Antonio Prieto, Instrumental Music of the Monkees, Music Themes with Peter Nero and Las Rejas No Matan with Miguel Aceves Mejia.

John Mayall and the Bluesbreakers will make a full week tour through Holland and Belgium in December. John Mayall has been informed that in Holland he will release in Holland: "It Hurts Me Too" b/w "Double Trouble" (featuring Peter Green), while new Decca LP recording of the new Mayall Blues Group: "In The Company of Love," have been made for the Holland Organization. Rolling Stones "We Love You" b/w "Dandelion" is Phonogram's contribution among the month's release (August 20th), it may be worthwhile to report that Dutch fans seem to have a special preference for Dylan.

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Suddenly moderate-income locations are profitable with new equipment.

Seeburg's Phono-Jet is here.

Small it is—48\(\frac{3}{4}\)" x 30\(\frac{1}{2}\)" x 24\(\frac{3}{4}\)"—but big in sound and quality. And economical to operate.

Phono-Jet has two 12" full-range speakers for room-filling sound. Holds fifty 7-inch 45 rpm records—100 selections. Plays them with the Pickering precision cartridge for true, long-lasting reproduction and has the exclusive Tormat memory unit. Both are guaranteed 5 years. Phono-Jet's reliable solid-state circuitry is longer-lasting, trouble-free.

The Phono-Jet is Seeburg quality at a mini-cost. What's more, Phono-Jet needs only a stepper-kit for easy hookup to existing 100-selection wall boxes. So when moderate-income locations ask for new equipment, you've got a good comeback—the Phono-Jet. Contact your Seeburg distributor.

Seeburg—Growth through continuous innovation

The Seeburg Sales Corporation • International Headquarters, Chicago 60622
The Bum's Rush is Over and the Gold Rush is On

There's a country & western tune that goes something like the title of this editorial and we think it's apropos of the prosperous fall sales season which made its grand entrance last Labor Day. For the next few months, the coin machine industry will enjoy its hottest selling and collection period of the calendar year.

As the sage said, "everything compensates somewhere along the line" and the coin business looks to the end of the year to make up for lost sales and location collections suffered during the normally lax summer. Sales charts at the factories, if past history bears out, will take a generous upswing in the weeks ahead. Likewise, our distributing companies should enjoy more prosperity, moving the various lines of new games and music equipment (witness the wealth of brand new product released in the last two weeks alone).

But it's the operator who makes or breaks this business and it is the health of his route collections that we, the manufacturers, their sales outlets and the associations are principally concerned about. How will they fare this year and what can be done, in addition to placing new machines, speakers, etc., to insure a fruitful harvest?

For starters, it's axiomatic that a new pinangle, juke or whatever grabs off higher collections during its first few weeks on location. That's understood. But how else can the operator reap those extra coins? He can finally get on the "front money" bandwagon, if he isn't already. Front money is virtually a necessity for efficiently amortizing new machines and should be secured wherever possible.

Plenty has been spoken about two plays for two bits on the music boxes but one more mention at this opportune time is warranted. And incidentally, all you operators stubbornly sticking to the old six for a quarter play should know it's past time to boost your price. Sure, many of the nickle locations look like they might die if the price was upped, but take a second look. Maybe you're just a little pessimistic.

The opportunity to boost games play to two plays for 15¢ has been available well over a year now. If you're leery about making a sweeping change to this price boost, select a couple of experimental locations and see how it works.

And while you're in the market for new equipment, consider those types of coin units you might not presently operate... can vendors, bulk machines, table soccer games, short-field shuffleboards, etc... any or all of which could make a profitable substitute or adjunct to your standard units.

The whole idea is meet the fall season with an aggressive reach for extra income, not just blandly hope for it to drop into your lap. You can collect a heck of a lot more apples by shaking the tree than by standing below with a basket waiting for a strong wind to come and do the job.

The Action is "Alive" on New Bally 'Wiggler' 4-Player Pin

CHICAGO—Announcing delivery this week of "Wiggler," a 4-player dipper type pinball game, Bill O'Donnell, president of Bally Manufacturing Company, Chicago, passed the word that the game lives up to the off-beat name.

"From the top of the Playfield," O'Donnell said, "where the 2000 per cent Rollover jumps from 10 to 500 when a ball is skill-wiggled off the lit rebound, to the Wigglesville Rollover, the 'Wiggler' delivers pinball wiggles with the wildest score-boosting, play-promoting, profit-b宗旨 action, suspense and skill challenge ever engineered into a dipper game.

"The captive balls idea popularized in 'Capersville' takes an encore with a new twist in 'Wiggler,' putting up to 3 balls on the lively playfield when captive balls are wiggled loose by skill. Or captive balls may remain as a player to player, game to game incentive for follow-up players.

"A brand new attraction called Wigglesville delivers from 10 to 500 points per passage of one ball through the Alley, depending on Alley Rollovers lit by skill; and a separate Super Bonus Computer for each player keeps track of competitive skill in advancing the Bonus. "World wide orders based on pilot lot tests indicate that 'Wiggler' will out-class even the record-smashing 'Capersville' in sales, play-appeal and earning power," O'Donnell said.

MERCHANDISER'S HANDBOOK . . . . No. 9

Here's a suggestion for operators interested in gaining good will at the locations they're in and also for dropping the firm name in potential locations around the territory. The idea involves a little research on the operator's part but just about the only reference book he'll need will be the local yellow pages directory. After gathering up the names and phone numbers of two dozen or so of the local firms who service the various needs of the bar and restaurant business, such as the best places to buy bar equipment, furniture, fixtures, etc., assemble them in alphabetical order and print on a handy card with your own firm name at the top.

Your list would run from an advertising agency number, through banquet service caterers, electricians, income tax specialists, photographers, sign painters, taxi companies to vending machines, etc. Naturally, next to billiard supplies, cigarette machines, juke boxes, pool tables and vending machines would go your own name. A handy, reference list of numbers the bartender or restaurateur might need in a hurry would put you in good stead with your locations as just "one more service" from your operating company. It's inexpensive and easy to assemble. Give it a thought.
The marginal lot giving the quality 70-volt world higher...
Williams Rocks Into the Fall with ‘Beat Time’ Two-Player Pinball

Adjustable for Three or Five Ball Play

can be converted into an Add-A-Ball model. Play connected features include four top rollover lanes that allows the player to score an extra 100 points and will bye the three, six, nine and twelve, when activated by the player. Four rotating targets located on the “Beat Time” playfield also score 100 points and lights the three, six, nine and twelve. When the three, six nine and twelve are lighted, the player is allowed an extra ball only by the three rollover lanes and the one rollover for Special. The targets, jet bumpers and rollover lanes will increase in value as the player makes each lighted number.

Design features of the cabinet include an all stainless steel front door, frame, molding and other trim features. Also an automatic ball lift, elastikote playfield and matched numbers.

“Beat Time,” has optional single, double or triple chutes and individual lift out coin trays with protected coin switches. Williams has installed a new (on and off) switch underneath the impressive cabinet.

“Beat Time” looks like a really enjoyable game for the amusement game playing public.

Adv & Promo Vet Joins Wurlitzer Co.;
To Assist Palmer Getting the Word Out

N. TONAWANDA, N. Y.—The appointment of Samuel Varco, Jr. to the position of assistant advertising and sales promotion manager for the Wurlitzer Company’s North Tonawanda Division was announced last week by A. D. Palmer, Jr., advertising and sales promotion manager.

Varco comes to Wurlitzer with extensive advertising and public relations experience. Prior to his new appointment, he served as account supervisor and account executive on national accounts for the Norman, Craig and Kummel, and Young and Rubicam Advertising Agencies.

Varco received his early schooling in Buffalo and graduated from Nichols School and Canisius College. He subsequently served in the Public Information Office of the United States Coast Guard and was honorably discharged in 1955.

British Vendor Visits G.F.M. Center


Beckley, an industrial caterer from Worcestershire, England, visited G.F.M.’s Detroit research facilities during the midwestern leg of his 3-month tour through the United States, where he was awarded the Churchill Fellowship to study American vending operations. Beckley noted that — while Americans vend more non-food items — the main differences are in the menus and contract pricing.
What's behind the BIG DEMAND for FISCHER?

SOLID QUALITY!

More and more smart operators are installing Fischer tables in their chosen locations. They find this to be the answer to more profitable operation. That's because Fischer tables are consistently solid quality throughout, embody all the fine features you expect from the ultimate in coin-op billiard equipment, and new advanced developments that make service problems practically a thing of the past. Got the message?

See your Distributor or write for further information and prices.

FISCHER MANUFACTURING CO., INC., TIPTON, MO. 65081

George Klersey — Helmsman for AMI's PhonoVue

This week, the Cash Box profile went to Whippany, New Jersey and the Rowe Manufacturing complex to confront George Klersey, sales manager of the PhonoVue program, with questions about the industry. Klersey has been with the Rowe firm since 1953 and has served as a field engineer, regional manager and moved into his present position in January of 1967.

Klersey prepares the weekly PhonoVue listings that appear in the trade press and supervises the entire film production of the PhonoVue program. How long have you been with Rowe, George?

I joined the firm in 1953, fourteen years ago. What positions have you held there?

I started as a field service engineer, then to regional manager and finally in January, 1967, I became sales manager of the Rowe AMI PhonoVue program.

Since you've been associated with both the technical and the sales aspects of coin phonographs, what would you say are the foremost reasons an operator buys a particular brand of machine?

I think the foremost things an operator looks for when purchasing a new piece of equipment is reliability and ease of maintenance. Quality also enters the picture. The operator has a great deal of money invested in his equipment, he must shop for the best quality, and when I say quality, I mean the machine's overall reliability, maintenance aspects and part superiority . . . this insures him of not having to cope with too many frequent mechanical breakdowns. He can't make money with a dead machine.

What mechanical innovations in coin operated music have you seen take place during your career?

One of the biggest and revolutionary changes began in the late forties, that was the changeover from 78 rpm to 45 rpm. Actually, it wasn't until around the mid-fifties when the complete change was made in the coin operated music business. Then there was the high fidelity craze in sales which eventually boosted the advent of stereo. The little HiFi industry around about the same time as stereo. The 45 rpm mono and 45 rpm stereo was also born.

Would you place the PhonoVue among Rowe's greatest achievements?

I would say it's one of the greatest places the plastic operators in many a year. Profit wise, it puts more money in their coin bags.

Is coin operated film here to stay? I believe so.

What is the principle behind the PhonoVue attachment?

The projection mechanism combines a rear screen principle with super 8mm cartridge film strips (twenty), each lasting approximately 2½ to 3 minutes, depending, of course, upon the length of the phonograph record paired with it. The projection glass is corrugated to cut down on glare from any outside light source. There are twenty title strips on the Music Merchant phonograph's selection panel, corresponding to the twenty film cartridges, and are keyed to open electronic circuits which activate a specific film when the selection is made.

What factors do you consider in pairing records to specific films?

The most important factor is to marry the proper beat of the record to the action of the subject on the film. If the girl is performing a drup then it must correspond with that beat of music.

Can you give us a brief rundown on your film production program?

Yes, we are constantly making more film cartridges to meet the demand for them. We presently have three libraries and expect them to grow even larger in the near future.

Who produces the films?

Continental Cinema of Miami, Florida.

Is the production expensive?

It's fairly expensive, but as more units go on the street the expenses slow up somewhat.

What is the number of films in the three libraries?

We have 250, with eight new ones on the market now.

PhonoVue is essentially one part of AMI's overall "Music Merchant Program" introduced in 1966. Do you think you've helped the trade toward a more positive merchandising approach?

Yes, we've helped the operator a great deal. I think, in some instances, it's placed him in a better position to bargain with the locations and it's given him sort of an extra plus in the eyes of the customers.

Ellis Announces COIN Association Meeting In Norfolk

OMAHA—Howard Ellis, secretary-treasurer of the Coin Operated Industries of Nebraska, Inc. (statewide music and games association), announced that a weekend association meeting will be held Sept. 10th & 11th at the Holiday Inn, in Norfolk. "All attending operators and their guests will meet at the Holiday Inn before 12:00 noon on Saturday in order that lunch may be served before we board a chartered bus for the races at Mahoning," Ellis stated. The party will return to the Inn afterward for refreshments and dinner.

Sunday's festivities will begin at 1:00 P.M. with the banquet scheduled for 5:30 P.M. All arrangements for the weekend were made by COIN president Ralph Reeves and his wife.
Rowe Releases P/V Record Pairings

WHIPPANY, N.J. — Rowe AMI’s Phonovue record pairings for the week ending September 16th, has been released by George Kieser, director of the Phonovue program. Tommy James & The Shondells’ Roulette recording R-1765, “Real Girl” has been paired with P/V films cartridge “Hoe Down” (L-2906W), “Slim Jenkins Place” by Booker T. and the M.G.’s on Stax 45-224, is paired by George for P/V recordings “Green Bikini” (L-2903T), “Go-Go In The Hay” (L-2905H), “Bachelor Girls” (L-2906W), “Calendar Girl” (L-2906Z), “Strip Fun” (L-2907T), “Devil Temptation” (L-2906C) and “Girl and Sultan” (L-2906L).


“Plastic Fantastic Lover”, the new one by the Jefferson Airplane on RCA 47-2048 is paired with P/V films “Living Dolls” (L-2907U), “Si-houette Dancers” (L-2907V) and “St. Peter’s Spa” (L-2906X).

“Tip Of My Tongue”, on Dunhill 45-D-4004 by The Grass Roots is matched up with P/V tapes “Girl and Sultan” (L-2906C), “Four Girls In Garden” (L-2906S), “Montmartre Strip” (L-2905W), “Pop Out” (L-2907H), “Where Did It All Begin” (L-2907R) and “Passy Cat” (L-2909X).

Spanky and Our Gang’s release on Mercury 72714 of “Making Every Minute Count” swings with P/V films “Girl and Sultan” (L-2906C), “Mont- martre—Les Girls #2” (L-2903P), “Four Girls In Garden” (L-2905S), “Montmartre Strip” (L-2905W), “Pop Out” (L-2907H) and “VonDoo” (L-2907J).
ON TO THE LAURELS — New York State’s music and games operators anxiously awaiting the big coming-through the week-end combination, which will hit the Laurels Sept. 22-24, United East Coast Coney’s Iris Holzman and Williams Electronics, Inc. (which he distributes for in New York, Conn. & N. S. New York will be picking up the tab for all liquor consumed by the gang at the various cocktail parties at the Laurels. Should be a swinging affair, . . . Red Wallace’s West Victoria Flashes will hold their annual at the Heart O’Town in Charlotte-town on the same weekend.

COLOR SELLS, SAYS SCHNELL — It IS a real plus that with U.S. Billiards sales chief Len Schneller about doing lots up in Camp Drum, Len used to operate pins and other games in the Camp’s PX’s but gave it up when he changed his base of operations. He says the collections were great during the summer but the troops realized it was a rough job on the games. Before he signed off, the U.S. Billiards exec revealed that a look will come on the firm’s coin pool tables and will be on display at the EXPO show. "Just tell the trade it’s all based on the sound marketing principle that ‘color sells’," was all he allowed us.

PHILADELPHIANS OFF TO EUROPE — Joe Ash, chief at Active Amusement Co., now distributing Rock-Ola’s brand new ‘Ultra’ phone, was off to Europe last week for a combined business-pleasure trip. All off to the continent was a large Dave Rosen, regional AMI distr. Dave’s headquarters are in Milan, Italy, where he’ll supervise the shipment of a large order of Cinejukebox audio-vis machines coming off the assembly lines at the Innocenti plant. Dave info he’ll be showing the brand new Cinejuke model at the MOA exposition. Also to be on hand for the Chi Show will be Innocenti’s exec Angelo Bottani.

WELCOME, SAM — Good buddy A.D. Palm, sales promotion legend up the N. Tonawanda Wurlitzer factory, is now joined in his department by Sam Varco, Sam, a vet of several New Yer., based ad firms, will be working for one of the wisest promotion minds in the business and we wish him the best of luck. . . . also in the Wurlitzer vein, we received a note from Hall Hoekman, daughter of the factory’s regional sales supervisor. Gail eulogizes us for misspelling the family name in a recent story on Nat and the appointment of Charlie Brinkman’s J & C Corp. for Wurlitzer. Sorry Gail . . . that is, Gail!

MORE FOR WOMETCO — Gerry Whaley of Wometco Enterprises in Miami announced that the giant wholesaling firm’s Canadian subsid, in British Columbia, purchased the Coca-Cola franchise serving the territory in and surrounding the city of Penticton, B.C. The deal, it is said, is the largest Coke bottling operation in Western Canada serving Vancouver and Chilliwack . . . While on the subject of Canada, we stopped by Expo 71’s day, couple of weeks back, and must observe that vending operation in that area has been bested down to a minimum. Don’t know if that’s the stated policy of the fair committee or simply the result of too much competition from the hundreds of food service stations all over the fairgrounds. What vending was being conducted, tho., seemed real busy, especially the cold drink machines.

CAMERON MEETING SCHEDULED FOR SEPTEMBER MEETING AT C.A. ROBINSON. . . Hank Trock, who has that plans are all set for this Thursday’s meeting of the California Music Association meeting that will take place in the C.A. Robinson showrooms. A buffet dinner and refreshments will be served prior to and subsequently to the, business activities of the evening. Charlie Robinson, Al Bettelman, are going all out to get maximum operator attendance at the meeting in order to promote an awareness of problems that face us in our business today. We at Cash Box, as well as the staff at Robinson’s, would like to urge all operators in the Southern California area to make every effort to attend this meeting. We hear that anticipation is running high for the new Miami-way shuffle alley. Based on the success of “Premier” and “Cobra” shuffle alleys, the new game, from the operators of this standard of game business, can’t miss.

Hear that Hank T. and family snuck off for a few days away from all the stress and strain of business. They spent a couple of days at Sequoia National Park, and then off to San Francisco and Trinity Valley returning to Los Angeles. Incidentally, H. T. was very happy to announce that son, Steven, is now happily married to the former Janice Keene. Nuptials were performed at the Men’s Lodge in Sherman Oaks and the couple honeymooned in Carmel. To many of Hank’s friends in the coin machine industry who have followed his son’s career in coin-operated this will come as a very pleasant bit of news. Steve, by the way, will continue working for his Dad in microbiology at UCLA. We are told that Sandy Bettelman, number 1 son of Al and Leah B., is swinging thru Las Vegas, Salt Lake City, Denver, Canada and then back to the coast, prior to taking up his studies at good old UCLA.

BOB PORTALE IS SINGING THE PRAISES OF CHICAGO COIN’S “SING ALONG.” . . Bob also reports to us that he is very pleased with the new Chicago Coin two-player “Twinkie” with the peacock feature of scoring. We are told that the operator response on the Chicago Coin’s “Twinkie Cross” skee game has been just tremendous. Bob says that he is indeed thankful that vacation time has just come to an end. He tells us, “Now we can get back into the swing of things.” Bob is also making preparations to go back east for the MOA convention at the latter part of October.

FROM THE RECORD RACKS — Jerry Barish of California Music reports that The Doors have been making some pretty interesting observations of people, with their newest single for Elektra, “The End.” The Young Rascals are asking “How Can I Be Sure.” Engelbert Humperdinck is singing about “The Last Time.” The Rolling Stones may have a winner with his latest for Capitol entitled “More Than The Eye Can See.” The 4 Tops are telling us that “You Keep Running Away” on Motown.
Chicago Chatter

‘Round the Route

The compact, new Phono-Jet, 100-selection phonograph was officially unveiled by The Seeburg Corp. this past week. According to Seeburg Press Bill Adair, the firm's network of distributors throughout the big city have been enjoying tremendous operation on the new piece with its many fine features and unique size! The big news from Williams Eckert at the trade convention of the firm's new 2-player "Beat Time", Sam Striker is that the company is about to deliver original reaction in the trade! The Coin Operated Industries of Nebraska held its regular next association meeting at the Holiday Inn, in Norfolk (10 & 17). Associate Secretary-Ian D. Runnberg of American Coin & amusment made all the arrangements for the weekend conclave which will be climaxcd by a banquet on Sunday evening. Secretary-treasurer Howard Ellis reported the "Wiggler" is the name of the new 4-player Vending ball game which was just premiered by Bally Mfg. Co. Freexy Bill O'Donnell announced that deliveries are being made this week. Speaking of Bally, Joe Garber January 9th, 1967 referred to the firm in a recent story in the Chicago Tribune, about "les Flippers", and the story states that "100,000 pinball machines are being played, jiggled and tilled daily in the United States!" The Atlas Music Co. exec Mike Blumr is having a ball over the death war-time admiral Joseph F. W and in-law Joseph L. Frankenstein... Nearest addition to the Midway Mfg. Co. list is the "Lotta" which is being released to the trade this week! It is a 4-player, high-hitting machine and exec veepee Fred Granger took off for Wichita, Kansas this weekend, to participate in the big Coin Operators con fals to be held in the Howard John son Motor Hotel 9/16 & 17. Bob Garrett, advertising manager at Wico Corp., items that Wico's new 24-page "Stamps of Music" Catalog Supplement is completed and ready for mailing to operators and servicemen in the trade. Be on the lookout for it! Among visitors at World Wide Distributors were George Sartus and Tom Fritts of Associated Music Co.—who, reportedly, flipped over the new Seeburg "Phono-Jet"... New talk ing to Hymie Zornicky of H. Z. Vending Co., Mr. Wade learned that his recent week-long open house, display ing the Rock-Ola "Ultra" and "Cen tura" pinball machines, proved a huge success, attracting operators from all over the country! Mr. Wade is gearing himself for a busy 3-weeks of mind ing the store while son, Eddie, departs for a week's trip to the Rock-Ola Tripe company. It's vacation time for Art Levinson of National Coin Machine Exchange. He's planning a trip to South decorate in September!... Busy days at Empire Inter national! Joe Robbins has barely a moment to say hello and "business is great!"

Speaking of Rock-Ola, the firm's Arizona distrub Valley Dist, and able general manager Joel Kaufman reports high sales on the new phono lineup, and already in these few days, more of the machines are available. ... Ed Derls, Rock-Ola's non-stop sales director, is off to Tokyo for a 2-week junket, expecting to return by beginning of October. ... Good stuff to say so many of our music manufacturers will be represented at the forthcoming convention. Hear that Seeburg will be one of the many which will be coming in Japan with their 'Basketball and Cliffhanger' machines and other items in the Sega games lineup. ... Good buddy Hank Lesyer will be on hand and of course the old reliable C300 phonograph from Germany. Hank certainly puts on a great show with his classic-looking music machine out of his Oakland, Calif. office and says the operation in his territory are doing just fine in the collection department. ... Sam and Bob Taran of Jupiter Enter prises in Miami are expecting the

Upper Mid-West Musings

Gostielli of the French manufacturing company is on hand to see the MFA show at their exhibit booth. ... Fred Goslin also has a new 4-player and Cinebox will be utilizing twice as much exhibit space as last year at the exposition. A full list of exhibitors will be published next week.

Steve Polcyn, the breathless assistant of NAMA's PR chief Walter Reed, is preparing and planning more than ever these days tying up final details for their 1967 Convention. ... The Grand Award in the National Associ ation of Concessionaires' 1967 Idea Man contest was won by Daniel C. Cox of Alabama. Dan is receiving an all expense trip to the 1967 Annual Convention of the NAC due to enfold at the American Hotel in Bal Harbour, Fla. Oct. 16-20. He'll also receive a handsomely engraved plaque in recognition of his achievement at the meeting. Cox's winning theme was 'Stamping to Concessions' and consisted of a three week promotion to attract more folks to the food service facilities at his club. His December newsletter program resulted in a substantial in crease in collections. Congrats to another successful merchantiser.

Milwaukee Mentions

The Variety Club of Wisconsin, at its splendid last, raffled off a '67 automobile— which won by Bob Krueger of RCA-Victor Records who, by the way, purchased his winning ticket from Taylor Electric's Pete Stocke of Milwaukee. To further sweeten the winning pot, actress Sally Field was on hand to make the presentation! ... Sam Hastings of Hastings Dist, had just completed a monthly sales check when we called last week. Result? August proved to be quite a banner month for the firm! Great! Sam is getting set for the next Milwaukee Coin Machine Assn meeting which is tentatively scheduled for 9/12. ... Had a nice chat with Bob Rendeau of Empire Dist. of Men inone. Bob was out to Rhinelander last week visiting operators Erde and Arnold Flecht, who were literally getting geared for the coming season both were reading their NEW MOBILES (Ugh). ... It's almost time for the big Chicago Bears-Green Bay Packers game, which holds special significance for Empire Int'l.'s Joe Robbins—a staunch Bear fan— who attends every year and is constantly the target for gibes from local operators who are equally loyal to the Packers. This year, Joe's betting even money that the Bears will show up! (Atta boy!).

Dean Schroeder, Aberdeen, in Canada for a week's fishing Arnold Brevik in the cities for the day making the rounds— Mr. & Mrs. Ike Pearson, Mitchell, on a five-day fishing trip to the west coast. Taking their house trailer with them and are driving through the Rockies and on to Oregone and Washington for a three-week tour. ... Ronnie Manolos of the M. K. Music Company has had a week of hard work. Her arduous for work have merged and are now known as the Manford Music & Vending Co. Inc. Merger took place July 1st, and they are now in their new quarters ... Stan Baeder of Fargo and his two managers, Red Kennedy, Cheyenne, and Ralph Severson, Aneta, in the cities overnight buying records and parts and taking in the Detroit-Twin baseball game. Mr. & Mrs. Rudy Grabek and their family in town from the Midwest for a few days of fun and home ... Earl Porter on a week's fishing trip to Canada for the big ones ... Ronnie Manolos of the M. K. Music Company has had a week of hard work. Her arduous for work have merged and are now known as the Manford Music & Vending Co. Inc. Merger took place July 1st, and they are now in their new quarters ... Stan Baeder of Fargo and his two managers, Red Kennedy, Cheyenne, and Ralph Severson, Aneta, in the cities overnight buying records and parts and taking in the Detroit-Twin baseball game. Mr. & Mrs. Rudy Grabek and their family in town from the Midwest for a few days of fun and home ... Earl Porter on a week's fishing trip to Canada for the big ones ... Congratulations to Delma (Dee) Brath on her forthcoming marriage Saturday, Sept. 9th. Dee is the pleasant girl who works in the office at Liebermann Enterprises ... Einar Carlson in the cities for the day on a buying trip ... The Gordon Runnberg family in town for the day and Mrs. Runnberg buying clothes for the two girls going back to school next week ... We all wish Darlene Manolos a quick recovery from her illness ... Doug Smart in town for the day.

Set your sights on American

The "World's Finest" Imperial Shuffleboard and you zero in on higher profits.

American Imperial Shuffleboard Co.
210 Paterson Plank Road, Union City, N.J. (201) UN 5-6633

Los Angeles Office—1423 Southwest Avenue
Cash Box—September 16, 1967

PARTS & SUPPLIES SPECIAL

This week, Cash Box presents its first quarterly Parts & Supplies Section. We sincerely feel that this segment of the coin machine industry, quietly laboring "backstage" so to speak, deserves the limelight of our attention from time to time as well as our thanks for so ably supplying the necessary "nuts and bolts" that fuel this great industry.

The section is far from a complete report on the entire spectrum of parts and supplies factories. Rather, it offers a sampling of a number of manufacturers. Other firms with other products and services will be reported upon in forthcoming specials as well as immediate weekly coverage continued as important developments occur.

We hope this feature will be helpful to the trade at large as well as to offer an expression of "well done" to the parts and supplies dealers themselves.

Shuffle Supplies From American

The Brant Automatic Cashier Company, which has its headquarters in Watertown is one of the world’s largest manufacturers in its field of coin-handling products. Brant machines have been sold throughout the United States and in most foreign countries. Brandt equipment is used today in banks, savings and loan associations and in a wide variety of business enterprises where money is handled.

Brant Automatic Cashier, a coin paying machine that pays any amount from 1¢ to 99¢ upon depression of a single key on the full key board models, was invented by E. J. Brandt, a native of Watertown, Wisconsin.

These machines led to the founding of the Brant Automatic Cashier Company. Brandt was a native of Watertown and began his business career at the age of 18 as a bookkeeper for the Bank of Watertown. His positions with the Bank advanced over the years, successfully becoming cashier, vice president and director.

The Bank of Watertown prepared the cash payoffs for the local shops of the Chicago, Milwaukee and St. Paul Railroad, and the Chicago and North Western Railroad. Mr. Brandt conceived the idea of a coin paying machine to relieve the pressure of making up these payoffs and to insure greater speed and complete accuracy.

Brandt’s machine won a number of awards including the Edward Longs- beth Medal of Merit presented to him by the Franklin Institute of Philadelphia in 1922, and from the Paris Exposition in 1900 and the St. Louis World Fair in 1904. More than 75 different patents were issued to Brandt covering a variety of products he invented in the coin counting field and in other diverse fields.

The potentialities of the field were quickly recognized and he started his first plant in 1890 at the age of 31 for the sole purpose of manufacturing this new marvel. Brandt served as President of this Company from its inception to 1926. At that time, he became Chairman of the Board, a position he held until the time of his death in 1937.

Shown above is Brant’s 7,100 sq. ft. production and development facilities, located in Watertown, Wisconsin. This plant took the place of Brandt’s original building in 1893.

Three years later due to continued growth (during the Panic of 1893 he found it necessary to expand and put up a new four story building. In 1926 a Company Office building was constructed and since that date the Company has expanded into three additional plants. In 1959 another new plant was built on a sixteen acre site and the development and design department facilities and contains 71,000 sq. ft. and the original new plant built in 1899 was abandoned.

From a single machine, designed for the preparation of cash payrolls, the line of products has grown over the years. First addition was a change to use in theaters, cafeterias, etc. This unit made the change, that is, eliminating mental calculations by subtracting for the operator. Improved methods of delivering coins was made by having the coins go out directly to the customers rather than the trap door use as originally incorporated on these machines.

A complete line of varying types of coin counting machines were introduced over the years in both manual and electric. In 1959, a full line of electrically operating coin counting machines were introduced. In addition the line added was coin Sorters and Counters in 1952, Coin Counters and Change machines in 1954, with a complete line of coin wrapping, packing and paper goods in 1957. These lines of machines and auxiliary equipment have been broadened to cover the needs and requirements of many varied fields that use Brandt equipment. One being the coin machine industry.

During the entire history of the Brandt Automatic Cashier Company it has been guided by the same family interest. When E. J. Brandt became Chairman of the Board in 1926 his son-in-law, E. W. Quick, who started with the Company in 1918, became President. In 1960 E. W. Quirk died and his son E. James Quirk, who started with the Company in 1945, became President. Other officers of the Company at the present time include Charles J. Wallman, vice president, who came with the Company in 1945, A. E. Rudolf, secretary and treasurer, who started with the Company in 1936 and L. H. Rebhaun, assistant secretary, who started with the Company in 1936.

Machine Protection From Randel Lock

VALLEY STREAM, N.Y.—One of the better known lock service organizations in the New York area is Randel Lock, Lock, with offices at Rockaway Avenue, in Valley Stream.

Randel has several series of vending machine lock systems and alarm locks. Also offered is a series of heavy duty coin hugging, made of canvas dield fabric with self-locking safety zipper. The bags measure in size 7½ by 9½ inches and sell for fifty-cents each.

Randel has one of the most dependable locks on the market in their model number 125. The unit attaches to the side of your coin machine and is case hardened to provide maximum possible protection while eliminating the use of an outside padlock. The unit sells for $80.00 each.

Randel’s, Rand Alarm, offered to the trade at $85.00 each, is a smart locking, low-cost vending alarm, operating on batteries. They will be happy to answer all inquiries received in their offices.

FROM THE INDUSTRY’S LEADING CRAFTSMEN

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BILLIARD BALLS

turned for perfect balance and stability made of Phenolic Resin

Their Lustrous Colors NEVER FADE

durability and durability enables balls to withstand tough treatment without cracking, chipping or breaking, making them the best billiard balls for your tables.

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Telephone: (201) Union 434294

Eastern's West Coast Office at:

3050 E. 12th St., Los Angeles, Cal. (213) 469-5979

Cash
Box
Locks
China

5925 Rosecrans

New York, New York 10012

Cash Box—September 16, 1967
Eastern Novelty Serves The Billiard Industry From East To West Coast

NORTH BERGEN, N.J.—Eastern Novelty, the largest supplier of billiard supplies in the United States, opened their west coast branch in Los Angeles this past April to offer greater flexibility and convenience to their western customers.

Sol Mollengarden, the man who heads up the west coast branch has received numerous comments from customers about the easy and quick service since the move was made. Eastern handles the Imperial line of pool cues which offers the finest selection of jointed cues in the world. According to Bert Betti, President of Eastern Novelty, their major supplies are slates, cues, billiard balls and pool table clothes.

Besides distributing supplies to American concerns, Eastern EXPORTS to Canada, Hawaii and Puerto Rico. Eastern's offices are located at 9720 Tonmele Ave. in North Bergen, New Jersey and 2035 E. 11th St. in Los Angeles.

Counting Instruments From ITT General Controls

GLENDALE, CALIF.—ITT General Controls, manufacturers of counting instruments for the coin machine and vending industries, offers a wide range of counters to the trade. Among the most popular is the 5-digit non-reset, model CE60AN electric counter.

All CE60 models are tamperproof, constructed and cannot be removed without dismantling the counter. It features large white numerals on a black background for easy readability. The CE60 series can be reset to zero with one complete turn of the reset knob.

Special refrigerated vending machine application and brochures about the models will be furnished by ITT upon written request to the following address: ITT General Controls, 501 Allen Avenue, Glendale, California 91201.

Bulliard Supplies From Irving Kaye

BROOKLYN, N.Y.—The Irving Kaye Sales Corporation, located at 663 Prospect Place, Brooklyn, in keeping with their well known tradition of providing the trade with fast, quick service, has created a whole new arm of their business aimed solely at supplying coin machine operators with the finest in billiard table supplies.

The company has a fully complete bulliard supply and parts catalogue available to all distributors and operators for the asking.

Although Irving Kaye carries almost every available bulliard part, they specialize in the following items, of which some are manufactured by themselves. Fibreglass cue sticks under the following brand names: Touchgrip, Classic I and Classic II, available in the 48-52-57 inch cues.

Among aluminium cues, the world famous and special formula glue used in applying cloth to slate, (this is the same glue used in Irving Kaye products for over ten years). Other products are: billiard chalk, tip glue, Brass tips & ferrules, Six Pocket & Kubb pool balls, billiard cloth and cue stick racks.

The company's new bulliard catalogue can be obtained by writing to the main office of the Irving Kaye Sales Corporation.

Coin Counters From Countex

SAN FRANCISCO—The Countex Corporation of San Francisco, 271 Ferry Building, offers a modern and simple method of handling coins with their Countex Cassher Box.

The Countex Cassher is designed to perform three separate coin-handing jobs:

1—Replaces coin-scoop inserts. The coin tray of the Countex Cassher is specially designed to take the place of coin-scoop inserts in cash drawers or petty cash boxes—holds full roll of coins, even some.

2—Coin counting money bag. The Countex Cassher holds currency and coins securely and orderly when the cover is placed over it. It is then easily moved without losing contents.

3—Safe storage.—With bills, checks, and sales slips in the bottom of the Cassher, the complete unit can then be placed in a cubicle safe for storage intact.

The Countex is nationally advertised at $11.50 per unit. The Cassher coin holder sells for $9.50.

Order from any authorized representative, or contact the Manufacturer: Coin Calculator Corporation, Ferry Building, San Francisco.

Marvel Scoreboards

SPRINGFIELD, N.J.—Elkay Products Co., Inc. is the source for the new Duro appliance hand trucks with big 8" semi-pneumatic roller bearing wheels.

The lightweight, tubular steel frame of this unique appliance truck has been specially modified to accept the oversized 8" semi-pneumatic roller bearing wheels. Other features include V-belt roller bearing stair climbers, positive hold “offset” or geared belt tightening, and vinyl non-marring, all-weather bumpers for complete utility and safety.

The 60" high trucks take a full load capacity of 800 pounds. The trucks have also won wide favor among tool and equipment rental dealers for their ease of operation and ability to stand up in long and continuous use.

For additional information on big wheel trucks and on over 1500 other quality items for delivering, moving, and material handling, write Elkay Products Co., Inc. 35 Brown Avenue, Springfield, New Jersey 7088. Requests for more information on the “big wheel” trucks will also be sent free “big wheel” telephone dial with double-size numbers fit over conventional dial phones.

This FREE BOOKLET will show you how to EARN $20,000 TO $65,000 PER YEAR!

Your Own Kwiki Automatic Car Wash Business

Roop immediate investment rewards — up to $65,000 per year — depending on size and location of your new, automatic Kwiki WHIRLAWAY Car Wash Customers deposit 90¢ — stay in their car. Sparkling wash in 3 minutes without labor! Professional people, executives, farmers own and operate a Kwiki Automatic Car Wash—serves regular to their regular location. Free franchising systems—full money back guarantees. Send coupon for details and profit potential study of your community.


Cash Box—September 16, 1967

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DYNAMIC DYNABALL

Continuous policy is to always furnish the best and latest supplies at the lowest competitive prices.

Dynaball has now added to its growing line of coin machine and billiard supplies a newly manufactured line of aluminum and wood billiard cues.

All models have been field-tested and proven to be very satisfactory. Now available for immediate delivery. Contact us at once for complete information and prices.

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8040 RIDGWAY AVE., SOKKIE, ILL.

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NEW HAND TRUCK FROM EKLY PRODUCTS

Discount House

for all types of coin machine parts and supplies.

Please write for the 1965-67 D & R Catalog.

1213 N. 31st St., Philadephia, Pa. 215-260-5000

1501 Fifth Ave., Pittsburgh, Pa.

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SPRINGFIELD, N.J.—Elkay Products Co., Inc. is the source for the new Duro appliance hand trucks with big 8" semi-pneumatic roller bearing wheels.

The lightweight, tubular steel frame of this unique appliance truck has been specially modified to accept the oversized 8" semi-pneumatic roller bearing wheels. Other features include V-belt roller bearing stair climbers, positive hold “offset” or geared belt tightening, and vinyl non-marring, all-weather bumpers for complete utility and safety.

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SIDE-MOUNT ELECTRIC SCOREBOARD Fits ANY Shuffleboard. Features: “Game Over” light. Washers turn on at completion of game. Large coin box holds $500.00 in dimes, 10¢-1- player of 10¢-2-player by simple plug switch-over. Completely equipped with chrome stands and scoring buttons for each of end of shuffleboard. 25¢ play available. Easily serviced—entire mechanism boxed for shipment. No crawling under shuffleboard for repairs. Walnut formica cabinet 15/21 Pt. or Horse Collar (50 pts.) now available. $291.80, Marvel Manufacturing Co., 814 W. Fullerton Ave., Chicago, Ill. U.S.A. 60647.
KANSAS CITY, MO.—Production of a new Soli-Tronic Coin Changer has been announced by The Vendo Company.

According to J. L. Burlington, vice president and general manager, the new Vendo solid state accumulator may be installed on any manufacturer's equipment which requires changers, or on an available factory installed on all such Vendo models.

Burlington has announced a five-year warranty for the electronic pack of the new changer, with the regular one-year warranty on coin switches, payout motor and all other parts.

All credit and vend signals are hand- held electronically from the solid state circuit board, he says, resulting in a high degree of reliability.

In addition to the new solid state changer, Vendo is also introducing its new dual price Vari-Price Changer. The new model may be programmed to vend at any two prices in the 10 to 25 cent range.

Both changers are manufactured in the coinage department of Vendo's Aurora, Ill. plant.

Mike Munves With 50 Years of Service

NEW YORK—The Mike Munves Corporation, of 577 10th Avenue, New York City, features one of the largest selections of coin machine parts and supplies to be found anywhere in the United States. Munves have been serving both operators and arcades for over 50 years and can truly be called a "one stop." At Munves a customer can have his choice of all kinds of cute sticks, ranging from aluminum to wood to fibreglass. All other billiard supplies are on hand along with several grades of the finest billiard cloth that will be cut to customer orders. In addition to billiard supplies, Munves carry parts for equipment from all major coin machine manufacturers.

Munves makes many of their own parts such as Scientific, Tokitoko, Set Shot, arms and flippers; belts for Seeburg Bear and Coen Guns; punch bags for Mutoscope and Mills punch bag machines; films and tapes for Capitol Machines; tapes for Peppe the Clown machines; while, in printing, Munves provides cards for Grandmother, Swami, Doralinda and Enamorado fortune tellers, cards for Mystic Pen, Palm Readers and Fortune Theatre Magazines and scrolls for both Watling and Genco machines.

Munves brochures can be obtained by writing to their main office or calling at 212-270-6677.

Standard Johnson Updates Model SCM

BROOKLYN, N.Y.—The Standard Johnson Company of 571 Pacific St., Brooklyn, manufacturers of coin sorters, counting and packing equipment and paper coin wrappers, supplies a big segment of the larger vending operating companies with their complete line of equipment to handle coins.

In keeping with the tremendous growth of the automatic merchandising field, Model SCM has seen several speeded up and updated.

Modifications on the separating section have increased the output of this heavy duty machine to a rate of over 1,200 coins per minute. It is claimed the Model SCM even more attractive to the larger companies in the industry.

Each counting section is equipped with a comparator which records in dollars and cents the amount of each lot of coin. All registers are mounted on the same shaft and are all reversed to zero with a single turn of a crank. Each register also has a non-reversing totalizing section which records the number of coins passing through the counting head.

Automatic locks are set for full bag amounts for 5,000 dimes and 4,000 quarters and nickels and 1,000 half dollars.

Automatic red warning light flashes when the bag lock amount is approached and when the respective coin tray is standard equipment.

Temporary traps to hold coins for comparison with deposit report are available.

Full information about the SCM and other Standard Johnson products can be obtained by writing their main offices in Brooklyn.

Uniform Catalogue From N.Y. Accessories

NEW YORK—A new catalogue, featuring a wide assortment of uniforms and work clothes, especially suitable for companies in this industry has just been printed.

This 32 page catalogue, depicts a wide assortment of uniforms developed with the latest improvements in modern day fabrics and permanent press finishes. Many advanced uniform designs and innovations, in fact, are shown for the first time.

Illustrated in its pages are industrial work clothes and uniforms for every season and for such occupations as Factory Workers, Women Personnel; Drivers of Cars, Trucks, Buses and Material Handling Equipment; Outdoor occupations such as Oil, Fire, Telephone and Utility Linemen, Construction Workers, Cater- teria and Kitchen Personnel; Route Drivers and Servicemen; Sales Personnel, Office Employees; etc.

A copy of this catalogue is available without obligation, upon request to Vic Mari, New York Accessories Supply Company, 31-12 23rd Avenue, Long Island City, N.Y. 11101.

Theft Protection From Aqualarm

HAWTHORNE, CALIF.—Aqualarm, Inc., manufacturers of alarms for boats, cars, trucks and coin boxes of vending machines, has announced a new alarm system for vending operators to use on their machines and vehicles.

Jack Herzovitz, president of the company, said, "The coin box protection is powered by a six-volt lantern battery and once installed, the alarm and its switches are undetectable to anyone attempting to enter the boxs."

Herzovitz further stated, "The one unique feature of the Aqualarm is that if either the doors, trunk, or hood are opened, the alarm will continue to ring until it has been shut off with the key."

According to Herzovitz, the most recent vending companies to install the new alarm system are: A.R.A. Interstate Vending and Dew Line of Los Angeles.

Aqualarm's offices are located at 14238 Prairie Ave. in Hawthorne.

Lewis Coin Bags

NEW YORK—One thing every coin machine operator needs is coin bags. Lewis Mercantile Company, 40 Great Jones St., in New York, is a coin bag supermarket, their products come in several styles.

Lewis offers to the trade, six types of bags. One being, style number 48, a zippered hand bag type. Another being style number 72, with an identification window.

Lewis also offers a night depositors bag (style No. N.D. 90). Lewis is an established company with over 25 years of experience. Their complete coin bag catalogue can be obtained for the asking.

ELECTRIC SCOREBOARDS...2 Models OVERHEAD MODEL

(Metallic finish hardwood cabinet)
- Two-faced. Scenes 15-21 
- end or 25 pts.
- Large metal coin box holds $500 in dimes.
In "Game Over" light flashes at end of game.
- Easily serviced.
- 10" or 13" or 2-player by simple plug switcher.

F.B.B. $249.50 Chicago
F.B.B. $196.50

ALSO NEW SIDE-MOUNT MODEL WALNUT, BROWN OR FLORIDALIC FINISH

F.B.B. $249.50 Chicago
F.B.B. $196.50

B E C K L E Y- C A L I F.

MARVEL Mfg. Company

2849 W. Fullerton Ave., Chicago, Ill. Phone: 342-2424

Proven Profit Maker!

CHICAGO COIN’S

TWINKY

“MULTI-ACTION” 2-PLAYER

¢ PEACOCK FEATURE
¢ BONUS SCORE
New Orleans Novelty Supplying The South With Parts

NEW ORLEANS—The New Orleans Novelty Company, 1055 Dryades Street, has one of the South's largest stocks of bingo and flipper game parts, backboard glasses, scorecards and other related products. Not only in New Orleans Novelty known for their parts and supplies knowledge over many years of service, but, James Sikes, the general manager of the parts department, is an expert mechanic and always ready and willing to advise his customers on repairing their equipment.

The company's very extensive shop and repair departments are adjacent and convenient to the5 purchases coming in to make purchases.

Gene Schanaville, head of the repair and maintenance department, is one of the better-informed technicians in the know-how of operating and maintenance. Between Gene and Sikes, New Orleans Novelty has one of the best parts teams in the business, and offers services to all Louisiana and Mississippi operators to stop in and pay them a visit.

Coin Machine Alarm System Released By Auto-Matic

CHICAGO — The Auto-Matic Products Company, 1918 S. Michigan Ave. in Chicago recently released to the trade a coin machine alarm system that operates on standard 6-volt lantern batteries. The model CM-1 is used for the protection of merchandise and coins in vending machines on location. The unit can easily be installed by your serveman in a matter of a few minutes.

Just fasten the instrument in the cabinet, mount the lock-switch in the cabinet wall and install the bracket mounted switch so the plunger is depressed by closing the door and connect the wires to the screw terminals on the contact strip. When the key is turned to the right the alarm is set. Opening of the door will sound the dual horns of alarm. They continue to sound (even though the door is closed again) until the alarm is turned off by turning the key again.

Operator's price for the alarm is $18.00, complete with battery. Information on the alarm can be obtained from the manufacturer.

James Sikes, general manager of New Orleans Novelty's parts department is shown at the parts window after preparing a customer's order.

Reg. Dividend Increased By U.S. Tobacco. Gains In Sales And Earnings Cited By Bantle

NEW YORK—The regular quarterly dividend of United States Tobacco Company was raised recently from 40 to 45 cents per common share, it was announced by Louis A. Bantle, president, following a meeting of the Board of Directors. A regular dividend of 45 cents per share was declared on the preferred stock.

On account of the new divided rate, payments advance from $1.60 to $1.80 per year on each common share. The first payment under the new quarterly rate of 45 cents per common share will be made on September 15 to stockholders of record on September 5.

In commenting on the increase in the dividend Mr. Bantle called attention to the continuing growth of the company through its successful acquisition and diversification program within and outside the tobacco industry, and expanded marketing operations for traditional major products. He estimated that earnings this year would be higher than in any previous year, in comparison with $2.90 per share in 1966.

“Record sales and earnings were made in the first quarter of this year and the first half of this year, and growth is continuing along many lines throughout the parent company, its divisions and subsidiaries,” Mr. Bantle said. “The current year appears to be the best in the history of the company. This favorable momentum should continue, with an all-time high in sales and earnings likely this year.”

Net earnings for the first two quarters of 1967 totaled $2,466,000, or $1.32 per common share, in comparison with $1,68,000, or $1.18 per common share during the comparable period in 1966. Sales totaled $30,168,000, in comparison with $26,258,000 in the first two quarters of 1966.

The gains were made despite high re-occurring shipping expenditures caused by the truck strike in Chicago during April and May.

Gains in earnings have been made by the company in each of the last six years. The per common share earnings were: 1961, $1.75; 1962, $1.85; 1963, $2.05; 1964, $2.25; 1965, $2.52; 1966, $2.00.

Dividends on common stock have followed this upward in earnings since 1961, with three increases in the regular quarterly rates and several extras.

Bulletin On Trailers Available From Magline

PINCONNING, MICH.—A new bulletin has been published by Magline Inc. on the current trailer models manufactured by the firm.

Included are half-ton and one-ton models in a number of body styles for hauling different kinds of equipment. Magline's Trailor operator lowers to ground for easy 'roll around' loading; then lifts its own load hydraulically to regular trailer height. At the same time, front and rear can be loaded and unloaded without being unhooked from the towing vehicle.

The bulletin can be obtained by writing to: Trailor Division, Magline Inc., 1055 Schoolcraft Road, Livonia, Michigan, 48151.
NRI Promotes Five Within Marketing

The Canteen breaks ground for new office—Service building

ST. LOUIS—Five members of the marketing organization of National Rejector, Inc., have been promoted to new positions in the company’s marketing department, announced recently.

The three new district managers are Joseph F. Calandro, central district manager; Jack A. Holmes, north central district manager; and T. Starl Romine, western district manager.

Richard P. White, formerly sales representative, has been promoted to supervisor-order coordination. Gilbert (Skip) Cross, who had joined NRI in 1961 and subsequently left to perform military service in Korea, has rejoined the company as a sales representative in the north central district.

In addition to his responsibilities as central district manager, Calandro will serve as supervisor of methods and training. He joined NRI as a service representative in 1956 and subsequently was promoted to service manager.

Holmes was formerly NRI’s resident representative for the company’s north central district. Previously, he was a sales representative for Technical Tape Corporation.

After joining NRI in 1955 as a field representative, Romine advanced to southwestern district manager and later to central district manager.

White joined NRI in 1955 as a section chief in production control. During the following years, he held the positions of sales correspondent, factory representative, and sales coordinator.

NRI is the world’s leading manufacturer of coin and currency handling equipment. The company’s extensive field force includes representatives in seven area offices and 22 regional locations throughout the nation. The firm has manufacturing operations in both this country and in Europe. Domestic plants are located in St. Louis, Mo., and Hot Springs, Ark. The foreign operations are National Rejectors, G.m.b.H., of West Germany, with a plant at Buxtehude, near Hamburg, and National Rejectors (United Kingdom) Ltd., of London.

Bally The Wiggler

23 WAYS TO WIGGLE UP HIGH SCORES

From the 2000 per cent Top Roller, which jumps from 10 to 20 when ball is skill-wiggled off the lit Rebound, to the Free-Ball-Gate, which delivers an extra ball and 50 points, THE WIGGLER playfield wiggles with score-boosting, play-promoting, profit-booming action, suspense and skill challenge. Get Bally THE WIGGLER today for top earning-power.

THE WIGGLER includes all newest Bally refinements... Lift-Up Top-Glass Frame, insuring quick, easy maintenance access to “vacuum-packed” clean playfield... new Light-Up Coin-Drop Inserts... Finger-Flipper Buttons and super-sensitive flipper-switch... numerous other improvements. Avoid backlog blues. Order THE WIGGLER now.
CHICAGO—1967 Convention plans are going along right on schedule, according to the latest word from ACA's executive vice president Fred Granger. Advance registration cards are going out in the mail to members Monday Sept. 11th along with advance blanks for banquet tickets. We've found this service quite popular with the membership," Granger stated. "It saves them time at the show and also offers them first crack at rooms and banquet seats as they obtainable."

Granger also advised that officials of the Pick-Congress Hotel (headquarters of the 1967 show) have already signed a good number of coin machine manufacturing and distributing firms for hospitality suites and urges all additional interested parties to call the Pick as soon as possible before space runs out.

"What really pleases us this year," Granger stated, "is the fine number of overseas manufacturing companies already signed to exhibit at the exposition. Tokyo's Sega Enterprises Ltd will show their line of games. 'Sega,' incidentally, has become the first truly overseas manufacturer-member of MOA," Granger declared. "We received their signed application last Tuesday." Also from overseas will be the Cinemutebox people from Milan, the Jupiter executives from France and NSM from Germany with the Console L20 phonograph.

"A special committee, headed by ACA's Hank Leyser has been formed to help foreign conventioners get the most out of the 1967 show," Granger advised, "and will go into operation if needed."

CHICAGO—Here's MOA's executive vice president Fred Granger, with a floor plan of the upcoming convention and trade show in the Pick-Congress, on his left; exhibit space contracts on his desk, and a wide grin on his face! Evidence that this year's conclave should be a record-breaker in exhibits and attendance.

American Tobacco Announces Plans To Buy Kayser-Roth

NEW YORK—Robert B. Walker, President and Chairman of the Board of American Tobacco Company, and Chester H. Roth, President and Chairman of the Board of the Kayser-Roth Corporation, has announced negotiations for American Tobacco to acquire Kayser-Roth.

It is anticipated that American Tobaccos will purchase the interest of those now holding approximately 87% of the stock of Kayser-Roth for $34.60 per share cash. The transaction contemplates that all other stockholders of Kayser-Roth would receive the approximate equivalent in the form of a security of American Tobacco.

The transaction is subject to approval by the Directors of both companies. The proposed transaction will be subject to the examination of the affairs of Kayser-Roth, taking all action required for consummation and execution of instruments satisfactory to both sides. It is anticipated the transaction will be consummated well before the end of the current year.

Walker noted that Kayser-Roth, which manufactures fine apparel products for the entire family, will be a desirable acquisition for American Tobacco and its stockholders. Kayser-Roth products include Cattalina Knitwear, Kayser Gloves, Supphose Stockings, Supersocks and Excelsior Shirts. Mr. Walker added that Kayser-Roth would operate as a separate entity under its present management and personnel, and it is anticipated that Chester H. Roth would continue as Chairman of the Board of Kayser-Roth and would become a Director of American Tobacco.

For its fiscal year ended June 30, 1966, Kayser-Roth reported net sales of $384 million, with earnings of $32.4 million.

Kent & Newport Now In National Distribution

NEW YORK—P. Lorillard Company has announced establishment of full, nation-wide distribution for its two major 100-millimeter filter cigarettes, Kent and Newport Deluxe Length.

Both brands have been well-received by consumers, according to William A. Jordan, sales executive vice president.

Jordan said that Kent 100's, first test-marketed April 12, achieved national distribution early in August. Newport 100's, which opened in test markets June 1, were to be available nation-wide as of Sept. 5.

Lorillard's other two 100-millimeter brands are Menthol Spring 100's and York Filter 100's, both offered with Gift Stars coupons.
WURLITZER proudly announces the appointment of

J. & C. CORPORATION as its phonograph distributor for the New England States

Located at 76 Rowe St., Auburndale, Mass.; J. & C. Headquarters will provide New England operators with complete Wurlitzer and allied coin operated equipment, sales and service.

Gala Opening • Wednesday, September 13th

Come in and join with J. & C. in celebrating their appointment as Wurlitzer Distributors. Enjoy hospitality and view the Wurlitzer line while inspecting their modern facility.

THE WURLITZER COMPANY, PHONOGRAPH DIVISION, NORTH TONAWANDA, N.Y.
"In Pooeil," said Pooeil.

"In Jefferson Airplane," said Jefferson Airplane.

"In RCA Victor," said RCA Victor.

"Ballad of you & me & Pooeil" in Two Heads #9297