New Compatible Stereo LP Device Gets Rolling On Atlantic • • • Major RCA Expansion Of Field Sales, Promo Force • MGM, London Do Big Sales Job At Confabs • • • Oscar Nominees: Whatever Happened To 'To Sir With Love?' • RCA In Australia Sets Main Office, Factory Complex

STRAWBERRY ALARM CLOCK: TIMELY MUSICAL FLAVOR

MIDEM Convention Special: See Part 2
Leonard Cohen.
Acclaimed for his novels. Hailed for his poems.
Beloved for his songs.
Now he's made his first album. It's already back ordered.
But we're not surprised.
They were singing Leonard Cohen before they knew his name.
Leonard Cohen...Singing...On Columbia Records®
Cold snaps, and a sun whose presence doesn't help much, make January a bleak month for most of the country. The record industry, however, sports some of its hottest product in the first month of the new year. Besides the business point of view (e.g. re-stocking, etc.), new material by the industry's brightest stars can go on a long way towards making home the place to be, especially during long winter evenings.

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

There is, of course, no denying the fact that for some this has been a winner of discontent. This is largely in the area of the mono LP, with a good measure of controversy and confusion still left from the removal of the price differential between mono and stereo left June. Accepting the view of Mort Nastir, president of MGM, that the industry has "lost confidence" in mono, the demise of mono, on the brink of widespread acceptance, should be a stabilizing factor and turn the industry's attention to marketing saleable product, not two-of-a-kind LP inventory.

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

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

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

and now...

his finest ever!

LONDON RECORDS

Cash Box—January 20, 1968
New for January on RCA STEREO CARTRIDGE TAPES
(®) The most trusted name in sound

- Hair
- Hello, Dolly!
- Cab Calloway
- Cower Champion
- Encore! Some of the sweetest sound of Henry Mancini
- Mi Amor... Con Mi Amor
- Armando Manzanero Y Sus Canciones
- Another Shade of Lana
- Lana Cantrell
- When the Snow Is on the Roses
- Without Her
- Jack Jones Live for Life
- Laura
- What's He Battin' That I Ain't Got
- Leon Ashley
- The Student Prince
- Mario Lanza
- Jefferson Airplane
- John Gary
- My Fair Lady Camesot
- Boots Randolph Sweet Talk
- The Takin' Sax Man
- Ride, Ride, Ride
- Lynn Anderson
- Carmen McRae
- This Is Carmen McRae
- Dionne Warwick's Golden Hits

8-TRACK CARTRIDGE TAPE: THE AUTOMATIC SYSTEM AVAILABLE FOR HOME LISTENING
THAT'S ALSO DETROIT-APPROVED FOR THE NEW-MODEL CARS
Launch New Compatible Stereo System, Atlantic OK's It With Flying Colors

NEW YORK—As the industry seeks its course in the sea of controversy over developments in stereo equipment, a new compatible system has been invented (and implemented by at least one label) that is intended to prevent potential conflict in playback reproduction on either mono or stereo equipment.

Used By Atlantic

The device, called under its patent nomenclature as a "compatible stereo generator," (Hanco 'CSG' System) is the invention of Howard Holzer, a Hollywood-based engineer whose innovations include recording equipment that is used throughout the industry. While the compatible LP has been tried and marketed by Tiley, the French record firm, the Holzer device exceeds its original occurrence in the live program from which the stereo-compatible material was derived.

This means that the identical recording can be played back with either stereo or monophonic equipment, thus assuring the compromise of the stereo quality or monophonic quality as related to the live performance.

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

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

Of the 120 songs, from the Sidney Poltiner-starring blockbuster, earned a gold disk from the Record Industry Association of America (RIAA) as a million seller in a disk reading by Lula (Epic), also featured in the film. Generally, with strong disk success, have been featured in Oscar nominations.

The soundtrack LP on the Fontana label has been on the Mercury family's biggest seller of the year, according to the Commerce manager of Mercury. Each registered impressive mention to date at the time the release was received by the rooms.

"To Sir With Love," one of the songs, is not among 10 preliminary announcements last week.

Atlantic, due to the fact that it was the first single disk in its entertainment, was selected for the film. LP was for the Emery Court (Seeburg) to be played in playback style. All 1000 phones that could play the disk reached homes.

Wiedenmann is GM Of Kapp Operation

NEW YORK—The affiliation of Jack Wiedenmann with Kapp Records has been clarified. Wiedenmann has joined the company as general manager, a move which related to the Universal City Records, which recently was acquired by Kapp label (an appointment story in last week's issue contained incorrect information). Wiedenmann, who reports directly to Tannen, expects to spend the next several months getting acquainted with the Kapp set-up, meanwhile, he intends to focus first on the possible acquisition of masters and talent.

Atlantic's expansion in the product area, which includes the Kapp operation, was announced on Wednesday. The company's move into stereo equipment, which it will be licensed to produce under the names of Atlantic, Stereophonics and Atlantic, was present along with at the press conference.

Offered Industry-Wide

Holzer said that his unit would be offered on a"triple-play" basis, with leasing most likely the financial arrangement at first.

DGG Hosting 1st Int'l Press Meet

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

'67 Top RIAA Award Year

NEW YORK—For the fifth consecutive year, RIAA certifications hit a new high as 1967's crop of gold records tallied a total of 98 compared to 81 in '66.

Thirty-three singles and sixty-two albums were certified million-sellers by the Industry Association of America last year (for complete list see the Dec. 23 and Jan. 6 issues of Cash Box). The figures include 25 singles and 58 LP's for the previous year.

To qualify for an RIAA certified Gold Record, a record must pass a sale of at least one million copies; an album a minimum of $1 million in sales (on a per copy level). These figures are authenticated by an independent firm of certified public accountants who audits a company's books for the RIAA.
Music Module & Cowsills Spark

MGM Distributing Meeting in Bermuda

BARRADOS, WEST INDIES—Using the theme, "The Slums Of The Sound Of Tomorrow," MGM Records held its biannual trade sales conference and product presentation of the New Year's plan for 1968. It was held in the luxurious Barbados Hilton Hotel in Barbados, West Indies, Jan. 9-12, highlighting the presentation of a new audio-visual show, "The Music Module" and a live performance by the Cowsills. Key label execs, led by Mort L. Nathan, were in attendance.

Activities began on Monday, Jan. 9, with a panel discussion. The Cowsills were introduced by Natas (see separate story, this page) and product presentation.

The Music Module

The entire product presentation was done within the confines of the MGM Music Module, a 14-foot high, 22-foot long, sculptured modernistic shape. The Module was designed by Alc R. McNulty of theCreative Advertising Agency and was built and programmed by 194 Productions. The presentation was produced by advertising manager Jack Maher and coordinated by Eric Whitcup, promotion director for MGM, who was responsible for the audio effects.

The module is a completely self-contained audio visual unit complete with nine slide projectors, two 16 m.m. film projectors, two monitor television sets, a programmatic automatic programming device, an audio-visual table and a control panel (with commands given from tape) and four rear projection screens. Four track tape equipment, VARA and stereo speakers were employed. Strobe and spotlights also gave special effects.

The cost of designing and building the Module, shipping it to Barbados, and a one day presentation in New York is said to have added over $100,000. The tape replicas of the Module were given to the men attending the conference and replica boxes were presented to the women.

New Product

Using the Module, MGM presented new product on all of its various labels. On the MGM label itself are Eric Byrdon, the Cowsills, Sun City, the Ventures, the Gospel Truth, as well as recordings by three new groups from Boston (Ultimate Spin, Midnight Sun) and Europe (Golden Phoebus); Wayne Newton's first MGM LP; two new entries by two new artists, Jerry Langling and Gloria Loring; and a classical-rock album by the Attitudes.

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

Music Push Stereo Sales: Natas

NEW YORK—Mort Natas, president of Columbia Records, announced his key address at MGM's first 1968 distributor meeting and product presentation, which began on Jan. 9-12, at the Barbados Hilton Hotel in Barbados, West Indies. Below are excerpts from his address:

"1967 saw MGM hit the highest sales and profit peak in its history. We have every reason to be very optimistic for the future.

"In 1967 M-G-M-Verse emerged again as the ... industry. The major companies, like us, have not been and are not "stay close to the record". We have to be honest here and there know this by association and partnership. We plan to sell more records. We do not have to make good. Most of you are familiar with the term "wait and see." We have to "push" the future.

"Many of you have already indicated that we have to "push" the future. I, for one, am designed to instill confidence where anxiety and confusion existed. We have offered every discerning buyer and distributor in our market this statement: "MGM is your place mono inventory (in which he has no confidence) with stereo, in which lies the future of our industry."

The Death of Mono

"We saw a vast, meaningful and productive form of the music business fall and meet a regrettable, unimagined, slow death, but that's in the past. I'm not saying the death of stereo has arrived. Now, in 1968, the future is stereo and stereo in the future.

"So now let's ask the riddlin' again...

"What kind of year will it be? Many of you have read the comments and comments like U.S. News and World Report, Nation's Business, the Wall Street Journal. Advertising Age, Times say 1968 will be a whopper for business generally in the U.S., in stereo. All this activity will break new records; so will income highs, jobs, production and..."

Whitcup Exits M&M, Own Company Active

NEW YORK—Leonard Whitcup has resigned as manager of the Music/Music Music, Whitcup, it was further announced, will be incorporated into the Cunningham catalogue for his own firm, Leonard Whitcup, Inc., including the copyright catalogue, "The Vine Came The Grape," "I Am an American" and "Please Take a Letter to Miss Connie," and will be incorporated into the Whitcup firm. The new firm will be known as Myrbo Music Ltd., an ASCAP firm.

A&M All Star except for TJB

NEW YORK—A&M Records, which is in the process of extending its recording of Bond, album series, has decided to end mono production on all productions, with the exception of Herb Alpert albums, Cash Box learned.

Liberty Enjoy Successful '67

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

"Liberty's continuing program of booking major talent showed great success during 1967," Dalin said.

Liberty artists such as Bobby Vee, Gary Lewis, Vikki Carr, Johnny Mann, Gary "Gravy" Dirt Band and Canled Bannall all showed solid record sales figures for the year. For example, "Come Back When You Grow Up," Gary Lewis earned one for his "Golden Greats" album, and Vikki Carr and the Ventures showed consistent chart action with consistent sales figures.

"In the Country and Western field, Jerry Wallace has the biggest C & W LP in the Top Ten, "One's On The House."

Under the direction of national promotion manager, national sales director Jack Braiet, Liberty has made great advances in the merchandising field by forming groups such as Canned Heat and the New Riders of the Purple Sage.

P. J. Proby, who has always had excellent record sales in England and has been getting regular sales record in the U.S.

Also in 1967, Liberty signed Ross Bagdasarian, who will be doing instrumental projects such as his first record, "It's 4000 Years." Another high point for the year was the signing of the Four Freshmen, which will release at least two mono albums, one of which will be released this month.


The career of Liberty Records in 1967 was based on our artist building and talent development program.

"Prime examples of the success of this continuing program were Vikki Carr, Bobby Vee and Johnny Mann. I think the tremendous year we are having for sales is an indication of the future in the label in 1968."

John Levy Enterprises Appoints Wally Ame

John Levy Enterprises has appointed Wally Ame to assist in managing and coordinating the agency's activities. Ame has worked for Montgomery, Cannonball Adderley and others. In addition Ame is to be con- sidered free to pursue new opportunities and new attractions. Ame most recently was the program manager for the programing of Hugh Masakela. Before Join- ing Chesa he was an agent with the Warner Bros. music firm, where he signed and worked with such acts as the Temptations and Simon & Garfunkel. Ame is also the sales manager for John Levy's west coast office at 8407 Beverly Boulevard, Los Angeles, California 90048.

London Confab: 40 Greats For 68:

Product Presentation Runs "Em

KIAMESHA LAKE, N.Y.—Enhanced by a presentation of several new product demonstrations for the Phase 4 and Deram Sound Series, which were introduced.

Headlining the "40 Greats For '68" were two new demonstration speakers for the Phase 4 and Deram Sound Series, which was introduced with a special 40-voice choir from London which devised a guest list at the time. There was an opportunity to invite retailers, one-stop and representatives from other areas with their assistants to the display.

In addition to the product presentation, which highlighted the conclave, the conference opened with a colorful review of the day of the three-day meet (6-8) covering presentation.

New Releases Show

Focal point of the sales meeting was a review of 40 new album releases to be issued by London and its subsidiaries in the coming weeks. Included in the show were a new Manovanni LP; the first six albums from the "Dirt Classic" Series of albums of specially background music designed to fill a required field in release. The complete recording of "La Gioconda"

London LP Sales

Show Stereo Trend

NEW YORK—New product orders at the London convention showed over 95% of the orders for stereo product, according to Herb Goldfarb, national sales manager. All classical, folk, and easy listening releases were in stereo. Pop orders on mono amounts to less than 5% of the total volume, Goldfarb stated.

featuring Renata Tebaldi; five other stereo LPs from the "Golden Greats," new albums from Roulette, "Foursome," and new releases from London, Classics "LPs" and eleven pop releases from the London, Hi, Deram and Parlo labels.

Bee Gee's Len Smith: Mono

Not Dead, It's Being Killed

NEW YORK—We need the new, plus a constant flow of monaural product," said Len Smith, head of Bee Gee Record Merchandisers, a leading rack jobber on the West Coast.

Following is the letter of a record merchant in New York City which is: It is said, "Better late than never. Mono is not dead, it is being killed. The industry is killing the manufacturer, and why the manufacturer insists on killing this very important area. I have talked with the Gillette Razor Blade Company, Gillette is not a very large company, so that they could sell the blades. We, in this industry, have on the market all of the quality mono labels that play "mono only" records. During Christmas, I have received dozens of machine and tons of them were sold. Now myinventory of mono product is not going to supply the demand."

As a leading, national rack jobber handling these new labels for America covering a multiplicity of cities. I say, "We need the new, plus a constant flow of monaural product." Bee Gee has done more promotion for mono than any other firm in the U.S.A. We certainly should have a good feel of what the consumers want from the manufacturer in an ivory tower. I should know, as the manufacturer bought his own publicity. By this I mean when he raised the price of a record, (which we have all used the excuse that mono was dead. This is very far from the truth, mono is always better)

I would clearly indicate that although we are forcing extra stereo into our shops, mono still is better. The total dollars are well over two million dollars."

Please let's not kill the goose that is laying golden eggs. Let the record business work, Hometown, U.S.A. They need mono.
The Ballad of Bonnie and Clyde
BDA-27
Chicago Prohibition-1931

Produced by Jerry Kasenetz and Jeff Katz-Super K Prod.
MITCH RYDER HAS A MOTHER LUCILLE MITCH RYDER HAS A DINERS CLUB CAREER LUCILLE MITCH RYDER HAS BOB GRANDSEX APPEAL MITCH RYDER HAS A BUS MITCH RYDER HAS THE SOUND MITCH RYDER HAS SEX APPEAL MITCH RYDER HAS CHANTILLY LACE MITCH RYDER HAS FOUR SISTERS MITCH RYDER HAS A PUFF MITCH RYDER HAS FOUR SISTERS
Mitch Ryder has

a dog Jenny

a cat Puff

a soul

the feel

Distributed by Dot 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.

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

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

LESS THAN 10%—BUT MORE THAN 5% Total % To Date

<table>
<thead>
<tr>
<th>It's A Gas—Hombres—Verve/Forecast</th>
<th>Malaysian—Miriam Makeba—Reprise</th>
<th>Birds Of A Feather—Joe South—Capitol</th>
</tr>
</thead>
<tbody>
<tr>
<td>17%</td>
<td>17%</td>
<td>8%</td>
</tr>
</tbody>
</table>

Mission Impossible—Lalo Schifrin—Dot

<table>
<thead>
<tr>
<th>No Sad Songs—Joe Simon—Monument</th>
<th>Do Unto Me—James &amp; Bobby Purify—Bell</th>
</tr>
</thead>
<tbody>
<tr>
<td>17%</td>
<td>9%</td>
</tr>
</tbody>
</table>
THE HIT SOUNDS FROM MEMPHIS!

A Great Record!

OTIS REDDING
(Sittin' On)
THE DOCK OF THE BAY
Volt 157
Produced by Steve Cropper

Smash follow-up to "Soul Man"

SAM & DAVE
I THANK YOU
Stax 242
Produced by Isaac Hayes & David Porter

Red Hot!

ALBERT KING
COLD FEET
Stax 241
Produced by Al Jackson Jr.

Distributed by ATLANTIC-ATCO RECORDS
NEW POP ALBUMS

- Promises, Promises
  CHM/CHS-1004

- The Everly Bros.
  LPM/LSP-3931

- The Golden Years
  LPM/LSP-3892

- Floyd Cramer
  LPM/LSP-3935

- John Gary
  LPM/LSP-3928

- Lionel Hampton
  LPM/LSP-3891

- The Love Album
  LPM/LSP-3884

- Al Hirt Plays Bert Kaempfert
  LPM/LSP-3917

- Down to Earth
  LPM/LSP-3886

- Hugo Montenegro
  LOC/LSO-1142

- Norma Jean
  LPM/LSP-3910

- Los Indigos Tabajaras
  LPM/LSP-3905

- Rufus Lumley
  LPM/LSP-3898

- Peggy March
  LPM/LSP-3883

- The Statesmen Quartet
  LPM/LSP-3889

- The Last Ting on My Mind
  LPM/LSP-3926

NEW IN THE VINTAGE SERIES

- George Olsen
  LPV-549

- Gabby Magner
  LPV-550

---

*Manufactured and Distributed by RCA*
NEW RED SEAL ALBUMS

MONTSETRAT CABALLE
Verdi Rarities
LM/LSC-2995

PROKOFIEFF
Romeo and Juliet
Boston Symphony
John Lerdal
LM/LSC-2994

NEW CAMDEN ALBUMS

CAL/CAS-2192

SEJI OZAWA
Chicago Symphony
The Young Person's Guide
LM/LSC-2977

FIRST RECORDINGS OF MUSIC
BY DISCOVERY, GERSHWIN
AND JULE STYNE
LM/LSC-2986

AND

NEW VICTROLA ALBUMS

LARRY ADLER
Cash Box
LM-2993

HM/LSC-2995

THE YOUNG PERSON'S
GUIDE
TO THE ORCHESTRA
LM/LSC-2977

TOSCANINI
SCHUBERT
Symphony No. 8 ("Unfinished")
LM/VICS-1311

TOSCANINI
Rigoletto
LM/VICS-1314

VIVALDI
Juditha Triumphans
LM/VICS-6016

DYORAK
Symphony No. 7 in D Major, Op. 72 (W. No. 3)
LM/VICS-1310

THE NEW MUSIC
Volume 2
LM/VICS-1311

THE NEW MUSIC
Volume 3
LM/VICS-1312

THE WORLD WE KNOW
LM/VICS-1313

Cash Box—January 20, 1968
Monterey Pop Fest Not Linked With Others

SHERMAN OAKS, Calif.—There is no connection in any way between the 1967 Monterey Festival, which will be held Aug. 24-26, and Festival with any of the pop music activities proposed or planned in various places, according to an announcement by the board of governors of the festival.

Lou Adler, co-director with John Phillips of the 1967 Monterey Festival and who are not involved in Festival with any of the other events and at present we have come to no decision regarding the activities at Monterey and of any other events. The city of Monterey has offered a renewed welcome to the festival if the organizers wish to return.

The 1967 festival funds already appropriated for charitable purposes in less than 10 percent of the New York City Youth Board for guitar workshops in the ghettos and $25,000 for the establishment of Sam Cooke scholarships for young Negroes who would not otherwise be able to further their musical educations.

Murray Singer Dead At 51

NEW YORK—Recording business veteran Murray Singer, who had been an executive with Laurie Records for the past six years, died on January 15 when a mower hit him in the abdomen. Singer was a close friend of the late Abe Schwartz, father of the Schwartz brothers and founder of Schwartz publishing firms from which evolved Laurie Records. Singer was the original sales manager and production chief at Bethlehem Records and was a key figure in the jazz greats of the recording industry.

Bob Schwartz, president of Laurie, issued the following statement on behalf of his partners Elliot Greenberg and Gene Schwartz and the staff at Laurie: "Murray Singer had been intimately connected with the firm since 1950 and will be sorely missed on both a personal and professional level by all his friends at Laurie.

Ashley Famous Toppers Elected To Kinney Bd.

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

Kinney is a multi-purpose service involving songwriting, publishing, royalties, performance from building maintenance, funeral plans, direct mail, and data processing, to auto rentals, trucking, and leisure time communications.

Ashley Famous represents performers, songwriters and authors such as Burt Bacharach, Rex Harrison, Yul Brynner, Paul Anka, Duke Ellington, Earl Guarneri, Jane Fonda, Lee Remick, Tennessee Williams, Arthur Miller, and a roster of pop composers. The agency is also the sales agent for many network television shows and produces representatives in Latin America, Paramount-Desilu Productions and Desilu Enterprises.

Ted Ashley founded the agency in 1947 after 10 years with the William Morris Agency where the wiz was elected as an office boy in 1937 at the age of 14.

Harrison, prior to joining Ashley Famous in 1962, was vice president and business manager of talent and commercials for National Publicida tion. Previously, he was vice presi dent of legal and administrative affairs for the CBS Television Division.

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

Tjader Plus McFarland And Szabo Sky Skies

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

In the planning stages, the opening offices and first week and week of product is expected to be early March. Operating 40 West 55th Street in New York, Sky has already completed negotiations with twenty markets across the United States.

The label will be under the direction of Norman Schwartz, Lenny Lewis in writing, Jules Saban in promotion, and Ruth Morrison in handling publicity.

Tjader and McFarland have been close friends for several years and have collaborated on several recordings. McFarland is represented in the first three-LP release from Sky, and will select part of material, depending on the development of new artists for the record label.

Each of the three began in traditional jazz and have moved into a more popularized vein in recent years. Tjader has been incorporating Latin- soul elements which attracted pop music listeners, followed with his "Soul Sauce" single and LP. McFarland adapted a new LP for a 187 singing sound, and has worked on scores for television and films. Szabo's distinctive guitar style of guitar-tonguing has gained him best seller status with his latest LP "Impulse".

"By forming their own organization," said Schwartz, "the three men have established a growing trend for artists to produce their own records, an arrangement which enables them to control the timing, content, approach and timing of their releases." Distributors have also been interested in the "essence of our market" enabling the firm to proceed from among the ideal stages all the way to the consumers.

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

NEW YORK—Four E. B. Marks songs have been added to the BMI Million performance list. The turnover for 1966 sales of $90 million was superior to that of the year before and has become a reality for four more songs, all with a similar background.


Songs qualify for double BMI payments when they sell more than one million copies in the United States.
A TODAY KIND OF THING • THE FOUR FRESHMEN'S NEWEST • ON LIBERTY RECORDS

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

PRODUCED BY JACK TRACY
All chart bound names with new product to start the year with a torrential talent windfall...And the The Fugs — The Kinks ...The Youthquake is what's happening — and is where it happens. All backed by eye-catching posters...photo blowups...album displays...concentration on college radio stations...all aim...
Youthquake rolls on too; Jeremy & The Satyrs...The Bonniwell Music Machine...Ramblin’ Jack Elliott...

Powerful merchandising program, nationally supported by ads in underground papers throughout the country...

...a youthquake buying audience with more dollars and more leisure time. The Chart Juggernaut is under way!
Then this LP is worth more than one thousand plays because it's "GOT WHAT YOU NEED".
A Spoonful of Everything Playing KKNL-PS-9901

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

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

A new radio jingle package, designed and priced for small and medium market stations, has been placed on the market by Compass West Productions of Miami, Florida. The series, entitled “MOR-88,” is designed for the middle-of-the-road or up tempo format. The package contains twenty-six items ranging from simple station ID’s to intros for special features. According to the firm’s president, Stephen Floethe, the series has both the quality and price sought by the smaller or medium market station. The jingle package is the first released by the production company which is also producing production of C&W, R&B, and rock jingle series. Sample tapes are available. Contact: Compass West Productions, Inc., P.O. Box 3125, Little River Station, Miami, Fl. 33131.

In New York is presenting a special series of “Afternoon Concerts” this month (each Tuesday and Thursday from 2:30 to 5 p.m.) devoted to the works of American-born composers. The series includes music by composers ranging from the mid-nineteenth century Louis Moreau Gottschalk to leading contemporary figures such as Aaron Copland, Leonard Bernstein, Peter Schickele, William Schuman and Roger Sessions. WCNY’s January series of “Afternoon Concerts” includes music by thirty-five different composers, each of them born in this country. WCNY feels that these programs will illustrate the rapidity and the magnitude of our country’s musical growth and achievement.

“The Bill Cosby Radio Program” is debuting this week (15) on KDKA-Pittsburgh. The comedy series will be heard on the outlet Monday through Friday from 7:30 to 7:35 p.m. Cosby is featured in an earlier radio car by billing himself with tongue-in-cheek as “The Brown Hornet.” Completely fresh material, never before used in nightclubs, TV, or records, will be featured on the five-minute programs. The series will be connected with any of Cosby’s other enterprises, individual programs, however, be recorded wherever he happens to be working—on television across the country on nightclubs and concert tours or wherever in the world the TV or radio show is in production. A variety of semi-regular features are planned, including “Animal Interviews,” in which Cosby might portray anything from an insect to an elephant; “Oh, WOW,” in which he’ll answer questions. Answers, of course, are solutions to problems, with “Snoopy Stories,” a spoof on terror tales.

WQAM-Miami Beach has awarded two listeners new Pontiacs in the WQAM-Thomas Men’s “Widowtrack Pontiac Sweepstakes.” The special ignition keys made winners of their holders. The keys were two of hundreds of prizes given out to those entering the Miami Contest. The winners, held at the Eddie Shopping Center, were Albert Whitman of 1605 N.E., 37th Street, Richard Swidenland, and Mrs. Rose Gomez of 1885 N.W., 1st Street, Miami. This is reportedly the first time any radio station in South Florida gave two cars simultaneously.

WTAM-New York has initiated a weekly advertising newsletter aimed at the advertising community, according to David H. Polinger, president and general manager of the outlet. The series begins Saturday, January 6, and is aired weekly each Saturday from 6:05 to 6:30 p.m. and consists of features dealing with analysis of situations and trends affecting the advertising community as a whole, as well as hard advertising news. “Motley Decisions,” a publication directed toward media decision-makers executives on national and regional levels, is sponsoring the program. The sponsorship contract calls for this new concept in business radio news running for a minimum of 52 weeks. In making this announcement Polinger said, “WTAM is very proud to broadcast this program. We are pleased that an outstanding segment of WTAM’s audience is composed of advertising professionals who will be substantially interested in this new service.”

THANKS: “Them” being drummer Dave Harvey (center) and lead singer Ken Matthew (right) of the pop recording act. They are shown with KRLA-Pasadena program director Bob Faster (left) at their recent Whisky A Go Go opening. Tower Records hosted a press and radio outlet cocktail party for the Belfont, Ireland group, whose current Tower single is “Walking In The Garden’s Queen.”

PUTTERS: WEKO-Boston’s news caster Palmer Payne has been named chairman of the 1968 Epilepsy Radio and TV Publicity Campaign.

VITAL STATISTICS: John D. Votter has assumed the duties of director at WGLI-Babylon, N.Y., replacing Gordie Baker. J. H. Hesslein has been named station manager of KOY-Phoenix. . . . Laurel Martin has joined the KLAB-Angeles Two-Way Radio “Lady Communicator” staff. . . . Jim Morrison, air name Bob Bacon, formerly air man at CFSB-Cornerbrook, Newfoundland, is now assistant manager and program director of KGBR-Campbellton, New Brunswick. He would like to exchange tapes with anyone interested. After an eight year absence, Paul Conhilly has returned to KNX-Hollywood where he will host a regular four-hour Sunday afternoon program, 1:30 p.m. . . . Bole Allen has been appointed music director to WLXY-Port Wayne.
imperial records
the label that has
presented and built
many giants
in the industry
now welcomes
and presents
yet another giant
one of the
hottest groups
in England
and other areas
of the world
dave dee, dozy, beaky, mick and tich
with zabadak
now #2 in England
soon to be #1 in the U.S.
on imperial records...home of the giants
THE SOUND HEARD ROUND THE WORLD: BOSTON!!
Where the new thing is making everything else seem like yesterday. Where a new definition of love is helping to write the words and music for 1968. Three incredible groups. Three incredible albums. The best of The Boston Sound on MGM Records.

MGM Records is a division of Metro-Goldwyn-Mayer Inc.
NARM Confab To Boost Top Turnout (800)

PHILADELPHIA—NARM, the wholesale organization that will celebrate its 10th annual convention in March with the largest postwar turnout of traders yet, at a gathering of the association. More than 800 traders are expected, representing 300 to 400 companies, including 100 of the world's top 150 companies.

Business Events

The opening business sessions, keynoted by NARM president and general manager of the RCA Victor Record Club, will feature an extensive schedule of speakers and panelists to participate in the event will be held on Wednesday, March 20. All convention registrants will be in attendance at the luncheon. Awards of scholarships will be made to children of NARM member companies.

Social Affairs

Organized breakfasts and lunches will be held throughout the convention, in addition to a sparkling social gumption. At the Opening Night Cocktail Party will be held by ABC Records, and will be followed by a Dinner at which RCA Records will play host. On Monday evening, the ABC and RCA companies will be represented by their respective directors.

The NARM Scholarship Awards Luncheon, marking the second annual of the convention, will be held on Wednesday afternoon, March 21. Closing date for advance registration is January 31, 1968. All reservations must be made directly through the NARM office. The luncheon will be held at the Goodby, and will be in attendance at the luncheon. Awards of scholarships will be made to children of NARM member companies.

Six New NARM Members

PHILADELPHIA—Three new regular member companies (wholesalers) and three new Associate Member companies (suppliers) have been voted membership in the National Association of Record Merchandisers (NARM), reports Jules Malamud, secretary. The three regular member companies are: East Coast Music, a records manufacturer; and a recording company; and a tape cartridge manufacturer. In addition, the convention is expected to have a tape cartridge distribution.

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

The new associate member companies are Athena Industries, manufacturers of phonograph records and publishers of Discoscene Magazine; and Tahiti Market, manufacturer of phonograph records. Representing Athena Industries is Dave Razzie; Robert M. Goldsmith will represent Goodway, Inc.; and Eddie Lund, Tahiti Music. All the above new member companies will participate in the first NARM Convention as members, at the Fourth Annual Convention, March 17 through March 22, 1968, at the Diplomat Hotel, in Hollywood, Florida. Attendance at the convention is only to open to bona fide members of the association. Attendance, as well as convention registration forms are available from the NARM office, Trionon Bldg., Suite 768, Bala Cynwyd, Penna.

Jerry Wexler's Father Dies At 75

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

Joe Bott To Mercury As Classical Div. Head

NEW YORK—Joe Bott has been designated sales manager of the classical division of Mercury Records, according to an announcement by Irving B. Green, president of the label. The announcement is effective January 15. Bott brings to his post a total of over 20 years of sales and related experience in the record industry. For eight years he was with Columbia's branch in Cleveland and during his tenure there was involved with the introduction of the LP record.

RCA Victor Record Club Names Balistos As Exec

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

Announcement was made by D. A. Henneberry, manager of marketing for the RCA Victor Record Club. The appointment is effective immediately. Balistos joins RCA Victor from Wunderman, Ricotta & Kline, Inc., where he was advertising account executive for the Dow Jones & Company Direct Response accounts. Prior to that, he was account executive on Time-Life Books and Columbia Records.

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

Previously, Balistos had been associated with such agencies as Lawrence C. Gunshirn, Ogilvy, Benson & Mathier, and Ted Bates & Company.

He was educated at the City College of New York and resides in Jackson Heights with his wife, Barbara. He has three children from a previous marriage.
Now 350,000 sold!
5 Straight bullets in Cash Box...This Week 24
Virtually every station, good music and rock,
is on “To Give”.

Frankie Valli’s remarkable hit is getting the kind of volume that rolls in the profits.
If You’re Not Giving, You’re Not Getting!

Produced & Directed by: Bob Crewe/Written by: Bob Gaudio & Bob Crewe/Arranged by: Bob Gaudio & Charles Calello
PHILIPS RECORDS/A DIVISION OF MERCURY RECORD PRODUCTIONS, INC.
Picks of the Week

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

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

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

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

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

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

ELVIS PRESLEY (RCA Victor 9425)
Guitar Man (2:15) [Vector, ASCAP-Red]

High Heel Sneakers (2:44) [Medal, BMI-Hippiebooth]

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

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

Pressurized orchestration adds tension to the easy-going vocalizing of the late Otis Redding on this solid ballads blues track. Quiet, moody piece with just enough propulsion to capture the mood and build from a soft and mid-tempo speed lift, this side should develop into a monster sales item. Flip: "Sweet Lorene" (2:25) [Same pub, BMI-Redding, Hayes, Israel]

MICHY RUTHER (DynoVoice 905)
Personality-Chantilly Lace (3:07) (Lloyd & Logan, Glad, BMI-Logan, Price, Richardson)

Two ballads have been setting a new pace for Mitch Ryder, but this up-tempo side gets the performer back in his high-gear groove of the past. His vocal phrasings and instrumental arrangements and effects in the orchestral section on this reading of two oldies from the smash bag by Lloyd Price and the Big Bopper. Improved action side with breakout built-in. Flip: "I Make A Fool Of Myself" (3:30) (Saturday, Seasons Four, BMI-Crewe, Gaudo) Taken from Ryder's latest LP.

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

Driving in a low-keyed throbbing, the Ohio Express are barreling back on the backroads again. Barry Imanuel delivers a cuto 3-minute tour of modern music "on Wheels." A discotheque favorite with their solid impact strokings, the band's sound is overwhelming in a constantly building session that works to a closing push which should have the deck skynocketing. Flip: "Soul Struttin'" (2:59) [Mopere Square, Kasket, BMI-Ohio-Orlando, Thaull]

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

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

HERBIE MANN (A&M 906)
Unchain My Heart (2:40) [Teepee, ASCAP-James, Jones]

Edited from his "Glory of Love" LP, this blast from Herbie Mann is tailored to fit the coin-op record format. Coming on pop, easy listening and jazz stations with a more-than-likely r&b re-reading, this side shows another deft position and a glittering pair of solos on flute and guitar guarantee a top deejay and top-40 stop-border activity. Flip: "The Glory of Love" (2:45) [Shapiro, Bernstein, ASCAP-Hill]

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

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

Picks of the Week

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

Rocked up lover's credo gives Don and the Goodtimes a terrific punching side, the kind that should get national airplay. This side has a hard-driving, rockin' feel that makes this track a grand dance side, and lyrical power is likely to have the tune among the highly requested tracks for radio and jukebox spinning. May well be the biggest side in this team. Flip: "Ball of Fire" (2:10) [Screen Gems-Columbia, BMI-Linzer, Randell]

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

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

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

Intense mood of the funk orchestration serves up an atmosphere that personifies the mood of the entire album. A very good record that probably should have more airplay. The mood is quite irresistible.ED

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

Everything on this session works to develop a frenzied pace, one that will have listeners moving along. A fine tune for the familiar trio of Dino, Desi and Billy. Top vocal sounds and perky tempo are amplified by hard-hitting orchestral effect, except for a few idyllic breaks for breathing space. Add new members to this synthetically sweet makeup with this effort. Flip: "The Inside Outside Caspar Milquetoast Eskimo Flash" (2:25) [Same pub, BMI-Martin, Hinsche]

LOUIS ARMSTRONG (United Artists 50251)
No Time Is A Good Good Time (2:08) (United Artists, ASCAP-Uhry, Waldman)

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

STRAWERRY STREET SINGERS (RCA Victor 9431)
The Music Of The World A Turnin" (2:30) [Blackwood, BMI-Lavitt, Thomas] Familiar chorale number given a very pretty reading by the tightly woven work of the Strawberry Street Singers. Lovely finger-snappish polish with a light lift that could make it a favorite change-of-pace with pop jocks and a much heard easy listening perker upper. Softer, smoother flip from the new mainstemmer. "The Happy Time" (3:00) [Sunbeam, ASCAP-Em, Kander]

NAT KING COLE (Capitol 2088)
Thank You, Pretty Baby (2:65) [Eden, BMI-Otis, Benton]

Always welcomed for programming at soft music stations and coin-operator distributors, this newly released softie from Nat King Cole is bound to attract adult-listening response. Side is a gentle ballad with easy-going rhythmic action along with some subtle orchestral touches. Flip: "Brazillan Love Song" (2:03) [Morley, ASCAP-Ferriere, Hoffman, Manning, Cole]

BRIAN FOLEY (Kapp 885)
Love Never Changes (2:37) (Tamerlane, BMI-Adri)

Once There Was A Time (2:37) [Pondersoa, BMI-Conrad, Claxin]

Sensitive vocals here should catch the attention of soft-listening deejays and might stir up teen-young adult reaction along the Frankie Valli lines. Brian Foley is a rising Mark Hamil-type star, with this single, with "Once There Was A Time," perhaps the stronger in terms of immediate acceptance, and "Love Never Changes" on equally stunning ballad with very good prospects.

Newcomer Picks

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

Superb work on the part of Grapefruit is all but upstaged by some extra-ordinary harmonies, much the same as the first time in the orchestral section on this cut, weirdly and wonderfully worked out. Grand beat and a terrific showing on pop and top-40 stations. Production levels give this side the power to climb into the breakout picture. Flip: "Dead Boot" (1:52) [Same credits.] Equinox Records are distributed by ABC.

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

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

Cash Box—January 20, 1968
A Smash in England!

The Original
THANK U VERY MUCH
THE SCAFFOLD

Bell 701

YES!
Bell Records
1776 Broadway,
New York, N.Y. 10019
ANITA KERR SINGERS (Warner Bros) All This (He Does Me to) (2:40) [Hastings, BMI-Clifford] / Sunny (2:02) [MFE, BMI-Hebb]

Best Bets

HARBINGER (Columbia 44417) / Jacqueline Square (2:23) [Dubner, ASCAP] / Soft Feather (2:19) [Soft Feather, BMI] is catchy lyric fest that harks back to some lovely jazz on this soft ballad track those familiar with Ann and Nancy Wilson's side project a couple of bands. 

Best News

EDDIE FISHER (RCA Victor 9480) The Fool of the Bells (2:55) [Acap-Lennon, McCartney] Good musical reworking of the "Magical Mystery Tour" song. A wacky, off-the-road programming, Fisher's voice has been heard better than in this softly performed side with well-known restrained power. Could break through as "Sunny" (3:02) [MFE, BMI-Hebb]

PAGE MORTON (Audio Fidelity 140) Time (2:13) [White Way, ASCAP, Markay, Fine] Easy listening outlets are likely to spotlight this unusual ballad. Chanteuse's delivery is a challenge to use, but the chorale itself should find favor in the soft sound area. (On My) Long Before You Love (2:26) [White Way, ASCAP-Fine, Lisa]

BOB LIND (World Pacific 77879) Good News (Dorse, BMI-Lind) The "Elusive Beauty" man is off on a blues tangent with this big-handed ballad featuring his special brand of lyric and terrific production support. Could score. Flip: "Waltz Again" (2:24) [same credits]

LACKIE LYNTON (Murbo 1022) Answer Me, My Love (2:25) [Bourne, ASCAP] / Throw Your Keys (2:56) [Bourne, ASCAP] 

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

PETITES (Cap 9152) If You Wanna Change the World (2:43) [Hastings, BMI-Scott, Radcliff, Costello] / Moving On Behind (2:48) [Hastings, BMI-Scott, Radcliff, Costello] / Fine vocalizing behind the female group vocal shape up a fine cut for r&b exposure. Attractive side that could make noise. Flip: "I'm Changing Your Mind? (2:22) [same credits]

SANDI & SALLI (Capitol 2688) In the Arms of My Baby (2:12) [Trousdale, BMI-Page] Blues band braces up on a soft-rock track that spotlights a female pair which could stir up plenty of pop activity. Good sound with potential to break out. Flip: "Don't Count the Days (2:37) [Famous, ASCAP-Bacharach, David]

VARIATIONS (Amy 11,006) A Shot of Love (2:37) [New Image, BMI-Adams]

ARMS OF A SOFT FEATHER (2:30) [Soft Feather, BMI] / Soft Feather (2:19) [Soft Feather, BMI] is catchy lyric fest that harks back to some lovely jazz on this soft ballad track those familiar with Ann and Nancy Wilson's side project a couple of bands.

Best News

ARMS OF A SOFT FEATHER (2:30) [Soft Feather, BMI] / Soft Feather (2:19) [Soft Feather, BMI] is catchy lyric fest that harks back to some lovely jazz on this soft ballad track those familiar with Ann and Nancy Wilson's side project a couple of bands.
THIS IS THE COVER ART FOR
THE INITIAL ALBUM OF
THE REMARKABLE GROUP KNOWN AS
JEREMY & THE SATYRS
WHO HAVE SOMETHING TO SAY
ON REPRISE RECORDS / 6282
Best Bets

MADELINE BELL (3/1967)
[Act Three, BMI-Gamble, Ross, Williams] Sweet blues sounds in a rambling ballad style showcase the artistry of Madeleine Bell and offer her fine sound forró bands and audiences. Good shot at sleeper activity. Flip: "Picture Me Gone" (2:56) [Blackwood, BMI-Taylor, Gorgori]

CARLOS & RIVINGTONS (Baton Master 202)
Reach Our Goal (2:35) [Notah, BMI-White, White] Jackie Wilson styled vocals from the lead singer and a steady mid-speed rhythm track give this group a shot at gaining note with R&B listeners. Good discotheque deck. Flip: "Teach Me Tonight" (2:48) [MCA, ASCAP-Camp, DePaul]

PHILPHU (Verve 10675)
Pattern (2:28) [Borrowin', BMI-Blake IV] Up-tempo driving session which features rapid-fire lyrics, hard beat and a smattering of psyche-ork work give this group a distinctive sound that could catch hold among younger listeners and dance fans. Flip: "In Her Way" (3:00) [Same credits.]

ERNIE HINES (U.S.A. 896)
Rainy Day (2:45) [World Int., Colorful, BMI-Hines, Thompson] Current interest in "rain" should boost sales prospects for this snappy blues side from Ernie Hines. Hard hitting percussion and bass, a good vocal and dance appeal could draw a crowd. Flip: "Sincerely Mine" (2:24) [Same credits.]

SHARRON-UNCLE BEN (Plamie 1061)
A Tale Told (2:50) [J&J, Round, BMI-Hudson] Pretty group antics on the singing side and a good orchestral backdrop do a fine job in weaving a hazy atmosphere of fairytale fog on this mid-speed side that could gain some attention. Flip: Same track with male vocalist, Plamie Records distributed through the Commerce Corp.

SAM BAKER (Sound Stage 7 2601)
Sunny (3:15) [Portable, MRC, BMI-Hebb] Slow, ultra-soul reading of last year's Bobby Hebb smash. Could repeat the success pattern of its predecessors with deejays and R&B listeners. Flip: "I Can't Stand It" (2:20) [Cape Ann, BMI-Orange, Wilson]

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

JOEY MARTIN (Imperial 60278)

RICK SHORTER (MGM 13878)
Since Half Past Five (2:47) [E. B. Marks, BMI-Shorter] Slow paced side with strength stemming from the lyrical impact. Strange story of empty feeling that could become a teen favorite along the lines of "White Shade." Should be much heard. Flip: "Blessed Are the Meek" (2:26) [Breck, BMI-Shorter]

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

MAX FROST & TROOPERS
(Sidewalk 308)
There Is A Party Going On (2:47) [Mirby, BMI-Hatcher] Up-tempo side in the old rock-out tradition that could stir up plenty of attention among teen dance fans and rock spinners. Socking record with a shot at break-out status. Flip: "The Stomper's Ride" (2:05) [Same credits.]

SANDY WYNNS (Canterbury 529)
How Can Something Be So Wrong (2:33) [Motop, BMI-K. & H. Lewis] This one is a buoyant, thumping blueser in the Motown bag. Side has a contagious sound and could go places. No information available on the flip side at this time.

JULIAN COVEY & MACHINE (Philips 40568)
A Little Bit Hurt (2:20) [Chesire, BMI-Miller, Covey] An English noise-maker, this rock-out blue-eyed blues track should shake up the discotheque scene with a break-out sale action possible. Uptempo guitar organ and bongo side that could click. Flip: "Sweet Bacon" (2:34) [Same pub, BMI-Miller, Covey, Shelly, Morshhead, Webb, Holiday]

PREPARATIONS (Heart & Soul 281)
Get-E-Up (1:26) [Alpha-Pé, BMI-Lynn] Socking dance beat in the style of a hybrid "Get On Up" and "Cool Jerk" give this lid the shot at blues and pop recognition that could put it on the charts. Fine bounce in the quickie. Flip: "It Won't Be A Dance" [Same pub, BMI-Lynn, Shaw]

STEVIE CLAYTON & SUZANNE (Ex.)
I Really, Really Do (2:40) [Todd, ASCAP-Christie, Applebaum] Inventive ballad opens at the wedding of a young couple and traces their short marriage to its sudden end. The husband is killed in action overseas. Side manages to avoid the usual sentimentality that permeates this type of song. Could catch on. Flip: "Lonesome Time" [Brock, BMI-Moore, Schaefer] Rx Records, c/o Jaysons Enterprises, 143 W. 51st St., New York, N.Y.
THE FIRST BIG SONG OF THE NEW YEAR...

I WISH IT WOULD RAIN

THE TEMPTATIONS

MOTOWN RECORD CORPORATION

GORDY 7063
Their Biggest Yet!

The Bee Gees

WORDS

Atco 6548
Produced by Robert Stigwood & The Bee Gees

Heading For The Top!

The Fireballs

BOTTLE OF WINE

Atco 6491
Produced by Norman Petty
Top Male Artist, and No. 3 Vocal Group  
(Billboard Magazine)

These are the vintage years

"GET OUT NOW"
Starting with the taste of 'Hanky Panky' in 1966, Tommy James and The Shondells have continued to bottle the most effervescent sound in the industry for the past two years. In fact, their intoxicating product recently garnered them two coveted awards: Top Male Artist, and No. 3 Vocal Group (Billboard Magazine).

How does that little ole' hitmaker top all this?
By uncorking a great new single...

R 7000

Have a taste, it's a rare blend.

Roulette

"SOMETHING SPECIAL"  
Starting to bubble on the charts
Natl' Mercantile Plans Merger With Subsid.

OCEANSIDE, N. Y.—Stockholders of National Mercantile Corp. (OTC), have approved the company's proposal to merge with Subsid. Corp., a firm the gross assets of which are valued at three-for-two split of the company's common and Class B Capital stock. Stockholders of the merger between the company and its wholly-owned NMC Corp., subsidiary will also change the company's state of incorporation from New Jersey to Delaware. In addition, it was decided that the company's name to NMC Corp. and authorize issuance of a new class of a new class of stock consisting of 500,000 shares of preferred stock with a par value of $.10 per share.

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

STUART FOSTER DIES

NEW YORK — Services were held last week for singer Stuart Foster, who succumbed to a heart attack here Dec. 29. Foster, 64, sang with the Ina Ray Hutton band in the early forties and later was the replacement for Frank Sinatra with Tommy Dorsey. He had also appeared as a vocalist and also a bandleader and starred on his own CBS network radio show. A featured performer on the narrowway TV shows, he guested on a number of other network shows including Johnny Carson's. More recently he had appeared with Stilch Henderson in a concert tour. Foster is survived by a son, Jimmy and his wife, Pat.

Altschuler To Vanguard

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

IF you are reading someone else’s copy of
Cash Box

why not mail this coupon today?

CASH BOX
1780 BROADWAY
NEW YORK, N. Y. 10019

Enclosed find my check.

$20 for a full year (52 weeks) subscription (United States, Canada, Mexico)
$40 for a full year (Airmail United States, Canada Mexico)
$30 for a full year (other countries)
$45 for a full year (Airmail other countries)

NAME
FIRM
ADDRESS
CITY STATE ZIP

I AM A
DEALER
ONE STOP
DISTRIB
RACK JOBBER
RETAILER
RECORD CO.
DISK JOCKEY
COIN FIRM
OTHER

(Check One)

‘Love & Let Love’ LP Cut By Columbia

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

New Phoenix Distrib

HOLLYWOOD — A new distributing outlet has been formed in Phoenix, Arizona headed by Bob Cowen. Firm, Edisco Distributing, will service all of the two classes of stock will thereafter have a par value of $0.06. On July 31, 1967, the company's fiscal year-end, National Mercantile Corp. had 247,861 common shares outstanding and 32,360 Class B shares outstanding.

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

Gernhard Enterprises Celebrates Solid '67

NEW YORK — Poll Gernhard's Florida-based entertainment complex, Gernhard Enterprises, is looking forward optimistically to the new year following a successful 1967 sales season. In its first year of operation Gernhard Enterprises limited production to six singles and three albums and reported five singles and two albums yielding a gross sales total of over $500,000. Despite its success Gernhard doesn't plan to greatly increase his release schedule for the coming year.

The current Top Ten release on Gernhard's list of singles is "Snoopy's Christmas," the industry's first seasonal smash in many years and fast surpassing the million mark, according to Laurice. Their current LP, "Snoopy And His Royal Guardsmen," is over the 200,000 mark, reports the label. Gernhard is currently working with two other Florida groups, Hoppie and the Beach Heems and the Envryes. The former will be released next month and the latter on Rust.

Gernhard Enterprises has also been very active on the international front, consistently hitting the Top Ten in most markets. The Guardsmen's "Airplane Song," which was only a mild success in the States, did considerably better overseas, doing well in New Zealand and South Africa. Gernhard, whose main base is St. Petersburg, also operates a Houston office under the direction of Stan Hagen. "Love & Let Love" is selling well in both North and Latin America in areas in between to cultivate the vast talent resources which have hitherto remained untapped. Although Gernhard has his own publishing subsid, Sanphil Music, he is a firm believer in using both new and catalog material from other publishers.

‘Love & Let Love’ LP Cut By Columbia

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

New Phoenix Distrib

HOLLYWOOD — A new distributing outlet has been formed in Phoenix, Arizona headed by Bob Cowen. Firm, Edisco Distributing, will service all of Arizona, west Texas and southern Nevada.

Labels to be distributed in that area by Edisco include: Dot, Orfeon, GNP Crescendo, Vance, MCA, Roulette, Fiesta and Prestige. Distributorship is scheduled to open on Jan. 15, located at 2945 W. Fairmount in Phoenix.

HAVING A BALL—Lou Adler (right), accepts a basketball from Golden State Basketball League President, Eli Sherman (center). Sherman is holding a Mamas & Papas LP and John Phillips of that group looks on from the left. Lou Adler Golden State Boys Basketball League is but one of many projects which have benefited by the generosity of record business folk. There are currently over 100,000 boys involved in the program throughout the state.

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


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

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

Meshel has served on the professional staffs of Hugo and Luigi, South Mountain and Leeds Music firms. The LF Music Group controls Meager, Papaloros, Grovi and Amay Music firms (BMI); and Felev Music (ASCAP). The LF Music Group is an affiliate of the Concert House, a diversified management/production company which past 6 years by Peter Paul and Lew Futterman. 

Cash Box—January 20, 1968
The Magnificence of MAKEBA distilled in a new, mighty singles presentation
Kapp Unveils First Albums For New Year

NEW YORK—Just after the turn of the year, Kapp Records presented its first four releases. For Kapp, New Jersey distributors and immediately afterward New York distributors were sold five Kapp albums, label vice president in charge of sales, Hy Grill, executive A&R director, and Joe Berger, vice president in charge of promotion, traveled across the U.S. to introduce the new product, and open the market for the sales representatives throughout the nation. Shafer, Grill and Berger are still in the field.


Mounted album cassettes, a new release catalog for 1968, a country and western edition of the 1967 cocktail catalog, and a smaller pocket catalog for consumers were produced in order to make merchandising aids for the albums.

Shafer and Grill are traveling together to present the new albums to Chicago, Las Vegas, Los Angeles, San Francisco, Washington, D. C., Nashville, Atlanta, and Louisville. A month-long tour, which began today, includes Portland, Vancouver, and Toronto, tours which include Hartford, Conn., Cleveland, Buffalo, Atlanta, Philadelphia, Los Angeles, Detroit, Dallas and New Orleans.

RCA Realignment

(Continued from page 7) field sales, will have full responsibility for all factory sales and promotional activities in the region.

"The effect of these changes will greatly enhance the ability of RCA Victor's Field Sales organization to work closely with the distributors and effectively promote the RCA Victor roster of artists and their recordings, as well as recordings of the Colgems, Calendar and Chart labels which are manufactured and distributed by RCA Victor, "Vactus concluded.

In his opinion, the four district sales and promotion managers are: Frank O'Donnell, Eastern district head; Harry Berger, Midwest district head; Bob Krueger, Central district, headquartering in Chicago; Vito Bianco, Southern district, headquartering in Atlanta, and Bill Graham, West district, headquartering in Los Angeles.

Mr. O'Donnell, eastern district manager, has been RCA Victor's field sales representative in Pennsylvania since 1959. He joined RCA in Camden in 1946, served in various positions, among them, director of RCA Victor publications, advertising manager of custom records and merchandising manager of Camden Records.

Krueger, central district manager, has been RCA Victor's Field Sales representative in Chicago for the past six years. He joined RCA Victor in 1952 as a field salesman in the midwest. He also served as manager of Records and its distributors to move into the region in 1945.

Imperial Records '67

A Record Breaking Year

BEVERLY HILLS — National sales director Eld Bird of Imperial records reported a sales increase of 103% in the second quarter of 1967, compared to the first quarter, and one of the top English groups, Dave Dee, Dozy, Beaky, Mick and Tich. Imperial sales figures rose to record heights in the Country Western field, reports the label, Johnny Carver, Buddy Cagle, Larry Butler, Glen Coffee, Slim Whitman all help made "im- pressive" figures as RCA Victor's labels in this burgeoning market for 1967.

In 1967, Imperial signed three of the top English groups, the Bonzo Dog-Doo-Dah Band, Hapshash and the Porkmeat and the Sunshine Company.

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

In 1967, by having seven out of their last eleven singles place on the national charts and we're also listed in Billboard, through 1968," said national promotion manager Jim Beno.

KFWB-L. A. To Go All-News

LOS ANGELES—Westhouse's KFWB-Los Angeles will adapt an all-news format to its Los Angeles the first U.S. city to have an all-news radio outlets. KFWB presently programs rock music and news.

(Continued from page 8) were devoted to sales meetings. In the evening a cocktail party was held honoring the music trade paper reprehensive in attendance to the meet.

New Posters

A new series of one-sheet posters spotlighting artists associated with Imperial records were shown to distributors at one of the sales meetings. The posters are done for each artist and are being designed by the W. I. Schneider advertising department, the "MGM advertising department.

MGM Sales Conference

by the Righteous Brothers, Arthur Prysock, Tal Dajer, Gary McFarland and Johnny Smith and Frank Zappa, as well as the tryouts of Pat Williams and Jerome Richardson, rock performers Harumi and the Appletree Theater (on Verve/Forecast) and Brazilian artist Marcos Valz.

Deutsche Grammophone is offering two new recordings; a special package within the Herbert Von Karajan conducting the Ninth Beethoven symphony and as a new three record Hans Werner Henze set.

Hedloor also released several new classicism label. The Kama Sutra label, which is distributed by MGM, under the "Everything Playing" by the Lovin' Spoonful and two new recordings by two new acts, Anderson's Pop and the Nickel Bag.

The Kama Sutra-Parkway family of labels, also distributed by MGM, showed new albums by the Ohio Express, Cameron and Carl Barley on Vando and Bunny Sigler on Parkway. Other Metro Group product was detail by the Kama Sutra-Parkway family of labels Live.

The Cowills, MGM's hit family rock act, integrated their live perform of the Kama Sutra-Parkway family of labels and action of the product presentation. They came from their new album, "We Can Fly" (title is taken from the group's current hit song which is currently in the Top 100) and also did a medley of the Kama Sutra-Parkway family of labels Live.

The Cowills, MGM's hit family rock act, integrated their live performance into the show and action of the product presentation. They came from their new album, "We Can Fly" (title is taken from the group's current hit song which is currently in the Top 100) and also did a medley of the Kama Sutra-Parkway family of labels Live.

The Cowills, MGM's hit family rock act, integrated their live performance into the show and action of the product presentation. They came from their new album, "We Can Fly" (title is taken from the group's current hit song which is currently in the Top 100) and also did a medley of the Kama Sutra-Parkway family of labels Live.

The Cowills, MGM's hit family rock act, integrated their live performance into the show and action of the product presentation. They came from their new album, "We Can Fly" (title is taken from the group's current hit song which is currently in the Top 100) and also did a medley of the Kama Sutra-Parkway family of labels Live.

The Cowills, MGM's hit family rock act, integrated their live performance into the show and action of the product presentation. They came from their new album, "We Can Fly" (title is taken from the group's current hit song which is currently in the Top 100) and also did a medley of the Kama Sutra-Parkway family of labels Live.

Nasastic On Sterio 

(Continued from page 8) never a problem with the kids on the ground and to move ahead in '68.

"In a few weeks, our plan will be attractive the kids. We have consumer advertising, publicity, point-of- purchase material, a radio exploitation, TV exposure, contests, both regional and national, single book, comic book, a number of others from our salesmanship and bag of tricks. Most of you are familiar with one of the phrases, "You don't have to be Italian to Like Pat Cooper," which is number 163 on the charts this week. All three LP's were released on United Artists Records."

Pat Cooper was born Pasquale Caputo to people. He was known for his kibbland's pranks in public schools, and later became known as the young brick layer with all the funny stories. In 1953, Cooper gained national popularity through three appearances on The Ed Sullivan Show. He received valuable exposure as a number of shows and movies and supper clubs around the nation and reportedly became the only comedian in the history of New York's Copacabana to work at the bistros four times within an eighteen-month period. Cooper appeared with Tony Martin at Nevada's Nugget, Bobby Darin at The Flamingo in Las Vegas, and Sergio Franchi at The Palmer House in Chicago. More network TV guest spots and more stand up entertainers with Tony Bennett, Peggy Lee, and Connie Francis followed. The comic has had three albums on the charts: "Our Hero-Pat Cooper" and "Spaghetti Sauce & Other Delights," and his current offering, "You Don't Have To Be Italian To Like Pat Cooper," which is number 163 on the charts this week. All three LP's were released on United Artists Records.

Bios for Dee Jays

Flip Wilson

Exposure on the Johnny Carson TV show brought Flip Wilson into homes of millions, but the comedian didn't achieve overnight success. The fact is that Flip was a constantly working comic for 12 years prior to his first six spots on the Johnny Carson Show. Previously Flip played...
Congratulations, Bert

kaempfert

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

“caravan”

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

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

mills

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

*MILLS MUSIC, INC.
1790 Broadway, N.Y. 10019 (212) 245-1100

Cash Box—January 20, 1968
PREACHING THE GOSPEL—RCA Victor has signed Hugh Porter & the Preachers to an exclusive recording contract. Pictured here at the signing behind Porter, who is seated, are (from the left): Steve Shoales, vice president of pop A&R; Max Lerner, Porter's manager; and Herman Diaz, RCA's manager of special products. Porter's first single "No No God Is Not Dead!" "The Whole World In His Hands" will be released this week. The group's sound is a blend of Latin and Gospel.

Kent, Wessler
Upset At Jewel

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

Jewel-Paula-Ronn's president Stanley J. Lewis reports a "Wonderful '67," with John Fred's "Judy In Distress" ranked at number 2 on the Top 100, and the artist's LP "Agnes English" listed on the album charts. The Paula label has signed the Ronnie Cole Trio with an album to be released shortly following the new single which will be released the first week in February.

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

A deal has been consummated and signed between Jewel-Paula-Ronn and GRT Tape Cartridge Company. John Fred and His Playboys Band will appear on January 17 on the Dick Clark Show, and also on several other national TV shows which have yet to be announced.

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

TWO GREAT RECORDS
Moving Fast In The South
Blasting In The North

"A Tale Told" b/w "A Tale Told"
Sharron-Uncle Ben and the Wild Rice
Plamie (P-1021-1)

"Reach Our Goal!" b/w "Teach Me Tonight"
Carols and the Rivingtons
Baton Master (BM-202-A)


Cash Box January 20, 1968
TO: LOS ANGELES, CALIFORNIA JANUARY 14, 16, PHOENIX, ARIZONA JANUARY 17, OKLAHOMA CITY, OKLAHOMA JANUARY 18, DALLAS, TEXAS JANUARY 19, HOUSTON, TEXAS JANUARY 20, NEW ORLEANS, LA. JANUARY 21, ATLANTA, GA. JANUARY 22, CHARLOTTE, N. C. JANUARY 23

Current hit single, STRAWBERRY SHORTCAKE S 2142
Dot's New LP's Have 'Got It'

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

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

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

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

Rita Moss is represented with "Suburban" presented and conducted by Marty Paich.


The same producer offers another entry, Jonathan Knight's Lonely Harp-sichord, "Rainy Night In Shangri-La," shows up as a haunting sounds as it journeys through a series of musical moods for lovers.

Following up his initial success as a Dot recording artist, Leonard Nimoy returns via "Two Elks Of Leonard Nimoy," a concept album featuring a side of song and a side of talk. "Mister Spock" of the highly rated "Star Trek" TV series performs popfunk oriented selections such as, "I Waited A Carpenter" and "Gentle On My Mind."

"Bonnie Guitar" LP awaits her big hit in this entry-western following with chart climbing tunes, "Woman In Love" and "Stop The Fun." Consistent sales leader Billy Vaughn, "As Requested" provides more of the much requested twin-axis sound. The Vaughn catalog has been among the fastest moving of the label's repertoire.

What very well could be the real "slow-stir" of the release is aptly titled "The Board Of Directors," a coupling by The Mills Bros. and Count Basie's orchestra. Some of the performers have waited to do an album together. Dot's got it! The package includes such top named greats, i.e. "Up A Lazy River" and "Another Night In Paris," plus contemporary tunes, "Release Me" and "I Dig Rock And Roll Music," and much more.

Nashboro Doubles Sales, Announces New Distribs

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

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

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

Dylan Back With A Sales Boom

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

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

Time magazine heralded the release of "John Wesley Harding" with a feature article on Dylan. Termined an "instant hit" by the New York Times, "John Wesley Harding" was the subject of a comprehensive four-column story in the paper the last week.

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

Minut 'Developed' in '67

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

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

During the year Minut, a division of Liberty Records, signed such new acts as Gene Dozier and the Brotherhood, the Players, the Tresnations, Clyde King and prominent radio deejay and historian, Magnificent Montague's first "message" single, "I Too Am An American," was released last month and has gotten "strong reaction across the country," according to the label's general manager Bud Dain.

Some of the biggest selling Minut singles and albums during 1967 were "Everybody Needs Help" by Jimmy Holiday, "Bank Of Paris" by Gene Dozier and the Brotherhood, "Dog" and "Let The Door Hit You" by Jimmy McCracklin and "Broadway Walk" by the Woman's Hour.

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

"We have built up a tremendous development and growth momentum during the past year and plan to keep it going through 1968," Wright said.
would you believe
after topping 700,000 on

DIONNE WARWICK'S
I say a little prayer
(BACHARACH—DAVID)
scepter's turned it over to

THEME FROM VALLEY OF THE DOLLS
(SCEPTER 12203)

and it’s breaking big!!
NEW YORK:
After more than a year of some times—not so patiently—awaiting the Dylan LP, the title is "John Wesley Harding," and it is Dylan's first solo album. John Wesley Harding (1835-1855), a notorious gun man out of the old American west. Dylan's version was recorded early, but only Dylan seasoned with the experience of the past three or four years.

There may as well have been two Dylan albums released this week. The first is a release package for the Flatt & Scruggs "Changin' Times" package.

Tom Rush has five Dylan cedillas on title one. Other LPs on the LP are by: Ian Tyson, Earl Scruggs, Bobbie Gentry, Pete Seeger, Flatt & Scruggs, and Woody Guthrie. Dylan will make his return to the commercial world this week with a second part in a memorial concert for the late Woody Guthrie. Proceeds from the Carnegie Hall concert (really two concerts, both of which are already sold out) will go to the battle against Huntington's chorea, the disease to which Guthrie succumbed.

In addition to Dylan, Robert Ryan, Will Geer, Judy Collins, Arlo Guthrie, Tom T. Hall, Richie Havens, Bruce McGhee & Sonny Terry, Ozetta, and Pete Seeger will also appear. The entire production will be adapted and staged by Millard Lampell. We have received indications from the office of Harold Leventhal (producer of the tribute) that a third concert may be scheduled to take care of the demand for tickets.

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

New York has been so cold of late that it has given rise to a great deal of window dressing. One of the factors in moving the music industry (or at least the New York part of it) to non-place possible...like the Virgin Islands.

Philips hosted a screening for "The Young Girls Of Rochefort" last week. The film, to whom Philips has the soundtrack rights is sort of a followup to "The Umbrellas Of Cherbourg," unfortunately it is difficult to make out the white subtitles against a background that is frequently made up of whitewashed buildings...the Cinema Releasing Corp. is holding a screening of "Custer Of The West" on Jan. 3rd.

Still stronger ties between Wes Farrell and pianist Dominick Schillo is an LP under the banner of BSK Records, which is a new label in Montclair, New Jersey. Schillo, who has just gotten his own weekly radio show on WHBI-New York, also handles Good & Plenty's new Mary Ann Dupont, who is appearing at a club on East 70th Street.

The Codbender completed a Bitter End show, a Peter Martin show, and a New Yorkers' show.

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

Liberty's Tom Rogan has been particularly busy of late in pushing all kinds of powerful Liberty product...MERRELL'S CHARLIE MORRISON is getting ready for his "Dolphins Are Free," Paul Mauriat...Capitol's Roy Battachio stopped up to the office in the Old Village-in-Park to promote his single is "The Young Electric Psychuss- dle Hippie Flipper Fu's Funky Phantasy Tapes On Groovy 12 String Band." That's got to be a front page story in Billboard.

ROY Brucy Rosencit is getting a lot of action on the Eric Bogle single for Reprise, "You're Out."

Roulette's Young Savages are currently working out at Michael Meyerberg's the World in Mt. Vernon, N.Y. Our Nice Way With a Word Wrath of the Huntsmen opens. The New York Times sounds off for her "sour" award to "Life," "Newsweek," "Look," Time, Saturday Evening Post, "Time"...for "it's at" without ever having been there.

Rogers & Hammerstein, in Feet of Clay, asks what it would be like to tell it like it is, as it was and probably always will be.

The newest and most important restraint emblem to Alan Sherman for not recording "Gentle On My Mind."

In Our a Fother, Stew and Quandy Byrd, part of the two-man-two girl group, who released their first album released on Smash last week. Donna is the youngest of the quartet, 17. Shari has been the star of the group, and they have been on the road since she was a graduate of Hollywood High. Stew holds that she loves ice cream and when they're on the road of course they wheel.

James Dean's "The Long Distance Runner. Would You Believe Badge to Don Ho and Duke Kahana- "Downtown"—and who the oooohh, concluding a 6.4 million contract that calls for his services for the next twelve years.

Chicago:
A pair of ambitious and talented young Chicago producers Richard Toops and Joel Cory recently joined forces to form Toops-Cory Productions at 1916 Lincoln Park West, here in Chicago last fall. They have just announced this week that they have acquired an office last week and advised one of their current efforts "Elegant Swan," which they wrote as well as produced, was picked up by Liberty Records for the upcoming new year. The new spotlights Christopher Robin, a Toops-Cory discovery. RGA-Victor's Nick Palmer followed labelmate Peggy March into Mister Kelly's (8). Dis- terry's Angie Blume items that Al Hirt will be coming in for a concert appearance February 2 and that the current Hirt offerings "Keep The Ball Rolling" (single) and "Al Hirt Plays Bert Kaempfert" (LP), are enjoying heavy promotion on their next stop stations...Sig Kacwicz received a cita- tion from the Chicago Board of Trade for services, etc. in behalf of the local branch. Sig produces the weekly show for the board...another performer as Tony Bennett, Sandler & Young, Wayne Cochran and Allen & Rossi...Chis own American Bird, who have been girding for the number one national position with "Bend Me Shape Me" (Acta), headlined The Cheerleader's dance-in-concert last week- end. Boys had just returned from the west coast where they taped shots for the Smoother Bros, Pat Boone, Dick Clark and Woody Woodbury TV's!...The Kingsmen (Wand) will do a concert in town February 4...One- derful Productions is readying a line up of new product for upcoming release...Lebanon Green's "Till I Get To Know You" by the Ad- ministrations, which has reportedly passed the 20,000 sales mark here...Eddie Higgins of Dunwre Productions will do the re-arranging for the upcoming New Colonily Single song to be recorded at the Majestic...Mark of Dist, is reporting action on The Shire- elle's newie "Wild And Sweet" (Scep- ter)...The Smothers Brothers did "A Woman With The Blues" by the Lamp Sisters (Duke)...In session at ABC Westway last week were The Byzantine Em- pirium...RCA-Victor's Nick Palmer of- fering Bill Truitt The Castaways, who scored awhile back with "Lilac Love" and Lenny Welch, cutting a new Mercury single with producer Gerald Sims.

Citation to Leslie Bricusse who has not one but two songs from "Dr. Doodle" in the preliminary Oscar selection for the next Academy Award Picture.

Our most promising new artist of the new year award to Mercury's Kenny Rankin who looks like a young Al Hirt, sings sorta like Mel Torme meets Jimmy Rodgers meets early Sam Cooke. Initial LP is titled "Masterpieces."

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

The year's coming Comeback Citation to Leslie Uggams for Atlantic Record #2469 ("A House Built on Sand") and our John Gunther Garland to Connie Francis who, after returning from a 17 day tour of Vietnam, is writing a pamphlet based on her experiences there.

A Case of Uncle Ben's Converted Rice to former west coast chic of the week Andrea (Candy) Christine bears the distinction of having been recommended by DeMann for celebrating Bill Gavin's banquet in Vegas by mating with the group's No. 1 song, "I've Got A Right." A loser at the tables, DeMann of course on their heads, is the 1968 grand prize at the three day meet.

A Dubious Patriotism Plaque to Eleanora of Allan's and deMann's "I Know You Cake," who attempted to appear on the Woody Woodbury TV's wearing an American flag shirt gifted by Eric Burdon.

The Gene Silverman Baja Marinana Mustache Cup to ourselves--perhaps next year--for the healthiest handle- bar in Hollywood.

Our "West Coast Guy of the Week" and Myriad Dimension Medalion to Gary Owens, listed among the nation's top jocks for the past seven years--the only D.J. in town who has rated #1 in the state for the past three years. KMFB's (former) "rock" station and KMPC's "softer sound" out- let. Starting next week Owens can be seen weekly as a featured regular on the "Gary Owens Show" on KLAC and then Martin NBC-TV's "Laugh-In" which premieres Jan. 22nd. Owens will also be writing for the show. He's making his pinch hit stint.

The Step Ahead of the Crowd cor- don to Dave Rose, currently prepping his 1968 Xmas LP for Capitol.

Our "West Coast Guy of the Week" is Jack Palmer of Hollywood Productions who has started his own record label with a group to be known as the "Globalers." Our "West Coast Jai- garland and Welcome Wagon Wrath" to Donna

Cash Box—January 20, 1968
SINCE H. P. LOVECRAFT NEW YORK, LOS ANGELES, CHICAGO & SAN FRANCISCO WILL NEVER BE THE SAME.

YOU'RE NEXT!

ALBUM: H. P. LOVECRAFT
PHS 600-252
PHM 200-252

SINGLE: THE WHITE SHIP
40506

SEE YOUR PHILIPS DISTRIBUTOR FOR A FREE MERCHANDISING POSTER.

PHILIPS RECORDS / A DIVISION OF MERCURY RECORD PRODUCTIONS, INC.
A DUNWICH PRODUCTION / GEORGE BADONSKY

EXCLUSIVE BOOKING / WILLIAM MORRIS AGENCY
PERSONAL MANAGEMENT / GEORGE BADONSKY / WINDY CITY ARTISTS / 312-944-0645
SEMINAR SPOKESMEN—Shown above are the main speakers who addressed guests at the London Records pop music and classical seminars which closed last week's sales meet at the Concord Hotel. Top photo: Herb Goldfarb, London sales manager, opens the classical seminar with opening remarks. Panel members Dave Shashim (left) of Discount Record Stores in Chicago and Art Gruen, also of Discount Record Center in Los Angeles are also shown. Center photo: Bill Gavin (left), who spoke at the pop music seminar and London pop sales manager Sy Warner flank A&R director Walt Maguire at the pop seminar. Bottom photo shows the entire classical panel being addressed by classical manager Terry McEwen. Members of the panel are (from left): Herb Goldfarb; George MacDuff of Radio Distributors, London's Detroit distrib; Dave Shashim; Ari Grobart; John Ehrling, key classical dealer in Seattle; Bill Davis of Davis Sales in Denver; and Dave Rohfeld, merchandising director for E. J. Korvette in New York.

fever tree is coming
The Picks Start The Hit Pattern

Billboard Spotlight Singles

*SLEEPER PICKS OF THE WEEK*

**MANNY KELLEM ORK & CHORUS—LOVE IS BLUE**
(Prod. Manny Kellem) (Writers: Popp-Cour-Blackburn) (Croma, ASCAP)—Currently hitting the Hot 100 via the Paul Mauriat instrumental version, this lush vocal treatment has all the ingredients to prove a programming and sales giant. Haunting lyric and melody grow on you. Much of the ‘Somewhere My Love’ potential. Flip: “Claudine” (Blackwood, BMI). Epic 10282

MANNY KELLEM (Epic 10282)
Love Is Blue (L'Amour Est Bleu) (2:42) (Croma, ASCAP-Papo, Cour, Blackwood)
- Lustrous addition of choral work on this first vocal performance of the current Paul Mauriat chart climber should stir up added interest in the “Love Is Blue” outing. The lush melody and attractive lyrics are likely to attract considerable new listening and possible back-to-back play. Fine debut on the performer front for A&R exec Manny Kellem. Flip: “Claudine” (2:43) (Blackwood, BMI-Gorgoni)

Bill Gavin’s Personal Picks

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

MANNY KELLEM
His Orchestra And Voices

"LOVE IS BLUE"
5-10282
The First Vocal Version

Cash Box—January 20, 1968
Nonesuch Offering 5 LP's For January

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

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

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

Performers on these Nonesuch Explorer albums are K.V. Narayanaswamy, singer; Palghat Raghu, mrdangam; V.V. Subrahmanian, violin; and Sarota Basubrahmaniam, tambura. All are inhabitants of Madras, India, and until recently all were in residence at Wesleyan University, Connecticut. These younger performers, under the chairmanship of Dr. Robert Brown of the school's East Asian Department — whose annotations are on the Nonesuch sleeves — present an important series.

The albums were produced and recorded for Nonesuch by Peter K. Siegel. "Engineering processes included the use of a 4,000 Audio Noise Reduction system in recording and mastering.

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

The first of these, chronologically, is the famous "Notre Dame Mass of Guillaume de Machaut (c.1300-1377), performed by The London Ambrosian Singers, John McCarthy director, and The Vienna Renaissance Players. The presentation is an exceptional one in that it is liturgically complete, including the Gregorian chant for the portions of the Mass for which Machaut did not compose music (i.e., the Proper). Thus the full title of the album — "Notre Dame Mass" and Gregorian Proper for the Feast Of The Assumption." Another distinctive feature of the recording is that it was made at the Cathedral of Notre-Dame in Paris, the very church where Machaut was a canon, and where his Mass is believed to have been performed for the first time.

Two violin concertos of Joseph Haydn serve to introduce the Nonesuch audience to the young and talented violinist Neil Gottovsky. He is heard as soloist, accompanied by the Ton- louse Chamber Orchestra conducted by Louis Aruasime, in Haydn's Concertos for Violin & Orchestra, No. 1 in C, and No. 3 in A ("Melk").

The third new classical Nonesuch release represents 20th-century repertoire that has been for the most part unavailable on recent record lists. Works by Schoenberg, Webern, and Stravinsky are performed by the Tonische Quartett of Berlin, conducted by Hermann Friederich. The "Ode" (available here for the first time in stereo) is a setting, for Sprechtimme, piano, and string quartet, of Lord Byron's poem, in the original English. The Schoenberg work occupies all of Side One of the disc. On Side Two are three shorter works for string quartet performed by the Claremont: Wehnern's String Quartet, Op. 28, and Stravinsky's Three Pieces (1914) and Concertino (1928). The Wehnern is a first stereo recording; the Stravinsky Concertino is otherwise unavailable in the current record catalogue. The album was recorded by Nonesuch employing the Dolby Audio Noise Reduction system in its engineering processes.

Sunset Does Much With 'Dolittle'

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

LP titled "The Chipmunks See 'Dr. Dolittle'" accounts for the total which Barsky forecasts as a "possible million seller." Album features seven songs as performed by David Seville (Rex Harrison), the Chipmunks, the Hirt, and others. The set is entitled, "Discovery," and features Morton Gould conducting the orchestra in accompaniment to Adler.

Sunset is the budget line for Liberty.

Rust Sets Release Sked

NEW YORK — Rust Records has announced release schedule. Deejays have been sent "Sweet Little Lorraine," by Clock-Work Orange, produced by Irwin Levine and "Wind And Stone," by United Travel Service, produced by Richard Keffer for Riodion Productions. The record did well on Riodon Records and was purchased by Rust. Late in January Rust is scheduling for release "That's What Friends Are For" to The Flip "Dear Mrs. Appleby" Cardtage. The disk was produced by Hugo and Luigi.

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

A 'KING' SIZE PROMOTION — In support of a full-scale merchandising/promotion campaign on the entire Al Hirt catalog, RCA Victor has designed various merchandising and promo aides for distributor use, including (left to right): a blanket advertisement featuring all of Al's hits; a rack poster and strips utilizing the slogan of the campaign, "Horn Of Plenty;" press/promotion kit containing biography and 8 x 10 photos of Hirt; a new consumer catalog with a complete Hirt discography; a giant sized picture of Hirt, which is a fold out of the press kit cover; and a window display of Hirt's new LP entitled: "Al Hirt Plays Bert Kaemper."
Last year we hit kids in their hip pockets.
This year we’re grabbing them by their ears.

With a wild new national ad campaign for Hip Pocket Records. Offering a wild new self-liquidating premium: earrings that actually carry up to twenty Hip Pocket Records.
Just the thing to grab the fad-happy young gals who buy singles. And to grab you a healthy chunk of this fast-growing new branch of the record business.
All you need is our free window banner. And our free self-selling counter card (it’s like this ad, but with a real record-holding earring on it).
And, of course, you need a big supply of Philco Hip Pocket Records. Call them HP’s for short when you talk to your Philco-Ford representative.
**Command Focuses New Sound, Releases**

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

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

Eight new albums were also shown, London Convention

(Continued from page 50)

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

**Munno On Paris tour**

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

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

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

**ADVERTISEMENT**

**ROBINSON REP CRITICISM AT MIDEM; FIRM SETS DISK DEALS IN L. A. & PARIS**

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

Through the years, Criterion has succeeded in developing standards as WHEN THE WORLD WAS YOUNG and WAYFARER. Recently, they have picked up the chart tune MON AMOR, MON AMI, the Marie La Forêt international hit. Also SUR LES QUAI with a lyric by Arthur Hamilton and WIND OF WONDERS, and a great German tune by Gage called HOW YOUNG, recorded by new find on Capitol Records, Michael Dees.

The end of the year has begun with extended activity for the firm including the leasing of masters, which were made for Criterion recording studios, of their new group, BENJAMIN CHAPLIN LTD., to Viva Records. Ed Silvers of that firm, is enthused over discs first release, OLD MAN WHO CROSSED THE RAIN. In Paris, Robinson has produced a new group called "Craufurder Lobosa," touting "KIMBA" and LEE AND THE GOOD TIMES ROLL. Releasing includes the new singer, Eileen, publisher's daughter and wife of Robinson, resumes recording career. Recently, her family gave birth to son, David Alain.

Billy Vaughn has a record ready for this year's series of Pobier's great instrument, LULLY. Pobier is also riding the wave of his own album, SUNDAY NIGHTS, launching by Kalani Kinl, maintained from Palm label, HOW MAI, the backing, by the late Kui Lee and Alex Kaeck, getting good reaction also.

In the publication field, Criterion is reading the second "Lee Hazlewood Song Book" with seventy-five of his compositions, including such hits as LOVE EYES, SUGAR TOWN, SUMMER WINE, etc. His first book has such standards as THESE BOOTS ARE MADE FOR WALKING. A HOWDY THAT GRAB YOU DARLIN', and twenty others. In 1967 the firm issued the "Charlie Parker Sketch-Orch. Edition," thirty-five instrumental; a lyric book, "Hawaiian Sing-A-Long Folo," with eighteen top island hits, "Exotic Hits for Organ" with QUIET EYES, "Melodies For Other Voices," and other less standards; a voice book, "HAWAIIAN RHYTHM," an eight book published for use and guitar of the vast Polynesian catalog under the firm's banner.

Criterion lays great stress on its publication sales and has more than one hundred books and orchestrations available utilizing its catalog of more than fifty world-wide standards in its general repertoire of two thousand songs. Outstanding in its array of hits are: DREAM, IT'S A GOOD DAY OFF SHORE, MOONLIGHT IN VERMONT, THE END, SPICY PIE AND APPLE PAN WHIPPED FLY AND CROSSES THE ALLEY FROM THE TAMPICO, MY SUGAR IS SO REMINDED, ROBIN'S NEW M.T.A. SONG, (I STAYED) TOO LONG THE FAIR, PEARLY SHELLS, WHEN THE WORLD WAS YOUNG, JOHNNY MERCER'S MISSION, PRETENDING, QUIET VILLAGE, TINY RUBBLES, LEE HAZLEWOOD'S A VOICE AND A PRAYER, MADE FOR WALKIN', HOUSTON, HOUSTON, HOUSTON, THAT GRAB YOU DARLIN', etc.

**TALKIN' ABOUT IT—Shown at the ABC Records midwestern distributor convention held in Chicago, these photos (1st r. to l.) are: (top photo) Howard Stark, vp of ABC; David Berger, vp of ABC's international division; Martin Goldstein, vp of Westminster Records; Norman Rubin, promotion rep for LHI Records; Gene Goodman, field sales rep; Bud Ketzal, vp and director of marketing; Jay Lasker, vp and west coast general manager; Larry Newton, president of ABC; Charlie Trepel, director of field sales representatives; Loren Becker, vp and general manager of Command Records; Barry Danielson, director of midwestern A&R; Wally Boker, indie promotion; Fred Hendigs, assistant in the Chicago office; and Tom McCaffrey, field sales representative. (2nd photo) Loren Becker described Command's first rock release, while Bud Ketzal, who made the general presentation, stands at the podium. (3rd photo) Jay Lasker revealed the details of the cover for the new Manas and Papas album, which will feature interchangeable facial figures for the group. These three photos show the ABC distribution and sales wing attending the various presentations made during the convention.**

Cash Box—January 20, 1965
THE BLIMP
wishes to congratulate you and the Turtles:
The Turtles for being
the Cashbox number 2 **NEW** vocal group of 1967
and you...for listening.
LOVE
THE BLIMP
Pop Picks

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

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

PORTRAITS — Buckinghams — Columbia CL 2798/CS 9598

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

WELCOME TO MY LOVE — Nancy Wilson — Capitol T/ST 2814

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

GOLDEN DUETS—Peaches and Herb—Date TEM 3007/TE 1097

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

EVERYBODY KNOWS—Dave Clark Five—Epic LN 21354/IJN 26314

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

SEEN IN GREEN—Seekers—Capitol KAO/ SKAO 2821

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

Pop Best Bets

COME TO THE CABARET—Dukes of Dixieland—Decca DL 4583/71863

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

THE BEST OF ELLA FITZGERALD — Verve V/VG 5720

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

JERRY BUTLER'S GOLDEN HITS LIVE—Mercury MG 21511/SR 6151

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

YOU DON'T HAVE TO SAY YOU LOVE ME—

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

THE KING OF COUNTRY—Capitol T/ST 2858

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

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

Here's a bright, free-wheeling, big brass offering that includes such well known efforts as "A Man And Woman," and the "World We Know" in addition to a group of less widely recognized tunes, perhaps the strongest of which is Kenton's own composition, "Not For Sale," which stands as a sterling example of the contrapuntal style. This album might well prove a powerful sales item; it's sure to a lot of airplay on both jazz and good music outlets.

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

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

SONGS FROM 'FIDDLER ON THE ROOF'—JEWISH FOLK SONGS—Jan Peerce— Vanguard VRS 9255/TS 79258

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

Cash Box—January 20, 1968
When the largest radio audience in history (5 hours nightly on 63 stations throughout the United States and Canada) calls for her new album, we sure hope you have it. Dolly’s fans can be violent when provoked....

and this is a provocative album!

Direct dealer and distributor inquiries to:

Holiday Inn Records
Attention Dotty Abbott
3756 Lamar Ave.
Memphis, Tennessee 38118
CashBox
Album Reviews

Pop Best Bets

THE GOOD, THE BAD AND THE UGLY — Original Motion Picture Soundtrack — United Artists UAL 4172/UAS 5172
"The Good, The Bad And The Ugly" is an adventure-filled civil war movie, but the soundtrack album, contrary to what one might expect, is not a loud, slam-bang affair. "Haunting" is the right word to describe the pervading mood of the LP. "The Sundown" and "The Desert" are especially evocative pieces. Should do nicely.

S. HUROK PRESENTS: WELSH GUARDS AND SCOTS GUARDS — London TW 91482/SW 99462
Stirring, brassy, rhythmic, and powerful, this music of the Massed Bands, Drums, Pipes, and Dancers of the Welsh Guards and Scots Guards (who recently toured the U.S. and Canada) is a real exercise in stereo from the very beginning. At once timely and traditional, this is the sound of a people, of a way of life. Once heard, it's never forgotten. Historical events such as the battle of Culoden Moor spring to memory as one listens to this fierce and ancient war music of the Highlanders.

SUBWAY JOE — Joe Bataan — Fania LP 345
Joe Bataan plays piano and sings the English vocals on an album of Latin outings with an R&B flavor. Standout efforts are the title tune, "Special Girl," and "Magic." This blend of soul and modern Latin should satisfy a variety of moods and tastes. The package definitely bears watching.

HOW NOW DOW JONES—Original Cast—RCA Victor LSO-1142
The stock market, overdue for a showdown in a Broadway musical, is the subject of the so-so received "How Now, Dow Jones," which fails to succeed in the business world as Frank Loesser's "Guys and Dolls" did. "How to Succeed in Business Without Really Trying." In his first Broadway try, Elmer Bernstein supplies tunes that have the right show-score rhythms, but very little in the way of fresh and engaging tunes. Carolyn Leigh's lyrics, however, help brighten things, as do the merry cast of more or less newcomers.

MY PEOPLE (SOUL PEOPLE)—Freddie Roach—Prestige PR 7821
Freddie Roach plays organ, flute, and piano and vocalizes on a set of eight soul sessions. The vocal is on "My People (Soul People)," the album's title track. An effective call and response technique is used on "Prince Street," with Roach's organ leading the segment. Here's an offering which should please a diversity of tastes.

Jazz Picks

DENNY ZEITLIN ZEITCRIST — Denny Zeitlin—Columbia CL 2748/CBS 8418
The jazz trio is one of the more intimate contemporary jazz forms; it's easy to get involved with the tenderness and excitement of the piano, bass, and drum combo. "Here's That Rainy Day," and the Latin-flavored "Oskore Breeze" are outstanding compositions extremely well delivered on this set. This one is jazz for anyone with an open ear, and should do very well in the market place.

Classical Picks

BEETHOVEN: PATHETIQUE, MOONLIGHT & LES ADIEUX SONATAS — Barenboim—Angel S-36424
On this album, David Barenboim, one of the best of the younger generation interpreters of Beethoven's most famous sonatas. The beginnings of the Romantic Movement can be seen in the "Pathétique," and the movement in the lovely, singing slow movement. The "Moonlight" is noted for its first movement; the others should not be neglected. The "Les Adieux" is an expression of profound and mature enjoyment. Barenboim performs all 3 sonatas with skill, grace and "soul."

REQUIA — John Fahey — Vanguard VRS 9259A/VSD 79259
Here's a folky set that is likely to find great favor among collectors in addition to seeing a lot of middle-of-the-road programming. John Fahey is an unusual guitarist in that he does all kinds of things that you'd never suppose to do, and carries the resultant effect off to a delightful conclusion without a lot of hoopla. "Requiem For John Henry" and the one-loke "Requies" are highlights. A truly outstanding album.

LILACS OUT OF THE DEAD LAND — Manos Hadjidakis — Odem OMCGA 11
"I have tried to fill it with all the youthful sensitivity of a modern Greek steeped in tradition, in that delicate and spring-like and religious atmosphere of the Easter ceremony," says Manos Hadjidakis in discussing this album. Hadjidakis is both the composer and conductor of the orchestra for the twelve tunes on the package. The set is obviously a labor of love, and the artist's devotion is shown in every track. Featured in structural themes are the bouzouki, a Greek, cousin of the mandolin.

MEMORIES WITH THE STREET SINGER — Arturo Trinidad—London LL 33955/VPS 390
Famed street singer Arthur Tracy here offers a grab bag of oldies that could go over big in middle-of-the-road circles. Tracy's voice is a rich baritone, and he sings with unembashed sentiment. Teeming off with a full-bodied "Marta," the artist goes on to offer a tango "Always Chasing Rainbows" and ten other selections including the currently oft-cut "Danny Boy" and the evergreen "Eldieisa." Nice effort.

ESP SAMPLER — Various Artists — ESP-Disk ESP 3224
Here's an excursion into the world of ESP. Dick, a diskery never known for its fear to tread where none have trod before. Poetry readings, jazz, pop, rock, and such. Included on this set are "Seven Drunken Nights," a comic tale of the eukolding of a clock; "The Alarm Clock," "I'm A Free Born Man," and "Paddy On The Railway." The album should provide many a rich hour of listening enjoyment.

A DROP OF THE HARD STUFF — Dubliners — Epic LN 24357/BN 26337
The Dubliners offer a spirited package of Irish ditties which are among bright, boisterous energy and humor. Included on this set are "Seven Drunken Nights," a comic tale of the eukolding of a clock; "The Alarm Clock," "I'm A Free Born Man," and "Paddy On The Railway." The album should provide many a rich hour of listening enjoyment.

CHICKEN FAT — Mel Brown — Impulse A/AS 9152
Mel Brown displays some fancy guitar-picking (electric guitar) on an album of nine jazz tunes. Other personnel include Herb Ellis, electric and 12-string guitar; Arthur Wright, electric guitar; Gerald Wiggins, electric organ; Ronald Brown, electric bass; and Paul Humphrey, drums. The title track is a fast-moving, shuffling session which shows off Brown's good advantage. "Some James" and "Sad But True" are other top efforts on this impressive LP.

VERDI RARITIES—Caballe/RCRA Italians Opera Orchestra and Chorus/An ton Guadagnino—RCRA Victor LM/LSC 2995
Despite his reputation as the greatest Italian opera composer of his time, Verdi wrote some operas (mostly in his early years) which are not often revived today. Though as wholes these operas are "pickers," some of them are undoubtedly worth hearing. On this LP, Montserrat Caballe, the great soprano, sings arias from seven of these operas. Her flawless voice matches Verdi's inspiration, and opera buffs should want to buy this set.
NEW YORK—There is no show business like Sammy Davis. A tireless performer, he touches every level of show business. Davis is making a tremendous splash on his latest, gratefully terms "the only saloon left in the world," the Copacabana. Singer, dancer, comedian, and informal satirist (e.g., the charity of Americans and a good understanding of the world), Davis is unquestionably a one-in-a-lifetime talent phenomenon; the point isn't so much that he does a little of everything; he does a lot of everything and does it so well. Backed by the growing giant of an orchestra conducted by his longtime associate, George Rhodes, Davis whizzes through a collection of fine tunes, including two items from "The Rat Race," which he played to an appreciative hoot of "At the Crossroads," and what is easily the most popular tune of the film "Three on a Couch." His latest, "Reprise" album is a rundown of the "Orch. Suite" score. Sammy Davis has been appearing at the Copa for the past 14 years; the nitty-gritty knows what's good for it. Along with the Davis act, by the way, there's an appearance by Helen Grayco, as Davis attempts to appear with TV stints with her late husband, Spike Jones, she is a superior singer who deserves another go at a disk career.

NINA SIMONE

NEW YORK—Starting her first American tour with a bang at the Cafe Au Go Go that will last through the end of the month, Ms. Simone has initiated the latest leg of a six-month old "Crusade." Singing in England, the "demonstrations" for blues have stressed a harmony of both the Mississippi Delta and the new musical of the same name. Charles Aznavour's "You've Let Yourself Go"—written from a woman's point of view—begins as a quirk of an act in which highlights run freely.

JOHN MAYALL'S BLUESBREAKERS

NEW YORK—Heckstall-Smith and the overall group work. First of the songs was B.B. King's "Sweet Thing," which led to the development of the compelling sound of Mayall's voice and reached a peak with "The Thrill Is Gone," a song which Roland Kirk-like simultaneous use of the end of the song. Members showed Mayall in a more relaxed manner and shifting with ease from the tone to the other. At the end, it spotlighted the lead guitar style of Mick Taylor whose composition "The T.r.-x."
The group has an exciting and fast-paced crowd, who were particularly impressed with the young acts completely immersed in the traditional blues to the exclusion of their own, and the group's bluesbreakers present a strong prospect for pumping fresh blood into a classic band.

Upcoming shows on the London Record label's schedule include Detroit's Grande Ballroom (Jan 23), the L.A. Whiskey Au Go Go (25-26) and San Francisco's Fillmore Auditorium next month.

Epic Signs Charlie Rich

NEW YORK—Billy Sherrill, Epic Records' executive producer in Nashville, announced that he was signing pianist and composer Charlie Rich to an exclusive recording contract, according to an announcement by Epic Records' president, John Kaprall, Epic Records' vice-president of A&R, which will place Rich's songs on the country, jazz, and popular areas of music, is best known for his hit, "Mohair Sam," and own his own composition, "Lonely Weekends." He studied music for two years at the University of Arkansas and during his tour of duty in the United States Air Force, formed a group called the Velveteens, which wound up with a weekly television show. After his discharge, he played for several clubs in Memphis before signing with Smash and hitting with "Memphis Lullaby." His recordings for Epic will be produced by Rich and released, "Set Me Free" c/w "Till Just Go Away," is scheduled for the end of the year.

Reprise Inks Jack Elliot

HOLLYWOOD—Reprise Records has signed folk-singer Jack Elliot to a five-year contract. Elliot was previously with the Capitol label. Reprise manager, Mo Ostin, points further to the expansion of their folk label, saying, "Jack and I have known one another for several years, and I think he's perfect for our label." Elliot's first Reprise album, produced by Bruce Langhorne under the aegis of Reprise's Andy Wickham, is scheduled for Feb. release.

“It is becoming increasingly apparent,” said Wickham, “that the need for labelling in what has come to be known as the new music and the folk is as important in this age as it was in the age of 14. On his travels, he met and was befriended by the late Woody Guthrie, with whom he served as road companion and later ego for a number of years. His involvement with Guthrie is important, when we look at the overall picture of Jack Elliot, Rich & Sherrill
Sen. Murphy Supports Label, Artist Perf. Fees For Airtime

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

In a groundlessness on the controversial subject were Senators George Murphy (R-Calif.) and Harrison Williams (D-N.J.), who spoke at a Starlet Hill News conference presided over by headliner Stan Kenton and sponsored by the National Committee for the Performing Arts, of which Kenton is chairman.

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

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

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

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

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

"This is not a partial hardship for the publisher or composer, since radio stations are required to pay them, and thus may be found guilty for sales of certain popular records," Williams added. "And records supply approximately 80 per cent of the programming on an average radio station."

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

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

In addition to Kenton, other top recording stars attended the conference to support the position of the National Committee for the Recording Arts. The meeting was hosted by Tex Ritter, head of the NCA's Eastern Chapter. Tex Ritter presides over the Nashville branch.

ONE CENT FIRM—Daniel Bourgeois (center) and Dugg Brown (right) have formed a recording company called Cabeau, which they feel is general exploration and innovation in popular music." As an initial project, the label has been set up by Liberty Records to produce "The Further Adventures of Charles Westover," a new album by Del Shannon (left) scheduled for release in early 1968, "Almost Like Being in Love" and "Running On Back," two originals culled from the LP, which will be rush released Jan. 17.

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

NEW YORK—An amendment to the yet to be enacted revision of the Copyright Law to provide performance fees for artists and record should be denied, according to Anello, Assistant General Counsel of the National Association of Broadcasters (NAB).

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

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

"It would appear to us that copyright and performance rights for record manufacturers would provide (a) monopoly since the largest companies have the resources to make the most popular artists, Anello contends. "That the record industry is well aware of the fact that it would not be able to withstand 25% of the its profits means that they are not willing to enter the market at all."

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

Top Norelco Ad Budget For Cassette Equipment

NEW YORK—North American Philips Company has disclosed that Norelco has allocated a considerable amount of its 1968 advertising budget for cassette tape recorder equipment.

"The first-half program doubles the media expenditure for the similar period outlast year and calls for a total of $2,000,000 this year, an all-time high," said J. Z. Logic, director of advertising and merchandising of North American Philips.

"Our investment for promotion of Norelco cassette equipment reflects the enthusiastic acceptance by both retailers and consumers," Profit noted and pointed to the "increased quality for maximum impact on the local level." He said that commercials also have been developed, stressing the benefits of the firm in the coming winter season to provide fullest dealer support.

The print program includes newspaper and magazine advertising, as well as a campaign in high fidelity and music interest magazines. A new television ad campaign, however, is also scheduled, he added.

"For the moment, "We're still re-inventions of our promotion and advertising program will emphasize high product characteristics, a result of technological improvements, the Norelco warranty program for its equipment, which is unique in the industry; plus a group of new products."

Featured in the Norelco advertisement, for the first time, will be cassette equipment, including cordless models, AC mono and stereo units as well as "playbacks any place a power source is available."

LaRoche, McCaffrey & McCall is Norelco's agency.

Rubinstein To GreenTree Post

COSTA MESA, Calif.—GreenTree's Stereotape Division has named J. A. Rubinstein, a recording engineer, as manager of the operation by Sidney Brandt, president.

Rubinstein, who has a ten-year background in the distribution of pre-recorded tape products, is expected to work with the group's network of recording programs instituted by Stereotape last year. Brandt said "Sacs has been deeply involved in the pre-recorded tape industry, and it is expected to be very effective in continuing the dynamic growth of GreenTree's Stereotape-Discipline.

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

Rubinstein recorded tape products, is expected to be very effective in continuing the dynamic growth of GreenTree's Stereotape-Discipline.

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

Top Tunecsmiths To Speak At West Coast Schools

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

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

In the first place, the Guild committee received more interest and support from the students at the meeting than it had expected, thus making it necessary for the Depart- ment to step in again.

Kent-Modern Issues January Product

HOLLYWOOD—The Kent-Modern labels’ January release, including pop and rock, as a matter of fact, is termed general manager Saul Zilni "a strong release that has met with exceptional response."

The year’s product includes three new artists. Heading the list is a new side by Felice Taylor. "I Can Feel Your Love" reportedly received good initial reaction from pop stations. George Jay has been retained to handle national publicity. Filming has been set up by Liberty Records to produce "The Further Adventures of Charles Westover," a new album by Del Shannon (left) scheduled for release in early 1968, "Almost Like Being in Love" and "Running On Back," two originals culled from the LP, which will be rush released Jan. 17.

Rubinstein recorded tape products, is expected to be very effective in continuing the dynamic growth of GreenTree’s Stereotape-Discipline.

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

Top Tunecsmiths To Speak At West Coast Schools

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

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

In the first place, the Guild committee received more interest and support from the students at the meeting than it had expected, thus making it necessary for the Department to step in again.

Kent-Modern Issues January Product

HOLLYWOOD—The Kent-Modern labels’ January release, including pop and rock, as a matter of fact, is termed general manager Saul Zilni “a strong release that has met with exceptional response.”

The year’s product includes three new artists. Heading the list is a new side by Felice Taylor. “I Can Feel Your Love” reportedly received good initial reaction from pop stations. George Jay has been retained to handle national publicity. Filming has been set up by Liberty Records to produce “The Further Adventures of Charles Westover,” a new album by Del Shannon (left) scheduled for release in early 1968, “Almost Like Being in Love” and “Running On Back,” two originals culled from the LP, which will be rush released Jan. 17.

Rubinstein recorded tape products, is expected to be very effective in continuing the dynamic growth of GreenTree’s Stereotape-Discipline.

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

Top Tunecsmiths To Speak At West Coast Schools

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

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

In the first place, the Guild committee received more interest and support from the students at the meeting than it had expected, thus making it necessary for the Department to step in again.

Kent-Modern Issues January Product

HOLLYWOOD—The Kent-Modern labels’ January release, including pop and rock, as a matter of fact, is termed general manager Saul Zilni “a strong release that has met with exceptional response.”

The year’s product includes three new artists. Heading the list is a new side by Felice Taylor. “I Can Feel Your Love” reportedly received good initial reaction from pop stations. George Jay has been retained to handle national publicity. Filming has been set up by Liberty Records to produce “The Further Adventures of Charles Westover,” a new album by Del Shannon (left) scheduled for release in early 1968, “Almost Like Being in Love” and “Running On Back,” two originals culled from the LP, which will be rush released Jan. 17.
In Defense

In answer to the current film story, “Bennie And Clyde,” which supposedly tells the life of Bonnie Parker, RCA Victor has scheduled a special Feb. release of an LP titled “The Truth About Bonnie And Clyde, As Told By Billie Jean Parker.” The aforementioned Billie Jean Parker (Mrs. R. J. Parker Moon), is shown to be the only producer/Peter Jarvis during the signing of her Victor contract.

Crawford Roberts Ink

MTA Recording Projects

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

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

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

Acuff-Rose Deal Sees Tighter Int’l Control

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

Wheeler To Helm UA’s Nashville Pubbies

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

Wheeler, who only recently completed an exclusive writing deal with UA Music, will work closely with the firm’s other contracted writers, and will also be on the lookout for new writing talent in the Nashville area.

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

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

Goforth Named To Rep Delayed Opry

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

Goforth, who also heads the Gene Goforth Advertising Agency, has an extensive background in radio, TV and print media sales. His scope of operations in his new association will eventually cover the U.S. The Delayed Opry is heard on over 200 radio stations in this country and abroad, and is produced by Hal Durham under the technical direction of Mack Evans. The regular weekly broadcasts of the Opry are taped, then edited to eliminate chronological references and shipped to participating stations on high fidelity disks ready for local play.

CashBox Top Country Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Record Label</th>
<th>Week of Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Eddy Arnold</td>
<td>RCA Victor</td>
<td>1/5/60</td>
</tr>
<tr>
<td>2</td>
<td>Roy Acuff</td>
<td>RCA Victor</td>
<td>1/12/60</td>
</tr>
<tr>
<td>3</td>
<td>Gordon MacPhail</td>
<td>RCA Victor</td>
<td>1/19/60</td>
</tr>
<tr>
<td>4</td>
<td>Jack Greene</td>
<td>Decca</td>
<td>1/26/60</td>
</tr>
<tr>
<td>5</td>
<td>Glen Campbell</td>
<td>Capitol</td>
<td>2/2/60</td>
</tr>
<tr>
<td>6</td>
<td>Jack Anglin</td>
<td>Capitol</td>
<td>2/9/60</td>
</tr>
<tr>
<td>7</td>
<td>Bob Wills &amp; His Texas Playboys</td>
<td>Mercury</td>
<td>2/16/60</td>
</tr>
<tr>
<td>8</td>
<td>Roy Acuff</td>
<td>RCA Victor</td>
<td>2/23/60</td>
</tr>
<tr>
<td>9</td>
<td>Jack Greene</td>
<td>Decca</td>
<td>3/2/60</td>
</tr>
<tr>
<td>10</td>
<td>Gordon MacPhail</td>
<td>RCA Victor</td>
<td>3/9/60</td>
</tr>
<tr>
<td>11</td>
<td>Gordon MacPhail</td>
<td>RCA Victor</td>
<td>3/16/60</td>
</tr>
<tr>
<td>12</td>
<td>Bob Wills &amp; His Texas Playboys</td>
<td>Mercury</td>
<td>3/23/60</td>
</tr>
</tbody>
</table>

CashBox — January 20, 1968

53
1 FOR LOVING YOU
(Painted Doorways—RCA Victor 9330)
Bill Anderson & Jim Horder (Decca 32197)
2 SING ME BACK HOME
(Blue Book—BMI)
Mark Hoppe & Mark Hopper (Capitol 2017)
3 HERE COMES HEAVEN
(Hill & Range—BMI)
Hank Arnold (RCA Victor 9168)
4 BY THE TIME I GET TO PHOENIX
(Bobinstok—BMI)
Glen Campbell (Capitol 2013)
5 SKIP A ROPE
(Trans—BMI)
Hovnan Corjjli (Monument 1041)
6 IT TAKES PEOPLE LIKE YOU
(Blue Book—BMI)
Buck Owens (Capitol 2001)
7 COUNTRY HALL OF FAME
(Yellow River—ASCAP)
Hank Locklin (RCA Victor 9323)
8 PROMISES, PROMISES
(Years—BMI)
Lynne Anderson (Char 2010)
9 LOVE'S GONNA HAPPEN TO ME
(Farrar—BMI)
Stew Stories (Capitol 2012)
10 WHAT LOCKS THE DOOR
(Audible—BMI)
Jack Greene (Decca 21390)
11 BURNING A HOLE IN MY MIND
(Delmar—ASCAP)
Roy Clark (RCA Victor 9320)
12 I THOUGHT I HEARD A HEART BREAK LAST NIGHT
(White—BMI)
Jim Reeves (RCA Victor 9342)
13 IF MY HEART HAD WINDOWS
(Chord—BMI)
Roy Acuff (Decca 32231)
14 BLUE LONELY WINTER
(Nowey—BMI)
Johnny Hare (Decca 22302)
15 I'LL LOVE YOU MORE
(Steele—BMI)
Jean Shelton (Monument 1029)
16 JUANITA JONES
(Harmonica—BMI)
Phillip Phillips (RCA Victor 9330)
17 ANNA (I'M TAKING YOU HOME)
(Galliss—BMI)
Jean Ashley (Ashley 202)
18 THE LAST THING ON MY MIND
(Drakes—BMI)
Narvee Jones (RCA Victor 9330)
19 ROSANNA'S GOING WILD
(Dallard—BMI)
Johnny Cash (Cash 4271)
20 HEAVEN HELP THE WORKING GIRL
(Williams—BMI)
Narvee Jones (RCA Victor 9330)
21 ANYTHING LEAVING TOWN TODAY
(Newboys—BMI)
Dave Dudley (Mercury 70741)
22 TUPELO MISSISSIPPI FLASH
(Vetera—BMI)
Jerry Reed (RCA Victor 9334)
23 JUST FOR YOU
(Truh—BMI)
Verl Hare & Jim Hopper (Capitol 2048)
24 REPEAT AFTER ME
(Trans—BMI)
Kathy Kelch & Jim Kelch (9097)
25 WOMAN HUNGRY
(Belthow—BMI)
Porter Wagoner & Dale Forten
(Upper Forten)
26 I'M A SWINGER
(Barnes—BMI)
Jim Don (RCA Victor 9350)
27 WEAKNESS IN A MAN
(Grable—BMI)
Roy Drusky (Mercury 72742)
28 EVERYBODY OUGHT TO SING A SONG
(Blue Cross—BMI)
Johnny Jennings (Capitol 2011)
29 TAKE ME TO YOUR WORLD
(Al Gold—BMI)
Tennessee Ernie Ford (Ford 10269)
30 WONDERTUL WORLD OF WOMEN
(Craig—BMI)
Pam Young (Mercury 72782)
31 IT'S THE LITTLE THINGS
(Rolfe—BMI)
Merle Haggard (Mercury 91507)
32 A GIRL DON'T HAVE TO DRINK TO HAVE A FUN
(Miller—BMI)
Wanda Jackson (Capitol 2021)
33 DON'T MUCK WITH ANOTHER MONKEY'S MONKEY
(Mayhew—BMI)
Johnny Paycheck (Little Darlin' 6033)
34 MY GOAL FOR TODAY
(Freeman—BMI)
Rosetta Price (Bee 3221)
35 SON OF HICKORY HOLLER'S TRAMP
(Dee—BMI)
Johnny Barrett (United Artists 5233)
36 THE ONLY WAY OUT IS TO WANT OVER ME
(Stewart—BMI)
Charlie Daniels (Capitol 2007)
37 TAKE ME AS I AM
(Oliver—BMI)
Roy Acuff (Decca 22335)
38 LITTLE WORLD GIRL
(Windward—BMI)
George Hamilton IV (RCA Victor 9385)
39 TELL MAUDE I SLIPPED
(Chapman—BMI)
Red Rose (Chapman 823)
40 CHILDHOOD PLACES
(Richard—BMI)
Donna Bella (RCA Victor 9377)
41 BEFORE THE NEXT TEARDROPS FALLS
(Bolte—BMI)
Mary Stevens (Capitol 3595)
42 THIS ONE'S ON THE HOUSE
(Frank—BMI)
Jerry Wallach (Liberty 5001)
43 LOVE'S DEAD END
(Carden—BMI)
Bill Taylor (Decca 2009)
44 IT'S OVER
(Grable—BMI)
David Houston & Tammy Wynette
(Epic 12274)
45 WRONG SIDE OF THE WORLD
(Carey—BMI)
Hughie Lawrence (RCA Victor 9341)
46 DARK END OF THE STREET
(Brown—BMI)
Narvel Malone & Lucille Mac
(RCA Victor 9401)
47 ALL RIGHT I'LL SIGN THE PAPERS
(Price—BMI)
Mel Tillis (Kapp 881)
48 YOUR LILY WHITE HANDS
(Slater—BMI)
John Cash (Mercury 63638)
49 SET HIM FREE
(Skeeter Davis—BMI)
Merle Haggard (Mercury 9371)
50 TOGETHERNESS
(Fredric Hart—BMI)
(Decca 22337)
51 THANKS A LOT FOR TRYING ANYWAY
(Stewart—BMI)
Merle Haggard (RCA Victor 9378)
52 MY CAN DO CAN'T KEEP UP WITH MY WANT TO DO
(Spangler—BMI)
Merle Haggard (RCA Victor 9378)
53 STOP THE SUN
(Richard—BMI)
Barbara Fairchild (176257)
54 BIG DADDY
(Grable—BMI)
Rufus Allen (RCA Victor 9364)
55 FOGGY RIVER
(Gibson—BMI)
Gibson Brothers 44394
56 THE DAY THE WORLD STOOD STILL
(Grable—BMI)
Merle Haggard (RCA Victor 9403)
57 WALK ON OUT OF MY MIND
(Williams—BMI)
Johnny Jennings (RCA Victor 9414)
58 EVERYBODY'S GOT TO BE SOMEWHERE
(Elliot—BMI)
Johnnie Dollar (Date 1955)

IT TAKES PEOPLE LIKE YOU TO MAKE PEOPLE LIKE ME—Back Owens—Capitol 7/TST 2841

With hit singles and LPs pastered all over the place, Buck Owens recently transformed his personal motto, "It Takes People Like You To Make People Like Me," into war and, sure enough, rounds road towards the deck. Still riding way up high, the singer/songwriter of this album, who carries an extra kick by featuring still another Owens smash, "Where Does The Good Times Go." Ten additional Owens compositions, make this a must for fans and spinners.

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

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

SING ME BACK HOME—Merle Haggard—Capitol 7/TST 2843

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

LOVE'S GONNA HAPPEN TO ME—Wynn Stewart—Capitol 7/TST 2849

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

ROY DRUSKY'S GREATEST HITS, VOL. 2—Mercury MG 21144/ SR 61145

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

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

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

Cash Box—January 20, 1968
HOW LONG WILL MY BABY BE GONE
b/w EVERYBODY NEEDS SOMEBODY
# 2080
IT TAKES PEOPLE LIKE YOU, #2841

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

PERSONAL MANAGER: JACK McFADDEN, 403 CHESTER AVE., 805-327-1000/327-7201 BAKERSFIELD, CALIF.
BUCK OWENS FAN CLUB, BOX 128, EDISON, CALIF.
Probably the most widely held myth concerning the music business is one that many artists and industry people believe must run up against almost any day of the week. We're talking of the fable that says that the typical artist "must sock away a fortune every year, because although the myth is perpetuated, for the most part, by the general public, there are few whose perception of the music business has been connected with the music business who seem to feel that every artist who tells the truth is quick to point the facts of his valet with the crisp green stuff. Oddly enough, this mythical conclusion could be the concept that is taking the form of what appears to be logical steps.

Let us suppose that artist Myron Jones, who is a member of a group of records and has a booker ask for $500 per night for the entertainment services, be not closely connected with the business might reason that, if an artist earns $500 per night, he could theoretically earn $150,000 a year by working 300 nights. Now, $150,000 a year is big bread by anybody's standards. And don't forget, we're talking about Myron Jones, who has had a string of 10 hit records. We're not talking about the Eddy Arno, Buck Owens, Sonny James, and the others who have entertained with other stars.

Now that we've seen how the myth works, let's take a look at reality. First of all, the average artist worked 200 days a year, and he'd be more than 10,000 of the most popular figure in American history, but also one of the deadest. Of course, there are a few dozen down this road, and maybe only 100, and of the 100 there are those package dates which see his price raised all night averaging much below $500. So at a maximum, old Myron might come up with $150,000 per year.

Naturally his manager is taking 20% off of $150,000 which is $30,000, and another 10% or so. Then there's always the salaries he pays the two or three people who accompany him, and the travel fare, and the hotel bill, and the meals, and the home, or the apartment, that he's keeping up in Nashville, etc., etc. So, to a man, the clock is crowded, but that maybe our young man is not getting so rich after all. In fact, if he got through one more year, he's losing money every time he plays a job. (Try explaining THAT to the Inte-

So much for modern mythology and its rebuttal. The public will continue to perpetuate myths, because that's what makes people who are involved in the business will sit up and take notice.

And hopefully, club owners will take some of the above statements into consideration before they charge acts with overpricing their services. As long as they do not realize that many people are overpriced—especially when their fees rocket on an f. . . , most over-night basis—but most are given an honest price tag on their services.

In the Cash Box Christmas issue (No. 26, 1967), an annual custom, a listing of biographies of some of the leading artists in the record business for the year of 1967. Among those artists whose biographies we printed was that of the "Singing Ranger," Hank Snow. We found, a shocking mistake at the time on our part, that our biography of Snow was in need of updating and also necessitated some clarification, and, incidentally, Hank's bio was mentioned that he had received a plaque commemorating his 25 year association with RCA Victor. To update the facts a little, Hank has been with Victor for 32 years, a figure unequalled by any artist with the label. WhileObviously a list of some of Hank's biggest hits was included, we failed to mention his most recent hit, "We're All A Tearful Lot These Days" (We should also mention that his latest RCA LP, "Spanish Fireball," was also a chartleader). One other point that calls for clarification and correction is the fact that Hank, not Rodgers Snow, was described in this bio as being a country performer, left RCA Victor, and ended up 10 years ago to enter the ministry. As far as we know, the rendition of the Hank Snow biography was correct—at least the punctuation was in the right places.

From down Mississippi way comes another "Country-Music-To-The-Res- curly" story, one which took place just around Christmas time. Seems the Magnolia Boys home in Laurel, Miss. (supported by private contributions), hired an indie promoter to bring in a country music show to raise funds for the Christmas entertainment. The promoter lined up a show with Warner Mack and Jan Howard, which drew an advance sale of over a thou-

DOLLY PARTON (Monument 1047)
I'm Not Worth The Tears (2:34) [Combine BMI-Parton]

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

CAL SMITH (Kapp 854.4)
Delta Dribbler (2:21) [Forest Hills BMI-Kass, Howard]

Don't forget to pick up Cal Smith's last one, take a look at a bit out of Nashville with this brand new lid called "Delta Atlantis. The G. S., the easygoing lid has a helping of appeal that makes it excellent fare for programmes. Flip: "Did She Ask For Change" (2:30) [Rise, Amt BMI-Taylor]

KAY ADAMS (Tower 395)
Big Mac (2:24) [Central Songs BMI-Central Songs]

Kay Adams answers her own hit of a while back, "Little Pink Mac," with a family theme. The catchy style and "Big Mac." This wheel-

TOMMY CASH (United Artists 50246)
I'm Not The Boy I Used To Be (2:27) [Tree BMI-Putnam]

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

Newcomer Picks

CROPPED JOHNNY RICH (RCA Victor 9412)
Poor Little Paperboy (2:25) [Barr BMI-Bozeman]

A well-known supporter of Country Music down Nashville way, Congress- man Ford Ballowers has what it's at the present time according to his record-

BEVERLY BYRD (Epic 2:21)
The Last Thing To Know (2:31) [Lo-

ROBERT WILLS (Kapp 988)
Born To Love You (2:15) [Minute Man BMI-Walker] A good portion of the locals Bob Wills following should be up for this latest disc. As usual the Western dance sounds make for a great disc, Flip: "Fiddle Bird" (2:11) [Eastasate AS-

JUDY LYNN (Columbia 44409)
Old Love Never Ends (2:42) [Hazmour BMI-Lee, Rabbit] There are enough Judy Lynn fans in the marketplace to insure this one of some healthy ac-

KIRK HANSARD (Chart 1017)
Nadir Of The Colony (2:52) [Son-Mirl

RUSTY DRAPER (Monument 1044)
California Sunshine (2:11) [Wilders-

BILL MONROE (Decca 22425)
Train 454 (2:14) [BMI-Monroe] The bluegrass professor waltz with a skedaddling lid that should see lots of regional action. Hard pickin' gives a lot of spice to this wide open session, Flip: "I'm The Blue Moon Still Shining" (3:25) [Bill

BEVERLY BYRD (Epic 2:21)
The Last Thing To Know (2:31) [Lo-

BOB WILLS (Kapp 988)
Born To Love You (2:15) [Minute Man BMI-Walker] A good portion of the locals Bob Wills following should be up for this latest disc. As usual the Western dance sounds make for a great disc, Flip: "Fiddle Bird" (2:11) [Eastasate AS-

JUDY LYNN (Columbia 44409)
Old Love Never Ends (2:42) [Hazmour BMI-Lee, Rabbit] There are enough Judy Lynn fans in the marketplace to insure this one of some healthy ac-

KIRK HANSARD (Chart 1017)
Nadir Of The Colony (2:52) [Son-Mirl

RUSTY DRAPER (Monument 1044)
California Sunshine (2:11) [Wilders-

BILL MONROE (Decca 22425)
Train 454 (2:14) [BMI-Monroe] The bluegrass professor waltz with a skedaddling lid that should see lots of regional action. Hard pickin' gives a lot of spice to this wide open session, Flip: "I'm The Blue Moon Still Shining" (3:25) [Bill

Best Bets

WILLIE NELSON (RCA Victor 9427)
Little Things (3:15) [Pamper BMI-Nelson, Nelson]

An ever strong chart threat, Willie Nelson makes a real good bid for addi-

WHENNIENSON (RCA Victor 9427)
Little Things (3:15) [Pamper BMI-Nelson, Nelson]

An ever strong chart threat, Willie Nelson makes a real good bid for addi-

WHENNIENSON (RCA Victor 9427)
Little Things (3:15) [Pamper BMI-Nelson, Nelson]

An ever strong chart threat, Willie Nelson makes a real good bid for addi-

Picks of the Week

CONNIE SMITH (RCA Victor 9413)
Back Again (2:47) [BMI-Boicemail]

With a highly appealing session going for her on this trip, Connie Smith should have no trouble making her usual climb to a lofty chart perch. The side is not a new one this time, but is a light-hearted, easy-swinging number guaranteed to see hot turntable action, Flip: "It Only Hurts For A Little While" (2:08) [Advanced ASCAP-David, Spielberg]

JEAN SHEPARD (Capitol 2073)
I'm Not The Boy I Used To Be (2:17) [Moss-Ross BMI-Mills]

One of Capitol's true veterans, Jean Shepard is always a good bet to stir up a good chunk of sales action, and this latest effort could certainly be another one for the hot sheet list. She's got a catchy song here with a very attractive sound. Flip: "My New Darlin'" (2:24) [Acclaim BMI-McAlpine]

CashBox—January 20, 1968
RCA's Australian Subsidiary To Build Factory, Office Complex

SYDNEY, AUSTRALIA — As a part of its $6 million investment plan in the Australian music industry, RCA of Australia Pty. Ltd., the Australian subsidiary of the Radio Corporation of America, has signed a contract with McDonald Constructions Pty. Ltd. for the complete design and construction of a new office and factory complex at North Ryde, New South Wales.

The complex is to be located approximately ten miles from the centre of the city, adjacent to the Macquarie University, on Ring Road 3 between Pacific Highway and the Epping Highway. This location is in a rapidly developing light industrial area. The site of the RCA site is seven and a half acres and is adequate to accommodate projected growth. Immediate plans call for 48,000 square feet of floor space.

All of the company's gramophone record and electronic operations (which are now dispersed over several different properties, warehouses and factories in the Sydney area), will combine in the one location together with the executive offices, which will move from their present Elizabeth Street premises. It is anticipated that this consolidation of facilities will contribute materially to the company's efficiency, and to the services rendered to its customers.

The Factory

This factory provided the planners with the interesting task of drawing together, into one homogeneous unit, all the factory functions currently dispersed over the city. These, the factory functions are divided into record manufacture, warehousing, technical products and electronic assembly, each separated by various types of partitions designed to suit the needs of each area.

In industry, there is need for the highest standards in regard to such technical aspects of record manufacture as sound insulation, ventilation and dust protection. To ensure high quality reproduction, the planners have taken steps for isolation of the

(Continued on Page 71)

Prager & Fenton, CPA's Open Office In London

NEW YORK — Prager and Fenton, the Benjamin Franklin counting firm which has been particularly active in the music and record field, has just opened its first international office in London. The new office will be headed by Raphael Attar, a British accountant who has just concluded three months of work at the firm's New York headquarters. The company also maintains a West Coast office in Los Angeles.

The move of Prager and Fenton, well known as royalty investigation specialists, highlights the increasingly active role of one of the music business, and is designed to establish a presence in a major market which the company feels need to conduct audits previously requiring extensive and costly travel from the United States.

The firm has conducted audits leading to the award of the coveted Trophy Awards since the inception of the awards system, on behalf of the Recording Industry Association of America. Most recently, Prager and Fenton also supervised audits of sales figures provided by American companies to determine those best-selling American songs. Among the songs to have been audited are those for the coveted Trophy Awards from M.I.D.E.M., the International Record and Music Publishing Market. The awards are to be presented on Saturday evening, 27 January, as the concluding event of a series of concerts in Cannes, France.

In France and throughout the R.I.A.A. and M.I.D.E.M., Prager and Fenton has conducted world-wide audit of the office equipment in the music publishers' agents and trust, which collects and accounts for foreign royalties on behalf of the music publishers. Further, the firm represents numerous publishers in the U.S. who publish in France, and during its more than 50 years it has been closely associated with Frank Sinatra, Eddie Fisher, The Smothers Brothers, The Kingston Trio, Johnny Carson, Bing Crosby, Guy Lombardo, Al Jolson, Irving Berlin, and George M. Cohan.

Lewis Leaves EMI

LONDON—After 2½ years as general manager of EMI's music publishing company, Ardmore & Beechwood Ltd., Harry Lewis will not be renewing his contract and is leaving the organization to pursue his many other interests in the music business. His departure is the result of his general expansion of activity, and will include the management of a new label, EMI International Records, and the management of a new record company, EMI International Records, the latter a new label, EMI International Records, and the management of a new record company, EMI International Records, the latter a

Francis Day To Universal

AMSTERDAM, HOLLAND — Wiln Landman, manager of Universal Songs, Holland, N.V., last week announced that Harry Lang, executive of the company, will be under his management from now on. The new address of Francis Day Publishing in Holland is Keekenastraat 9, at Badhoevedorp. Telephone is 4624.

RCA of Australia Pty. Ltd., have signed a contract with McDonald Constructions Pty. Ltd., for the complete design and construction of a new office and factory complex at North Ryde, New South Wales.

Seated in front of an artist's drawing of the new building are (from left to right), John Jobus, manager of design and construction (Ridge) Division of McDonald Constructions Pty. Ltd., and John W. Tyler, managing director of RCA of Australia Pty. Ltd.
Young publishing company Sunny Music has just got the rights of British catalog Melodisc Music including namely every hit of Prince Buster, composer of "Al Capone." Prince Buster is coming for the first time to Paris for TV promotion. Prince Buster will also appear at MIDEM, Henri Marchal, who manages Sunny Music, is producing the new Henri Dés record for immediate release (AZ distributing).

New Year is beginning very well for Chappell with the success of "Hash." A French treatment just has been written by Georges Sher for Johnny Halliday, "If I Were A Rich Man" will be soon recorded by Frank Pourcel through Pathé Marconi. Rene Talat, will now be in charge of the Accu-Rose catalog represented by Chappell, who will be at MIDEM to meet Westley Ross.

Polydor Records just signed Serge Reggiani (Grand Prix du Disque Francais) to an exclusive contract for a long period. Eric Charden will manage an independent producing company "Machine Music" which will be distributed by Polydor. Main artists are Stone, Fr. David, Michael Haubrich and Etienne Rohart.

Festival just signed a contract with Ariola for Michel Fugain's record distribution in Germany. Festival will also be distributed in Spain through the Vergara label. Another contract has been signed by Chappes, which manages Festival. His firm will release records from Johnny C, Impact records (Festival distributing) will present in France, Australian label W.G.E. Great Festival artist Marie Laforest will go to France.

We wrote by mistake that Alain Boubil, manager of Vogue International, and Cyril Shane of Shaprio Bernstein and Co. concluded an agreement for the production in France of the next Tremolos, recording. Of course, as Cyril Shane and Boubil are music publishers, Mr. Shane had just reassigned the publishing rights of the British composition "As You Are," which is in the Tremolos new release to Alain Boubil. Tremolos are produced by CBS. CBS just released the Maurice Chevalier album called "A 60 years," half in English, half in French. Chevalier has chosen songs written by Cole Porter, Haguets Aufray, Pierre Barouh and Francis Lai. P.S. Tremolos, Michel Legrand. In a few days Chevalier will start a world tour, beginning in Helsinki on January 25th. The itinerary is as follows: January 25th, Helsinki; Jan. 29th, Stockholm; Jan. 31, Gottereborg; Feb. 2nd, Sweden, Copenhagen; Feb. 6th, Vienna (Austria); Feb. 9th, Amsterdam; Feb. 10th to 20th, England; April 10th to 20th, Japan; May 1st to 20th, Hong Kong, Philippines, United States; end of July Mexico, Argentina and Canada; beginning of September, Canada; end of September, Lisbon and Madrid. The tour will end in Paris where Maurice will give a series of one man shows at the Theatre des Champs Elysees starting Oct. 8th.

CBS artist Patachou, just back from New York, is leaving again for a two week tour in Chicago, followed by two weeks in Puerto Rico and 2 weeks more in New York. She brought back from the States the script and the rights of a musical comedy which she intends to have adapted in Paris season.

Singer and movie actor Philippe Clay just left Philips and signed with RCA. His first record will soon be released with a song from the Keith West's teenage Opera, "Monseigneur Jack."

QUICKIES: Julie Driscoll and Brian Auger (Marimade Records distributed by Chappel in France) have been playing in Paris in December for TV promotion. New LP albums from Francoise Hardy through Vogue label. ... CBS just released Georgie Fame's album "Boiled Of Bonnie And Clyde." ... AZ presents a new EP from Les Troubadours. Main title is "Conquistador."

France's Best Sellers

This Last Week's on Week Week Charts
1 1 19 La Dernière Valse (Mireille Mathieu) Barclay; Francis Day
2 10 10 Une Heure De Douceur (Shelia) Carrere; Carrere
3 3 4 Comme D'habitude (Claude Francois) Fleche; Jen Music
4 1 9 Il Faut Croire Aux Bosles (Richard Anthony) Columbia
5 8 10 La Dernière Valse (Petula Clark) Vogue; Francis Day
6 9 1 A'Jai Tant De Reves Dans Mon Bagages (Adams) EMI; Pathe
7 7 7 Tonton Cristobal (Pierrot Perret) Vogue; Vogue International
8 10 4 Paradise (Les Charlots) Vogue; Alpha
9 9 14 San Francisco (Johnny Halliday) Philips; Tournaire
10 10 1 Les Roses Blanches (Les Sunlights) AZ; Meridian

FRENCH CARTRIDGES—Shown above are two of the stereo tape cartridges manufactured by Import Manufacturers Jaubert for the RCA and Decca group in Paris. The firm reports the least of a big TV show in Amsterdam on January 23rd.

Stereophonie 4 / Stereophonie 4
The Dave Clark Five were in Holland for a special T.V. Show in which they introduced their new album "Everybody Knows." Because of the numerous bookings, the band have already played 16 concerts in Holland for an appearance in one of the best Teenage T.V. Shows "Fenchup" and "De Log." With great success the premiere of the Dutch version from the American Musical "I Do, I Do" ("Ja, ik wil") took place at Rotterdam on January 1st. 1968. "I Do, I Do" is presented in Holland by Paul Kijzer in cooperation with Whear White. Paul Kijzer already presented "Flodder Ork" in Holland. Bovema succeeded in getting the recording rights of this musical and signed the contract work together with "De Log." The many pretty songs on this record are sung on stage by "She" Annet Nieuwenhuijzen and "He" Erce Schneider. The musical supervision is in hands of the Dutch conductor Cor Lenaire. The press has received this album with enthusiasm.

The Beatles raised a new record in Holland by selling more than 100,000 copies. In the popular field, Joop Visser, Label Manager for the American repertoire, released the fantastic new album "Innece And Peppermint" by the Strawberry Alarm Clock in a smashing way. Without any doubt this album will be a best seller in this field.

Other new releases from Gramophone house are "I've Got To Know" of the Stone Ponys, "Oh Babe" of Cannonball Adderley, "Judy In Disgrace" of John Fred and His Playboy Band and "By the Time I Get Phoenix" of Glen Campbell. A great album has been released by Bovema from the well-known Dutch Cocktail Trio called "Leve De Loo," certainly a big chance as a best selling record.

Now releases in the popular single field are Paul Revere & the Raiders with their latest hit "Peace Of Mind," The Buckinghams with "Susan" and Georgie Fame with "The Ballad." In the pop field are the stereo-version of the famous Michel Legrand album entitled "Le Paris De Michel Legrand," the original German version of "Hello Dolly" and "The Love Me Tender" of the Mitchells. CBS recently issued records for the forthcoming Carnival festivities. A very good local production, entitled "The Guy Polonaise" played by the Tony Eyle's Party, will be sold very well. Further singles by the Flaskenhinder and Jubel Trubel 65.

One of the most important releases by CBS in the classical LP field is a 2-record set with the first complete recording of the piano music of Karl-Heinz Stockhausen. The first position in official HUMO charts was the number four spot. This however is the first time that an English group hit the charts simultaneously as well in the Flemish as in the Walloon part in Belgium. The boys did a very successful TV program and they are scheduled on TV in Brussels on Jan. 24th. Belgian President record distributor Polygram meanwhile also released the "Schubertian" LP Album.

Editions Altona was very happy to finish the year 1967 with a Golden Record on the last day of December. Their title "Melodia" as played by John Woodhouse on electronic accordion was honored with this trophy presented during the national TV program transmitted from Holland's biggest battleship Karel Doorman. Accordian player John received his award from the Chief Commander of this vessel. So the Dutch Navy joined in with this outstanding success.

The new development of Polygram from the Altona, ruberry informs us. The title is on the charts for eight weeks now and meanwhile three different local versions hit the market.

Claude Lelouch's picture "Vivre Pour Vivre" started in Holland during Christmas and the box office was superior. "Fire, Fleet & Candlelight" is U.S. (U.A. Music) was introduced by the last cinema orchestra of Holland in Tuschinski's big theatre.

At the results of the Dutch Popularidity Poll 1967 the Heikrekels turned out to be number one in the category Vocal Groups. A tremendous result for the people of the sales organization and publicity department of Dureco. This group is one of the Dutch chart for 40 weeks. Dureco sold 800,000 records of the Heikrekels in the past year.

Dureco is proud to possess the LP of "Le Grand Music Hall D'Israel," live recording of a show of the Song and Dance Theatre from Israel at the Olympia in Paris. This LP will be released all over the world.

Jefferson Airplane's latest "Watch Her Ride" has been released in Holland. The group, very successful with their album "Surrealistic Pillow," are this time with an LP album which is the best sold ever.

Inelco released the album of the Lewis and Clarke Expedition "Earth, Fire, Air & Water." This album must be the breakthrough of the group in Holland. The reactions are original and very good. Listen for instance to: "This Town Ain't," "The Unmarried Mothers" and "Feel Good, Feel Good," which was already on the charts.

The original London cast recording of "Hello Dolly" with Mary Martin is at last available in Holland on the original tapes and also on the album which was released by the label. A new Country & Western release for Skeeter Davis, "Cloudy, With Occasional Tears," arranged by Anita Kerr and conducted by Chet Atkins.

On the Vanguard label, Inelco released for Holland two excellent new albums. "One More Time," a Sainte Marie, "Sings and Sings" and "The Isles Of Greece," both very good with impressive voices.

In 1968 Inelco expects very much of music from Mexico. To start, three very good albums with original records have been released.

---

**CashBox Holland**

Is the German record market getting ready for the battle of the giants? Rumors are flying about several confrontations which could really change the picture in the music industry. The basic factor is the trend of U.S. record firms setting up their own powerful operations in this country instead of the "normal" distribution. In order to find out what was behind this development, we met the established label head, CBS, who was the first to make the step and now Liberty is going strong with production and publicity for its product. The experts feel that RCA Victor will make a move early next year to join the fight for market share.

The other big rumor is the possibility of Philips and Deutsche Grammophon, two major labels who already have several albums coming together even closer and taking a bigger slice of the market. Talk is also going on in the music business about the IBC (International Radio and Television Corporation) moving into the German market, if not physically, then at least par radio on a commercial basis. The program should start around May of this year. It will be interesting to see which areas of Germany will be covered by the station and if the station will be going to have offices in moving around Germany and at least playing records! Perhaps the tax authorities will find the possible revenue which is being lost now interesting enough to pave the way for free commercial radio in Germany. It will take years, but the first steps are now being made as they are in England.

Peter Schaeffler is pushing strong for "Bend Me, Shape Me" with the American Breed.

Esther & Abi Ofarim who are already topselling the LP lists with their newie have booked their biggest singles hit with "The Morning Of My Life" on Philips written by two of the Bee Gees especially for the duo. The record is well over the 100,000 sales mark.

Electrola is pushing strong for the concert tour of Yehudi Menuhin from January 69. The tour will cover Munich, Stuttgart, Bonn, Essen, Berlin, Braunschweig and Hannover.

Top push items for Rolf Budde's publishing house are "Hello Goodbye" from the Beatles, "Hollies, "Love Is All Around" with the Troggs and "Two Much Of Nothing" with Peter, Paul and Mary.

Peter Loch of Capriccio Music is working hard on "Yesterday Is A Thousand Years" by The Shadows.

The newly-opened school for pop music in Berlin had to change their opening date as not a single student registered for the first term. Maybe the German students feel that they can't learn about the pop field in school. Who knows?

That's it for this week in Germany.

---

**Germany Record Mfr's Sales**

<table>
<thead>
<tr>
<th>Week</th>
<th>Last</th>
<th>Weeks</th>
<th>On Charts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>5</td>
<td>Hello, Goodbye—The Beatles—Odeon—Northern Songs/Rolf Buddie Music</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>20</td>
<td>San Francisco—Scott McKenzie—CBS—Edition Intros/Melodies</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>11</td>
<td>Massachusetts—The Bee Gees—Polydor—Rudolf Sieg Musisch</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>6</td>
<td>Top Charts—CBS—Balmont Music</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>7</td>
<td>Menja—Roland W.—Cornet—Aberbach Music</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>5</td>
<td>Morning Of My Life—Esther &amp; Abi Ofarim—Philips—Ariola</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>5</td>
<td>Seemann, weist bist du gefahren (Sailer, You Have Travelled Far)—Fredy—Polydor—Edition Esplanade</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>9</td>
<td>Der beste 40—Deer Estate—Amst.</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>5</td>
<td>Seelenfuhrer—Maurice Jarke—MGM—Hans Gerig Music</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>9</td>
<td>Siebenmilieusterei—(Seven Mile Boots)—Graham Bonney—Electrola—AME Kanner</td>
</tr>
</tbody>
</table>

---

**Holland's Best Sellers**

<table>
<thead>
<tr>
<th>Week</th>
<th>Last</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>
**Denmark**

Local best group Rocking Ghosts has been contracted by Nordisk Polyphon Aktas, and will be on the CBS for the future, for the Metronome group, which is very popular here, has debuted on CBS with "Flowerman" b/w "Gonna Cry." Hugo Hein, another local talent on CBS is reported doing very well, and according to Owe Wismolm of NPA, he might be the next Danish artist to hit the charts here. Mahalia Jackson, who did very well in the German color TV last summer, is being called "The Queen In Concert" and "My Faith" released on CBS here in time for the Christmas sale. Finally, the new LP album with Leonard Bernstein conducting the Flute and Clarinet Concerts for Carl Nielsen has received critical acclaim as well as record buyers.

*Hedie Nielsen Fabrikker A/S is very coming very strong with music cassettes now, so far with a large number of Brepise and Warner Bros. recordings being available. Among artists available are Frank Sinatra, Nancy Sinatra, Peter, Paul & Mary, Every Brothers, Triolo Live, Henry Martin, Count Basie, Duke Ellington and Bing Crosby.*

Coming up at the charts here this week is "World" with Carl Gees on Polydor, this week debuting at the sight spot. Also looking big are Dave Clark Five on Columbia with "Everybody Knows" (18th) and the Swedish group Tages on AB with "Treat Her Like A Lady" (19th spot).

**Sweden**

Sonet reports good sales for the new single with New Generation, a local group who entered the Christmas sales competition with “Two Faces Have I” and "Blue Moon.” The group was founded under another name in 1966, mainly because some youngsters like to join a pop group competition arranged by the Swedish Broadcasting Co. Their record debut followed soon thereafter, and so did a tour to Italy and Austria.

Recent releases from AB Philips-Sonora include nine singles on Phillips, Fon- lana, Columbia and 22 LP albums. Among the singles are "Woman, Woman" with Union Gap on CBS and "Jackie" with Scott Walker on Philips.

Recent releases from Sw Disc-A AB include the new spotniks LP album "The Spotniks In The Groove" well as singles with Guido Lovenhard, Moonlighters and Spotniks.

Karussel Grammofon AB reports good sales of the first LP album with Englebert Humperdinck, Decca, also a large number of LP albums on Karussel, Decca, Polydor and other labels are among the recent releases.

**Denmark’s Best Sellers**

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>2</td>
<td>Multiton A/S, Denmark</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>Multiton A/S, Denmark</td>
</tr>
<tr>
<td>1</td>
<td>5</td>
<td>Multiton A/S, Denmark</td>
</tr>
</tbody>
</table>

**Norway’s Best Sellers**

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>Magic Mystery Tour (Beatles/Parlophone)</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>Sonora Musikforlag A/S, Sweden</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>Hello Goodbye (Beaure/Parlophone)</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>Sonora Musikforlag A/S, Sweden</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>Screem Gems Musikforlag A/S, Sweden</td>
</tr>
<tr>
<td>6</td>
<td>9</td>
<td>Quebec (Columbia)</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>Love (Bees/Glydor)</td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>Camp (Sir Henry &amp; His Butlers/Columbia)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>Massachusetts (Bee Gees/Polydor)</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>Sonora Musikforlag A/S, Sweden</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Great Britain’s Best Sellers</th>
<th>This Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hello Goodbye—The Beatles (Parlophone) Northern</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>Magical Mystery Tour—The Beatles (Parlophone) Northern</td>
<td>6</td>
</tr>
<tr>
<td>3</td>
<td>Daydream Believer—The Monkees (RCA) Screen Gems</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>Walk Away Renee—Four Tops (Tamla Motown)</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>Thank U Very Much—The Scaffold (Polydor)</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>Ballad Of Bonnie &amp; Clyde—George Fame (CBS)</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>Something’s Gotten Hold Of My Heart—Gene Pitney</td>
<td>11</td>
</tr>
<tr>
<td>8</td>
<td>The Last Waltz—Englebert Humperdinck (Decca)</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>Everybody Knows—Dave Clark Five (Columbia)</td>
<td>13</td>
</tr>
<tr>
<td>10</td>
<td>Everlasting Love—The Love Affair (CBS)</td>
<td>14</td>
</tr>
</tbody>
</table>

**Sweden’s Best Sellers**

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>Hello Goodbye (Beaure/Parlophone) Sonora Musikforlag A/S, Sweden</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Lyckliga gatan (Il Ragazzo della Via Glicie) AB Philips-Sonora</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>Magical Mystery Tour (Beatles/Parlophone) Sonora Musikforlag A/S, Sweden</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>My Little Lamb—George Fame (CBS)</td>
</tr>
<tr>
<td>5</td>
<td>12</td>
<td>Mot oklast land (Four Strong Winds) (Hep Stars/Oslo) Gehrman, Sweden</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Maria Therese (Rebban Broberg/Columbia)</td>
</tr>
<tr>
<td>7</td>
<td>11</td>
<td>Omskebrunnen (Sven-Ingvars/Svensk-American) Seven Brothers Music Inc/Edison Odeon, Sweden</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>Dreambeliever (Monkees/RCA Victor)</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>Sven (Columbia)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>Början till sluten (Almost Persumed) (Hooten Singers/Parlo) Sweden Musikforlag A/S, Sweden</td>
</tr>
</tbody>
</table>

**Argentina’s Best Sellers**

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Quiero Llenarme De Ti (Melagro) Sandro (CBS); Lord Klave (Philips); Clon Latino (Quintana)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>The World We Know (Relay) Frank Sinatra (Music Hall)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Ana Belen (Ferratta)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Bogota Noche (Behind The Stars) (Odeon); Carreli, Jagiello (CBS); Vincente Moreo (Philips); Eloy Milian (Disc Jockey)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>Love—Mike Weiss (Relay) (RCA); Los Cuatro Brillantes (CBS)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Diga Diga Diga (Relay)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>Villa Carilo (Relay)</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>La Pala Pea (Odeon)</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>La Burrata Los Wawanche (Odeon)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>San Francisco (Relay) (Odeon)</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>Lamenta (Relay)</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>Los Aldeanos (Edami) Jose Feliciano (CBS); Pepe Perez (Disc Jockey)</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>Release Me (Melagro) Englebert Humperdinck (Odeon); Dino Marchetti, Percy Faith, Roberto Yang (CBS)</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>Cuando Tu No Estas (Ferratta) Raphael (Music Hall)</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>El Rey Loco (Ferratta) Los Gatos (RCA)</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>Soy Como Tu Quieres Luis Aguil (CBS)</td>
</tr>
</tbody>
</table>

Local copyright.

**Box Cash—January 20, 1968**
A couple of weeks ago we referred to a problem existing between the records that are released in this country by the disc jockeys and those that received promotion through radio stations and other means. Some comments from the trade indicate the convenience of explaining in more detail how the promotion of records works in this market, which may be useful for CB readers in other countries for comparison.

There are seventeen radio stations in the Buenos Aires area, and about forty more in the interior of the country. Medium-sized cities (like Cordoba, Tucuman or Mendola) have up to five stations, and it has been the policy of the government during many years to limit the number of outlets, especially in Buenos Aires, where there are as many as 150. There are two stations, one of them operating commercially with advertising revenues, and the other belonging to the official Radio Nacional network which is devoted to classical and popular music. The other outlets are all private.

Biggest radio stations in Buenos Aires are El Mundo, Splendid and Belgrano with equipment up to 100 KW and short wave. Top all-record stations are Radio Amateur, Radio Carro, El Excepcional, and some others which have also sports, newcast. All stations have news programs every sixty minutes. The only outlets currently operated by private hands in Buenos Aires are Línea Porteña and Rivadavia, and the rest, although operating on a commercial basis, are run by the CONART (Consejo Nacional de Radio y Televisión). Radio TV, a station owned by the City of Buenos Aires, and Provincia (property of the Government of the Province of Buenos Aires) are also state-owned but operate independently from the CONART.

There is another point, which touches record promotion directly. The new system foresees the contracting of "recording time" by the disc jockeys. Under this plan, contracts that are already effective by which a company paying a certain amount is allowed to submit lists of records, some of which will be programmed through the day. This has been severely criticized by many part of the trade since it is a practice that is considered to go against the interest of the industry and the liberty of programming. Other people comment that it is enough to do business with the companies and several disk-jockeys, and that, as it goes now, radio must be considered simply as an advertising means for records; besides, lower costs will be obtained since only one or two samples of promo records will be given to each radio, while with the old system, at least twenty samples since they have only half an hour daily and there are many of them in each station.

There are five stations in Buenos Aires and about twenty others in the interior with two plants in each major city. But musical shows are scarce, and there is no true system of advertising promotion and the songs played by TV artists. Every TV station has no more than three or four weekly musical programs (excepting Channel 11's "Telemusica," which is daily), and the rating of most of them is not very satisfactory due to the use of little top talent which has been forced, through necessity, to make records with companies exactly musically. A record executive explained some weeks ago that disc jockeys couldn't offer interesting proposals in terms of ratings or advertising since he has already contracted with several companies. The lack of variety of Juke boxes are nearly non-existent, and very few of them are operating strongly. Besides the coin problem (there are no coins of appropriate value), disc jockeys go to the machines to listen to records and prefer to hear them through the radio. There is also an absolute lack of magazines devoted specifically to records at a customer level, and only some of the TV oriented papers devote some space to music. There is one local trade paper, "Discorier," which has been gaining force, but it is devoted only to records but also to cinema, theater and TV which offer a wider market for a magazine of this sort. Musical Festivals are also an idea still not well implanted in the trade. It is true that, back in 1968, it is possible that some projects of this sort will be put in practice.

As it may be seen, there are many problems being faced by the record industry, and solutions for it will be required in the near future to be able to enlarge the market beyond the domestic territories. Promotional activities will be highly needed by the growing amount of new releases and the catalogs that are being contracted by local representatives.

Argentina's Top LP's

1. El Impacto Palito Ortega (RCA)
2. La Ruta Cuarteto Imperial (CBS)
3. A Mi Amor Como El Pasaje De Canalzareno (RCA)
4. Mas De Modart En La Noche Selection (Philips)
5. Los Hits En Castellano Adamo (Odeon)
6. Herman's Hermits Herman's Hermits (Odeon)
7. Orquesta con Coro Clásico de la Televisión (Hall)
8. Propiedad Privada Rosamel Araya (Disc Jockey)
9. Los Gatos Los Gatos (RCA)
10. Flower Power Selection (CBS)

The album release schedule from Australian Record Company for January features four albums, all from their various labels. Highlighting the release are two very funny comedy albums by John Cleese and Austin Pendleton. Pendleton's album is a very clever and highly entertaining set, and "This Is It" by Bob Newhart, which includes a duet with50 for the album by the Troubadours (Clarion) have "Come Home Baby" and "Little Boat." From over seas sources, Festival are in strong shape with releases such as "Skip A Rope" by Sonny and Shado and "A Little Bit Country" by John Fred & His Playboy Band, "Bend Me, Shape Me" by the American Breed, and "Good Combination" from the Bobby Darin album.

Following on the recent decision of station 2GB (Macquarie Network) to launch an international song-writing contest to find a song that charts the city of Sydney as the musical capital of the world, there has been a similar contest to find a song that characterizes the city of Adelaide in South Australia. The contest is open to both pro and amateur song-writers from all over the world with a top prize of $500. Entries should be sent to Station 5DN, 201 Tynte Street, North Adelaide. Applicants are required to submit clear and concise lyrics accompanied by a tape recording of their entry.

Abigail Music have whisked broadcast and public performance restrictions on three new songs composed by Barry, Robin & Maurice Gibb of the Bee Gees. The three are "Words," "Sinking Ships," and "Swan Song."

Argentina's Best Sellers

Sadie The Cleaning Lady (Johnny Farnham—Columbia) Tu-Con Music
2. Hello Goodbye (The Beatles—Parlophone) Northern Songs
3. Dream Bean Blues (Elvis Presley—Columbia)
4. The Two Of Us (Tony Hatch & Jackie Trent—Astor) Leeds Music
5. All My Love (Cliff Richard—Columbia) Castle Music
6. The Town That Never Sleeps (RMG)
7. J. Albert & Son
8. She'll Be Coming 'Round The Mountain—Festival
9. The Last Waltz (Englebert Humperdink—Decca) J. Albert & Son
10. You've Not Changed (Sandy Shaw—Astor) Chappell & Co.

RCA Australia (Continued from Page 67)

The most significant number of a projects carried on by the division RCA Australia in May or June of 1969 was the creation of the new Records, Promotion and Maintenance of the U.K. portion of the Wallaby, a new television program, "The Melbourne (BMES) will own contract to the Ministry of Defense. There is a joint operation between the governments of the United States and the United Kingdom to provide, as the name implies, warning of any impending missile attack.

Tyler joined RCA in 1959 to participate in the design and construction of the BMES sites in Alaska, Greenland and the Far East and as the next step in his career, he became operations manager for the system. In 1967, Tyler spent several years as a consultant in power plant operation and design and earlier still worked in the development of radio stations throughout the U.S. and overseas.

GM Of Record Div.

James T. Walsh is general manager of the recording division of Australia Pty. Ltd. Prior to his assignment, Walsh was vice-president and general manager of the RCA distributing Corp. in Kansas City, Kansas, U.S.A. In this area, RCA Victor introduces his new "theatre of science" in a new home studio in the distribution program provided for distribution of consumer products and to records throughout Kansas and Missouri.

RCA Australia in September of 1952 as a wholesale sales, called "RCA Australia," sold the complete range of RCA products.

Before joining RCA he spent four years as a sales representative in the native city of Buffalo, New York, U.S.A. He graduated in 1951 with a degree in electrical engineering.

Cash Box—January 20, 1969
In response to the wishes of the trade, the organizers of the Amusement Trades Exhibition have resorted to the original January timing. The A.T.E., 1968, will be held at the Alexandra Palace, London, from Jan. 16th-18th and is the first exhibition to be held there since November of 1966. This means, in fact, that, with more leeway to make up, the event will create more interest and excitement than usual. The largest stand area ever available—26,000 sq. ft.—has been disposed of and the total of 93 exhibitors also creates a statistical record for this major coin machine event. The overall figure includes only three overseas exhibitors: Rally of France, Taito Trading Co. Ltd. of Tokyo, Japan, and Lowen Automaten of Germany all of whom are familiar participants at the A.T.E. As always, a considerable amount of foreign equipment will be shown on the stands of various British distributors.

This is the first A.T.E. to be held since the government published plans for the new decimal coinage, which will come into effect in 1971. It will therefore be interesting to see what provisions various manufacturers have made for the later conversion of machines which, for the time being, must continue to work with the traditional coinage. This is a major problem for operators, particularly in view of the fact that it is becoming increasingly unlikely that the government will pay compensation for the cost involved in conversion. In fact, only the lower denominations bronze coins will be considerably different in size from anything we have known before and the long familiar (and much used) 6 penny piece is to disappear altogether as is the half-crown, another coin much used in vending machines. Only two of the present coins are to remain unchanged in size and weight i.e. the shilling and two-shilling pieces, although both, of course, will be redesigned. Although the final decision has not yet been taken, it seems almost certain that the present ten shilling note will be replaced by a new coin of the same value. This may be counted on the credit side of the changeover as it will benefit operators who use change giving machines.

Another forecast difficult to make is the effect on the trade of the present economic position which recently resulted in the devaluation of the pound. Devaluation will inevitably hit the operator to some extent in two different respects. First, by adding to the cost of imported equipment, and secondly by reducing the amount of free spending money in general circulation. However, the machine business in this country is renowned for its resilience and ability to weather situations of this kind. It is doubtful if these considerations will have any detrimental effect on the trade as a whole.

If evidence were needed of the proof of the last paragraph, it is afforded by the fact that the introduction of the Gaming Machine License Duty in October, 1966, in spite of present foreboding, has made little difference in the number of machines in operation, although, naturally, the 75 pound tax per machine has eaten into the profits.

Looking ahead on another matter of great importance to the business is the introduction of the government’s new Gaming Bill, the main purpose of which is the introduction of a considerable tightening up in the present law covering all kinds of gaming, including machine operation. However, the proposals are so complex and far-reaching that it is not possible at this stage to elaborate further. A full report will appear in Cash Box as soon as possible. Meantime, we wish the organizers and the participants of the 24th A.T.E. a successful show and a prosperous year.
93 Exhibitors Pack 24th A.T.E. Show; World Wide Trade Focuses on London

WHO'S THERE ★ ★ ★ ★ WHO'S WHERE

AMUSEMENT TRADES EXHIBITION
LIST OF EXHIBITORS – JAN. 1968


CASH BOX—January 20, 1968

HOW TO GET THERE

If you are travelling from Central London by public transport the easiest way to the Exhibition is by Underground (Piccadilly Line) to Wood Green, and then by the special shuttle service of buses direct to the Hall.

The buses run from the stop shown in the sketch below.

A.T.E. Board of Directors

<table>
<thead>
<tr>
<th>M. SHEFRAS</th>
<th>H. OLIVER</th>
<th>W. LENNARDS</th>
<th>W. MYERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>P. SHEFRAS</td>
<td>G. W. TURPIN</td>
<td>J. SINGLETON</td>
<td>A. P. WILLIS</td>
</tr>
</tbody>
</table>

J. SINGLETON
Secretary-General Mgr.

A. P. WILLIS
Assistant Manager
Bally Breaks 'World Cup' Soccer

'3 Big features were highlight of MOA'—O'Donnell

CHICAGO—Bill O'Donnell, president of Bally Manufacturing Company, Chicago, this week announced delivery of 'World Cup,' competitive 2-player soccer game.

"Operators," O'Donnell said, "have been clamoring for 'World Cup' ever since the game was unveiled at the M.O.A. Show and won immediate approval. However, extensive shifting of Bally assembly lines have been necessary to assure the huge volume of production required to fill our backlog of orders and keep up with the anticipated world wide demand for the game.

"Comment during the M.O.A. conclave indicated that operators favor Bally 'World Cup' for three important reasons, aside from the beauty and flash of the cabinet and the smooth, quiet, trouble-free mechanism.

"First, the amazing flexibility of the 8 field players and Goalie on each team permits 'World Cup' patrons to match every maneuver of real soccer. Straight drives. Forward passes. Lateral passes. Field goals. Corner kicks. Sometimes actually skull kicks.

"The realistic miniature players run in both directions. And they kick left and right while running either way. Or while standing still.

"The ¾ in. solid Lucite ball, white for maximum visibility on the green, brightly illuminated field, insure the positive impact action that keeps the play at a fast and thrilling pace. And the small size of the ball in relation to the 8 in. tall players adds to realism and instant response of every sudden decision of the contesting players.

"Second, the plainly visible control panel, at comfortable hand-rest level, eliminates 'feel and fumble' and player fatigue, permits players to keep their eyes on their teams without glancing down to locate desired controls—a convenience which adds tremendously to play appeal and insures long sessions of play.

"Finally, 'World Cup' is so simple to play that only a dozen words are all the instructions the game needs; 'Player moves in direction handle is moved. Press handle down to kick.' The Goalie control dial, which shuttles Goalie left and right across the goal, is too obvious for words.

"Only 51 in. wide, 55 in. long, 37 in. high, 'World Cup' fits wherever a pinball game fits, goes where pinball don't go, lives longer on location than a pool table, earns bigger, faster money than any other equipment outside of the bingo class."

Phonographic Equipment (Distributors) Ltd.
North Block, Cricklewood Trading Estate
Clarendon Road, London N.W.2
Telephone: 01-450-5251 (10 lines)
01-450-5221 (4 lines)
Demolition Proposal For Alex. Palace Aired
LONDON—Just as the London trade is getting used to Alexandra Palace as the "home" for the Amusement Trades Exhibition, it has been learned that the Palace has come under a proposal to close. If the proposal comes about, it would be demolished and replaced by a sports and arts center in the 1920's. The proposal was made several weeks ago by the Greater London Council whose aim is to convert the Palace into a family-type center in the 190-acre park that would offer recreation for young and old in North London. Features might include a children's zoo, artificial ski slopes, riding school, floodlit all-weather games area and facilities for music, dancing and exhibitions.

It is understood that the 1969 A.T.E. will most likely be held there, but a new hall may have to be obtained for A.T.E. shows thereafter.

Considering the volume of trade activities during the annual A.T.E. confab, it would be a shame to have to move the exhibition to another hall where new programs would have to be set up and a plan of operation initiated.

At this 24th annual A.T.E., there is a long list of British exhibitors, 50 in strength. There is also three foreign exhibiting firms, Lowen Automaten of Germany, Taito of Japan and Rally of France.

Merchandisers Handbook . No. 21

Here's a little tip which many games operators have been using to great advantage that bears mention. A lot of route collectors find it very hard to keep accurate collection tabs on the game equipment presently on the route. Sometimes it's just too time-consuming and there are too many pieces on the route to keep a weekly or even monthly record on the earning performance of each table, shuffle, pin etc. Often, the collector has to wait for a complaint from the location before he'll move a game that has died out in popularity. The simple trick is to paste up a small piece of white paper inside the cash box and write down the gross each time you empty it, together with the date. This way, you can easily gauge the rising or declining popularity of each piece before you hear a sour note from those who play it. It'll also help give you accurate information on when to rotate games and when to discard them or trade 'em in.

See them at RUFLER & WALKER LTD., Stands 24th Amusement Trades Exhibition, London, N.W. 22

Get MORE with 4 from CHICAGO COIN!

CHICAGO COIN's

TWINKY
"MULTI-ACTION" 2-PLAYER

• PEACOCK FEATURE
• BONUS SCORE

FLEETWOOD
6-PLAYER AUTOMATIC BOWLING LANE

MORE
PLAY... PROFITS!

ACE
Machine Gun
with 2 Mirrors
3-Dimensional Targets
FOR VALUES 'ROUND THE WORLD—IT'S DAVID ROSEN
To Our Many Good Friends At the A.T.E. Show

We Stock the World's Largest Inventory

Exclusive Row Express Distributor

America's Leading Export Distributors

ARCHADE
★ GAMES
★ VENDING
★ MUSIC
★ RIDES
★ SEND FOR COMPLETE MACHINE LIST

33-37, ST. JOHN'S HILL, CLAPHAM JUNCTION, LONDON, S.W.11.
WORKS, ALTENBURG GARDENS, S.W.11.
TELEPHONE 01 226 8626 CABLES RUFFWALK LONDON

IMPORTER OF MAIN U.K.
DISTRIBUTORS OF SEGA FRUIT MACHINES

SOLE DISTRIBUTORS OF GOTTLIEB PINTABLES

WE ALSO CARRY A FULL RANGE OF GAMES
JENNINGS - KEENEY - GAMES - GOTTLIEB - COIN PRODUCTS

STANDS J1-6

Ets. RENE PIERRE Automatic Games Manufacturer
39 Ranchot, Jura, France

FOOT-BALL DERBY
Tom-Tom Competition
Billiards Lux
American Golf Standard

CHARLES RAYMOND & CO., INC.
381 Park Ave. South
New York, N. Y. 10016

Exclusive representation for USA
Call: (212) MU 9-0647

European Trade Organizations

AUSTRIA
Verband des Oesterreichischen Automaten-Gewerbes, Brucknerstrasse 4/6
Wien IV, Dr. Rudolph Rampf.

BELGIUM
U.R.A. UNIE VAN DE BELGISCHE AUTOMATENBRANCHE
UNION BELGE DE L' AUTOMATIQUE,
228, Rue Theodore Verhagenstraat,
Brussels 6, Belgium

DENMARK
Foreningen AF Fabrikanter Og Opstillere AF Musikautomater
I Danmark
Lyokaer, S. Herlev-Copenhagen. Mr. Edwin Jensen.

FRANCE
SYNDICAT NATIONAL DES FABRICANTS D' ELECTROPHONE AUTOMATIQUES
72, Boulevard De Montparnasse, Paris, Mr. Bouzanquet.
Federation Francaise Des Exploitants et Commerçants de L'Automatique-
38bis, Rue Vivienne, Paris (2e). Mr. Jean Faraut.
Syndicat National Des Professionnels De L'Automatique
164, Boulevard de Clichy, Paris. Mr. Charlot.
Syndicat National Des Importateurs-Exportateurs D'Appareils Automatiques
1, Quai de Grenelle, Paris 15e. Mr. Gaillard.

GERMANY
V.D.A.I. Verband der Deutschen Automatenindustrie eV, Koln-Lindenthal.
Auchner Strasse 190, Cologne, and W 15, Lietzenburger Strasse 26,
Berlin. Contact Dr. Junzi, Bad Kreuznach, First Chairman; Herr Gunter Wulf,
Vice-Chairman, Berlin. (Assoc. of German manufacturers of automatic machines)
ZOA
Zentralverband der Organisationen des Deutschen Automaten
Aufstellgewerbes
Koeln, Kaiser-Wilhelm-Ring 6-9
President: Mr. Hans Loeffler, Cologne
(Central Organization for German operators with association in the 11
countries of the German Federal Republic).
DAGV
Deutscher Automaten-Großhandels-Verband eV
Hamburg 1, Gross Baeckerstrasse 3
President: Mr. Heinz Kaeestner, Rothelsheimhausen Bez. Kassel
(Association of the German wholesalers of automatic machines)
Grosse Baekerstrasse, 3, Hamburg 1, Mr. Helmut Neuberg.

GREAT BRITAIN
AMUSEMENT CATERERS ASSOCIATION
Gloucester House 19, Charing Cross Road, London W.C.2. Mr. John Singleton.
Amusement Trades Association
72a, Walton Road, East Molesey, Surrey.
P.O.A. The Phonograph Operators Association
76b. Rochester Row. A. P. Willis

IRELAND
Amusement Caterers Association of Northern Ireland.
6, Carlisle Circus, Belfast. 14. Mr. J. H. A. Swinson.

ITALY
S.A.P.A.R. Associazione Nazionale Noleggianti Apparecchi Automatici
Via di Villa Patriozzi 16, Roma. Mr. A. Ardizzone.
ASSOCIAZIONE NAZIONALE NOLEGGIATORI APPARECCHI AUTO-
METICI
Pza Buonarotti 24, Milano. Mr. F. de Fendi.

NETHERLANDS
2e Westewagenhof k, S. Laurenhuis, Rotterdam. Mr. P.H.M. Hoogen-
boorn.
Music Co-Operation
Rechtshuisstraat 5, Rotterdam. Mr. H. J. de Groot.
Prof. Dr. Schuk Foundation. P.O. Box 4, Bergen Op Zoom, Holland. Pres.
J. F. Yale

SWEDEN
Sveriges Automatagarens Riksforbund
Vanadisplan 5, Stockholm 21, Mr. Van Gyllenpalm.
FLIP-REVOLUTION
HAS HAPPENED!...

...Make most of it with
RALLY PLAY ‘68
FLIP-TRONICS

Rally Play’s PLAY-BOY first of ’68 Flip-tronics
Even more attractive! Even more lively! Simple maintenance! Greater earnings!

2. New : Supersensitive roulette-wheel marking points, determines game... Intense movement on playing field.
3. New : Retracting ball-saver. Ball going out of play-going... up it comes!
4. New : Indestructible relays miniaturized, plug in relays, indestructible (100 million impulses).
HILLSIDE, N.J. — Sugerman International, the youngest, most aggressive and fastest growing export house in the United States, added to its growing list of accomplishments last week when the firm’s young president, Myron Sugerman announced that they had acquired 25,000 sq. ft. showroom-warehouse complex located in Hillside, New Jersey, is now fully operational.

Sugerman stated, “Our new Hillside addition, combined with our Newark warehouse, gives us a total of 35,000 sq. ft. of space to handle the nearly 2,000 pieces of music, games and vending equipment now being reconditioned and shipped to buyers.”

“The fact that we are now selling to American operators,” Sugerman said, “is proof positive that we are the largest international and domestic trading post in the United States.”

Sugerman’s announcement that his firm would also begin selling to the nearly 600 arcade operators in New Jersey enlightened the announcement he made several weeks ago when he revealed that his firm had started importing European-manufactured games into the state to be distributed directly to New Jersey games operators and to American distributors. The export firm is now buying and selling reconditioned equipment to operators and distributors in ALL 50 STATES.

Sugerman International has built up an impressive reputation both at home and abroad in wholesaling used machines (purchased thru both American and Foreign distributors) to a considerable network of foreign customers and hopefully to a large American audience of customers.

Now with the acquisition of the Hillside facilities (adding to Sugerman’s present warehouse in nearby Newark) the firm is well into an intensified promotion campaign to interest American distributors and operators in buying equipment produced overseas, and in America.

“Buying machines from the foreign market means a great deal to our customers over there,” Sugerman stated. “Normally, these people see American firms simply selling machines — never actually buying. We believe in this give and take principle and I know it’ll be profitable for us and also for the American operators who see the profit potential in some of these unique amusement ideas.”

Sugerman further stated, “The fact that many operators are hard pressed to meet prices of new machines,” Sugerman related, “sales volume for used equipment looks tremendously bright. The only competition comes from the factories, they are selling new games overseas which slightly cuts down the used equipment market.”

Part of the new Sugerman Hillside addition shows some of nearly 2,000 pieces of equipment awaiting shipment to customers throughout the world.

J & C Stages ‘Open House’ For Conn. Ops

HILLSDALE, Conn.—The J & C Corporation of East Hartford held an open house last Thursday and Friday (Jan. 11 and 12th) at their new offices, 313 Park Avenue. The open house was originally scheduled for December, but was snowed under by the big storm.

The East Hartford office will service operators in Connecticut, New England, Massachusetts, and Vermont with their Wurlitzer line of phonographs, and other coin-operated equipment produced by All-Tech, United Billiards, U.S. Billiards, Chicago Coin, United Williams, and Vendo cigarette machines.

Check next week’s issue for complete details of the affair.

C-S Ships First ‘Combi 150’s To Distributors

MELROSE, MASS.—Mickey Greenman, chief executive of Color-Sonic, Inc., division of the National Company, announced that the first bulk shipment of their new ‘Combi 150’ combination film and phonograph unit is on its way to their distributors starting this week. Greenman revealed that an initial 25 units are now on their way to his Chicago and East Coast distributors with a minimum of 150 Combi’s slated for delivery each month thereafter.

The Combi 150 is described by Greenman as a “complete entertainment center, offering 24 film selections with an additional 128 record choices to give locations “the best of both.” Greenman further revealed that the machines are set for $25 play for each $5m color film and two-play for 50¢ for the records.

“The industry must get on the two-play for two bits program if it is to maintain solvency,” warned Greenman. “Music operators must adjust their prices with the rest of the company. If everything else is more expensive these days, why does this trade have to stick to an outdated price rate. I hope all equipment manufacturers get on the program and set it into every new machine. Car machine has it and I know operators will use it to their advantage in getting a better shake from the weekly collections,” Greenman added.

International Distributors of All Makes and Types of Coin Operated Equipment

As Is Or Completely Reconditioned

MUSIC AMUSEMENT VENDING

SUTHERLAND DISTRIBUTING CO.

Exclusive Seeburg Dist.

SEND FOR BROCHURES AND PRICE LIST

1920 McGe, Kansas City, Missouri (816) HA 1-7466

Cash Box—January 20, 1968

Myron Sugerman, president of the growing concern, points to the USA as he announced plans to begin selling used music, games and vending equipment to American operators and Distributors. Photo at right shows Hans Vandendop checking out a domestic order with shop manager, Murray Feinblatt.
WORLD CUP by Bally is seldom seen on location

The crowds are too big

See WORLD CUP at your Bally Distributor today. Or write for color brochure. BALLY MANUFACTURING COMPANY, 2640 Belmont Avenue, Chicago, Illinois 60618 U.S.A.
PROFILE ON: GEORGE GILBERT—Heading Up Seeburg Int'l Division

"Smaller European Locations Prefer Compact Phonographs In Most Cases."

In view of the fact that this issue of Cash Box is dedicated to the British Amusements Trade Exhibit, (A.T.E.), we thought it appropriate to publish an American businessman with a knowledge of the foreign coin machine market and who could enjoy a little knowledge than George Gilbert of the Seeburg Corporation. George Gilbert has filled the very demanding and time consuming post of President of the Seeburg International Division since 1960. In heading up this division of Seeburg, Mr. Gilbert was the person responsible for the export of all coin machine equipment manufactured in the Chicago complex. He is also available as an export consultant.

It was in 1957, with the American Steel Export firm that Mr. Gilbert began his career in the export business. "American Steel had several large coin space accounts...Zenith, Whirlpool, etc." Mr. Gilbert said, "the Seeburg Corporation was one of our major accounts and I knew the company quite well. Then, in 1960," Gilbert went on to say, "Mr. Delbert Coleman, who is chairman of the Seeburg board of directors, decided to begin an intensified Seeburg export drive where the company itself would control exporting instead of through an export company. The result was that our International Division was created and Mr. Coleman urged me in to head up the newly formed division."

"I was with American Steel Export for 23 years and was in the Seeburg organization for seven. Soon after I joined the firm, and in conjunction with the exciting new诞生 of the expanding market in Europe, I went there and during a five year period, we enjoyed a productive period with a number of European countries, creating a hold company and dealing with many distributors. During this time I worked with the subsidiaries. The first one was Se-Ben serving the Benelux Nations...the second was See-Vend in Germany and the third one, See-Rome in Italy. Other foreign markets including, any several large coin markets are served by independent See-burg distributors."

"I cannot realize that in some countries local regulations prohibit the import of coin-operated phonographs. This is one of the reasons we have Seeburg subsidiaries such as Se-Ben and See-Rome. We have developed and parts there and assemble them there...naturally, the manufacture and assembly of the equipment is controlled by our Seeburg quality to maintain the same standards of phonographs made in our Chicago complex."

"In the development of the foreign market was my first assignment at Seeburg and I had to put up some pretty hectic days...I practically lived out of a suitcase."

"We asked Mr. Gilbert if there is any marked difference in European preference of types of music machines such as the compact sized phonographs. His reply was, "Yes, up until last year Seeburg made standard sized phonographs, it was then that we introduced our compact Phonolot 100 selection unit. We are shipping more and more of them to the foreign market. You see, bars and taverns in the foreign countries are generally smaller than their American counterparts...space is at a premium. Many times the owners would rather use part of the phonograph space to put in another dining table as well as a compact phonograph than to use a larger phonograph that would take up too much space...It is for this reason that I believe the smaller European location is the key to the larger phonographs. Do you see what I mean? Regardless of the phonograph size, Seeburg has always enjoyed the cream of the foreign market. You see, the quality with which it was product is that we have the 'Caillidhe'...of the business with our larger location, compact and the 'Chevy' of the compact phonographs and the 'Chevy' of the business with our compact ones. We are in the unique position of providing both the 'Caillidhe' market and the 'Chevy' market. The export business in on the increase and compact phonos are partly responsible for it...the compact is now down in the popular price field...the quality is still there...its merely a more compact design that will take up a minimum of space allowing the European location to reap profits not only with the phonograph, but the profit of being able to serve another customer.""

"According to Mr. Gilbert the different European conditions and European operating conditions, "vary from country to country. In Germany, the operators are more stringent and service is important to those in America. Operators go through distributors for their equipment and are very particular about those that are presented to them."

George Gilbert

In Belgium and Italy, there are still some operators, but the greater number of phonographs are sold directly to the location. Actually, it all depends upon the customs of the country. There are pros and cons and there are do's and don'ts in all procedures. I suppose the largest problem these faces the owner who operates his own phonograph is that of changing recos. His customers will not play the selections unless they are current tunes. So many of these owners just do not know where to get the recordings and as a result lose a large portion of their business by failing to change records often enough to offer his customers the latest product."

"Mr. Gilbert handles the export of Seeburg's background music systems and vending lines, as well as their line of phonographs. Some months back, he turned over his business to his five-year stay in Europe. All exporting activities for the Williams/United line of equipment is solely the responsibility of Ram Stern and his very capable staff."

When asked about the state of the European vending business, Mr. Gilbert said, "There are certain high-light markets such as England, Germany, The Netherlands, Holland closer to the size of the market...acceptance is coming very quickly. A few years ago I traveled vending with a European...their idea was machinery which was located outside the store. You see, many of the stores will close at 12:00 O'clock and the store owner was kept with the machine outside and chain it to the door to prevent people from taking the weekend profits. You can buy a variety of items thru these machines...from milk to potato chips. Moral forever are necessities, however. This is called outside vending and just in the past few years has the European vending operator started to use the American way. There is no doubt that the biggest growth will be in the in-plant feeding or the industrial vending area. In the smaller countries the average factory worker puts an cup of coffee or an extra donut on his break...the picture for industrial vending looks to be extremely lucrative."

"It was an extreme pleasure talking with Mr. Gilbert. He left us with a number of things about some aspects of the European market that we would probably have never known. He gave the readers an idea of how close Mr. Gilbert is to the Foreign coin machine business and to the European market. He is in touch with the customers. Incidentally, Mr. Gilbert is an engineer by profession. From en- gagement talk with Mr. Gilbert, he quite a versatile range of experience."
Join the march of profit.

Cadette

It's easy to see why the Cadette is out in front in the compact field. Beautifully balanced design. Interchangeable, color-accented front panel. Well-lighted, easy-sighted titles. Handy, near eye-level selector buttons.

You can squeeze the Cadette in anywhere . . . needs only 32 x 24 inches floor space. Only 37 inches high.

And with features like angled speakers, duct-tuned chamber and a 50-watt solid state amplifier, the Cadette really "sounds off."

When you buy the Cadette, you're getting all the famous "Rowe-Quality" . . . a long-lasting mechanism that needs little lubrication . . . Diamond stylus with Shure Model Dynetic Cartridge to last the life of the machine.

All servicing can be done from the front, and done faster. And don't forget . . . Cadette is adaptable to Phono-Vue.

Wouldn't your locations really rather have a

Rowe Manufacturing
15 Troy Hills Road
Whippany, N.J. 07981
"You GET A GOOD DEAL BETTER" With KRAFT of London

Display Stands B-6-B

See the new range of British Manufactured Wall Machines & Consoles

Let Us Represent You

138, Stake Newington Road
London N.16. C1 3006 and 4169

NEW GAMING DEVICE, NEVADA APPROVED

Offering world-wide profit potential, the industry's only cheat-proof game is copyright and will be patented.

Requires $100,000 financing (1/4 initially, 3/4 over months) in return for 50% of company plus complete repayment.


TOTHER SIDE OF THE RIVER

In Over Union, N.J., Soi Lipkin's Marge continues on the mend in Mountain Memorial Hospital after tragic two-accident accident during holidays, spoke with Margie last week and believe it or not, after three weeks she's, with two to go, her spirits were up. She thanks all her friends in the coin trade for the gifts and cards that have been rolled in. Meanwhile, Soi is up to his neck with pool table and shuffleboard orders and is putting the good-natured jab into Dick Delfino to get that equipment off the line and out to customers. Dick, who died the matrimonial knot several months back, says he wishes he had a nickle for every time someone asked, "how's married life, old buddy?" Well, how is it? I'm thirty-nine. (Way the parcel post).---Betzon Enterprises Jerry Gordon exploring the beautiful Connecticut countryside in search of those beautiful equipment orders from Coronado for the Smookshop and Candyshop machines which the firm is now selling in that territory. Jerry took time probably out of the gaming business and cupid machines Co. showing and service school at the North Bergen headquarters the end of February.

VISITORS --- A. D. Palmer's brother Rhodes into New York for a few days vacation, taking in 'Cabaret' with his daughter before shooting home. DuKane's sales manager Joe Lyon into the Belmont Plaza for a few days. Spent some time on the avenue with the fellows at Moulvins outlining new mirror feature and cash box bolt-lock for their 'Grand Prize' auto game. Even Soi DuKane has the division up for sale and hasn't produced any equipment for several months, Lyon is still concerned about present operators and says the new device on the back of the machine is something his customers are concerned for. There is still tons of backlog for all DuKane equipment up the St. Charles factory for the 'Ballymore', 'Tag-It' and 'Grand Prize' which Joe says can be obtained thru any of his former distributors.

GREAT IDEA --- Artie Daddis out at United Billiards, Inc. revealed brand new game to us last week but asks for the big release the following issue to afford him time to supply his distribu-

tors in lieu of anticipated operator rush. We can see the idea and it's patterned after the traditional Italian bowling game of Boccie. It's played with six for six and while billiard-sized balls but uses no cues — the player shoots for a 53" on all sides and should make a terrific location piece as well in complement to a regular 6-pocket.

Jimmy Galuppi at Tarantelli Enterprises (Syracuse one-stoppers) says the firm will be two years young a couple of weeks from now. Cash Box is slating a nice story to salute this progressive firm. Meanwhile, this week's jokebox pick hits in the sunshine in California "From Snow to Sunnery' by Spanky and Our Gang on Mercur and Judy in for the day.

Johnny Fred & Playboys on Paul Number one with his operators the week is Sub-Goody Shoe' by the Bentlie on Capitol.

WANTED SALESMAN FOR ILLINOIS

Now living in, or willing to locate in Chicago — one of America's largest distributors of music... vending... games. Salary OPEN — PLUS expenses, bonus arrangement, and other fringe benefits. Writing full details and references.

Watch Your Profits Soar

Box 175

CASH BOX

29 E. Madison
Chicago, Illinois

American Electra & Classic

Either one is the perfect pool table for your locations. The Electra features an electrically operated drop coin mechanism (used with either a battery or available current) while The Classic features a "feather touch" cheat-proof coin mechanism.

AMERICAN SHUFFLEBOARD CO.

210 Paterson Plank Road, Union City, N. J. (201) 5-6633
(Los Angeles Office—1423 Southwestern Avenue)

Eastern Flashs
KEEPIN’ THE AIRLINE BUSY

Globetrotters in common this week include Irving Kaye, off to attend the British Auto Show extravaganza in Bighty. Mr. Kaye makes the Mother Country's version of our MOA every year and greeting his many friends in the overseas trade. Meanwhile, Joe Good's Fair at the New Yorker Hotel last week brought Irv and son Howard into the big city to enjoy their new home rebound table and their Ambassador 6-pocket home line. In addition, the cue sticks, received by Mr. Kaye Co. billiard and casenorries made a hit with show visitors. Understand Bert Betti was slated to attend the show last Wed. before shooting off to Tipton, Missouri with his lovely Missus to attend nuptials for Paullette Mary Fisher and Gary Lowell MacLure. Paullette is the charming daughter of Ewald Fisher, R. H. Belan's non-stopper Morris Bram off again to Europe for those months, will miss the A.T.E. but intends visiting Italy, Austria and Greece with flying saksmark and gets more ups and downs than any other spot on the globe. Everybody's favorite arcjet vet Joe Munves himself off to Europe to visit the games distributors he's known over these many years. Dick Greenberg holding the line and is doing well in Joe's absence, currently moving the Munves soccer table and the El Toro grip tester with a gusto.

ROCKIN' AROUND THE PRINCESS

Joe Ash, down at Active Amusement in Philadelphia, slated over operator keeping up with his new cutie pie Princess Deluxe compact. 100 Jake, in New York, from 'Royal Guard' pingame movin' like hotcakes out onto Pennsylvania locations. Joe's right hand man, in New York, still is happy to say, is getting much better on the road to surgery... Dave Stern and Iz Grabowski both seacoast in Elizabeth say they got a good thing going in the new Rock-Ola Princess and info many locations in Northern Jersey got new customers but have room for a machine. Ergo, claims Dave, the Princess is a box in the Sunshine. And, while in New York, we're happy to say, is getting much better on the road to surgery... Dave Stern and Iz Grabowski both seacoast in Elizabeth say they got a good thing going in the new Rock-Ola Princess and info many locations in Northern Jersey got new customers but have room for a machine. Ergo, claims Dave, the Princess is a box in the Sunshine. And, while in New York, we're happy to say, is getting much better on the road to surgery... Dave Stern and Iz Grabowski both seacoast in Elizabeth say they got a good thing going in the new Rock-Ola Princess and info many locations in Northern Jersey got new customers but have room for a machine. Ergo, claims Dave, the Princess is a box in the Sunshine. And, while in New York, we're happy to say, is getting much better on the road to surgery...

Upper Midwest

Art Berg now at home after spending several weeks in the hospital with a slight heart attack. Will rest for the next three months... Mrs. Marvin Weber, Missus to the cities visiting friends... Mr. & Mrs. Art Hagness in town over the Christmas holidays... Congratulations to Mr. & Mrs. Howard Solomon on the arrival of a new baby daughter. Mother and daughter doing just fine... Cab Anderson in town, probably out buying records and parts... Arden Peterson in town for the same reason... Jack Mulford, Seeburg engineer at Lieberman Music Co. house holding... Mr. & Mrs. Gordon Worson and son John in the cities for the day. Mrs. Worson spending the day shopping... Hank Kryeer and service man Gustie in town for a few hours... Sam Sigel credit manager at Lieberman Music Co. home for a few days with the Flu... Stan Woznak also in case with the Flu, for three days but feeling himself again... Al Errington in town for the day... was Randolph Sanders of Dine City... Mr. & Mrs. Dean Schroeder, Aberdeen, in the cities for a few days... Steve getting away from the sub-zero weather and getting into work with the White Mountains... Leo Ran in town for the day buying records and parts... Dennis Weiser spending time with Olds Cutlass... Joe Weber in the cities for the day making the rounds... Red Kennedy in town for the day... David Lieberman left for a West Indies cruise and brother Steve is back in the Sunshine machine... Norton Lieberman home after spending several weeks vacationing in L. A. and Honolulu.

Cash Box—January 20, 1968
California Clippings

EXCITMENT BUILDS FOR NEW GOTTLIKE GAME. Bob Port-mortale, a member of Advance Automatic Sales reports that he is eagerly awaiting the arrival of Gottlieb's new "Robot" single player. Bob tells us that he just received the samples and should be able to preview them. He also mentioned that everyone that has settled down to begin a big and wonderful "Robot" flavor.

SANTA CLAUS IS LEAVING TOWN. At least he is leaving Willie Marchand's place. Willie, who works at Simon Distributing, tells us that he missed seeing quite a fancy display of Christmas decorations. He had a life size Santa, 7 life size reindeers, which had an engine 7 feet long and five cars that were about 4 feet. To add a touch of modern decor, he also had 15 foot rocket ship. Well, better luck next year.

HEAR THAT Joe Merritt and his wife spent a weekend of relaxation in Palm Springs. George Muroaka tells us that he and his wife had a ball during their vacation which sent them from Las Vegas, to Palm Springs, and from there to Acapulco.

NEW BALLY'S EXPECTED TO ARRIVE MARCH 1st. Spoke with Jimmy Wilkins who told us that Bally's new "Robot" single player is the firm's new "World Cup" soccer game, and were due at any time. The "World Cup" has something pretty interesting going for it. The game was approved for license in Chicago, which has laws similar to ours about a ball under glass. If they can get it in from the city of Los Angeles, it will open up a whole new market. Jimmy mentioned that Layton was camped out on the Brunswick pool table line. Sorry to hear that but Reg is a fellow that could use all the help he can get. His painter, was up to Bedding, California to visit with his nephew and son-in-law. Glad to hear this time that Clayton is stationed in Germany doing radio relay work. We are told that he has his own little private mountain on the Rhine River.

FROM THE RECORD RACK...

According to Jerry Barish at California "Everybody Knows" by the Dave Clark 5 on Epic is going great guns. Another fast breaker is "To Save Her" by Wolf Lithgow. Their "Strawberry Alarm Clock have a strong follow up to "Inseems and Peppermints" called "Tomorrow" on the Uni label. Henson Cargill is doing very well with our Monument disk entitled "Skip a Rope."

ROUND THE ROULETTE...

Joe Grillo says...

"Just take a look at one of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

Joe Grillo's 1-Player

JOE GRILLO SAID...

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

WORLD WIDE DISTRIBUTORS FOR: SEEBURG • UNIFIED • WILLIAMS

Terms: 50% deposit, balance due prior to delivery of credit. We carry the complete line of Phonographs, Games, Arcades and Vending Equipment. Write for complete list!

World Wide Distributors
2730 West Fullerton Ave., Chicago 27, Ill.
341-8800

Electro-Shooting Games

DISTRIBUTORS FOR: SEEBURG • UNIFIED • WILLIAMS

All New! Shifting "Snap-Targets" and Other Exciting Features

JOE GRILLO SAID...

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

World Wide Distributors
2730 West Fullerton Ave., Chicago 27, Ill.
341-8800

Electro-Shooting Games

DISTRIBUTORS FOR: SEEBURG • UNIFIED • WILLIAMS

All New! Shifting "Snap-Targets" and Other Exciting Features

JOE GRILLO SAID...

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

World Wide Distributors
2730 West Fullerton Ave., Chicago 27, Ill.
341-8800

Electro-Shooting Games

DISTRIBUTORS FOR: SEEBURG • UNIFIED • WILLIAMS

All New! Shifting "Snap-Targets" and Other Exciting Features

JOE GRILLO SAID...

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

World Wide Distributors
2730 West Fullerton Ave., Chicago 27, Ill.
341-8800

Electro-Shooting Games

DISTRIBUTORS FOR: SEEBURG • UNIFIED • WILLIAMS

All New! Shifting "Snap-Targets" and Other Exciting Features

JOE GRILLO SAID...

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

World Wide Distributors
2730 West Fullerton Ave., Chicago 27, Ill.
341-8800

Electro-Shooting Games

DISTRIBUTORS FOR: SEEBURG • UNIFIED • WILLIAMS

All New! Shifting "Snap-Targets" and Other Exciting Features

JOE GRILLO SAID...

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

World Wide Distributors
2730 West Fullerton Ave., Chicago 27, Ill.
341-8800

Electro-Shooting Games

DISTRIBUTORS FOR: SEEBURG • UNIFIED • WILLIAMS

All New! Shifting "Snap-Targets" and Other Exciting Features

JOE GRILLO SAID...

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

World Wide Distributors
2730 West Fullerton Ave., Chicago 27, Ill.
341-8800

Electro-Shooting Games

DISTRIBUTORS FOR: SEEBURG • UNIFIED • WILLIAMS

All New! Shifting "Snap-Targets" and Other Exciting Features

JOE GRILLO SAID...

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

World Wide Distributors
2730 West Fullerton Ave., Chicago 27, Ill.
341-8800

Electro-Shooting Games

DISTRIBUTORS FOR: SEEBURG • UNIFIED • WILLIAMS

All New! Shifting "Snap-Targets" and Other Exciting Features

JOE GRILLO SAID...

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

World Wide Distributors
2730 West Fullerton Ave., Chicago 27, Ill.
341-8800

Electro-Shooting Games

DISTRIBUTORS FOR: SEEBURG • UNIFIED • WILLIAMS

All New! Shifting "Snap-Targets" and Other Exciting Features

JOE GRILLO SAID...

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

World Wide Distributors
2730 West Fullerton Ave., Chicago 27, Ill.
341-8800

Electro-Shooting Games

DISTRIBUTORS FOR: SEEBURG • UNIFIED • WILLIAMS

All New! Shifting "Snap-Targets" and Other Exciting Features

JOE GRILLO SAID...

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

World Wide Distributors
2730 West Fullerton Ave., Chicago 27, Ill.
341-8800

Electro-Shooting Games

DISTRIBUTORS FOR: SEEBURG • UNIFIED • WILLIAMS

All New! Shifting "Snap-Targets" and Other Exciting Features

JOE GRILLO SAID...

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

World Wide Distributors
2730 West Fullerton Ave., Chicago 27, Ill.
341-8800

Electro-Shooting Games

DISTRIBUTORS FOR: SEEBURG • UNIFIED • WILLIAMS

All New! Shifting "Snap-Targets" and Other Exciting Features

JOE GRILLO SAID...

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

World Wide Distributors
2730 West Fullerton Ave., Chicago 27, Ill.
341-8800

Electro-Shooting Games

DISTRIBUTORS FOR: SEEBURG • UNIFIED • WILLIAMS

All New! Shifting "Snap-Targets" and Other Exciting Features

JOE GRILLO SAID...

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State."

World Wide Distributors
2730 West Fullerton Ave., Chicago 27, Ill.
341-8800

Electro-Shooting Games

DISTRIBUTORS FOR: SEEBURG • UNIFIED • WILLIAMS

All New! Shifting "Snap-Targets" and Other Exciting Features

JOE GRILLO SAID...

"Just take a look at some of these prices on our 1968 SPECIALS and you'll see why FLOWER CITY is one of the largest and most complete distributors in New York State.
DAVIS Reconditioned & Refinished Equipment

**SEEBURG**

- Seeburg LPC-480: $845
- Seeburg DS160: 575
- Seeburg AY160: 475
- Seeburg AQ160: 375
- Seeburg Q100: 350

**WURLITZER**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wurlitzer 3110</td>
<td>$850</td>
</tr>
<tr>
<td>Wurlitzer 2810</td>
<td>295</td>
</tr>
<tr>
<td>Wurlitzer 2500</td>
<td>295</td>
</tr>
<tr>
<td>Wurlitzer 2300</td>
<td>225</td>
</tr>
<tr>
<td>Wurlitzer 2310</td>
<td>225</td>
</tr>
<tr>
<td>Wurlitzer 2200</td>
<td>135</td>
</tr>
<tr>
<td>Wurlitzer 2150</td>
<td>95</td>
</tr>
</tbody>
</table>

**WALLBOXES**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>3WA</td>
<td>160 - 200 Sel. $39 3WI</td>
</tr>
</tbody>
</table>

Cash Box

**Cash Box OPER’S TOP 100 CHART GUIDE**

**PICKS for PROGRAMMING**

The Following Records, Selected from The CASH BOX TOP 100, Represent tunes and performances which appear to be especially suitable for record markets.

- **WORDS**
  - *Strawberry Shortcake* (Bobby Vinton, Epic 10264)
- **STRAWBERRY SHORTCAKE**
  - Joy & Techniques (Smash 2142)
- **DO UNTO ME**
  - James & Bobby Purify (Ball 700)
- **ALFA LFA**
  - Silver Strings (Reprise 0954)
- **VALLEY OF THE DOLLS**
  - Dixie Warwick (Scepter 12208)
- **THERE WAS A TIME**
  - James — *Weather* (1146)
- **THERE IS**
  - Def (Coral 5574)
- **HEY LITTLE ONE**
  - Gene Campbell (Capitol 2276)

Martin, Cowells and Miracles on PhonoVue

WHIPPANY, N.J.—PhonoVue/Record pairings for the week ending January 20, 1968 have been released by George Kiley, director of AMI service to operators of the Music Merchant/PhonoVue audio-visual combination.

- *Little Rain Must Fall* by Eric Splendor on Hot Biscuit Records for 'Girl In A Spin' L-2912F.
- *In the Misty Moonlight* by Dean Martin on Reprise Records for 'Water Witch' L-2912T.
- *I Second That Emotion* by Smokie Robinson and the Miracles on Tamla Records for 'Feeling Blue' #2912N.
- *Explosion in Your Soul* by the Soul Survivors on Cimron Records for 'Bonnie Blande' L-2911X.
- *We Can Fly* by the Cowells MGM for 'Harem Slavegirl' L-2912E.
- *Susan* by the Buckinghams on Columbia Records for 'Fat's Great New Day' L-2912P.
- *Oh! Pretty Lady* by Al Kent on Ric Records for 'Hawaiian Goddess' L-2912V.

Bush Int'l Names Whatley Sales Mgr.

WHIPPANY, N.J.—Felix Whatley has been named Sales Manager for the South Florida branches of Bush International, Whatley, who previously has held sales and supervisory positions with Bush, now becomes responsible for all sales functions in the areas covered by the Miami and Tampa offices.

Robert Weller was named to head up the newly expanded export department serving Bush's Caribbean and Latin American customers.

In announcing the appointments, Ozzie Truppman, Bush President, said, "Bob and Felix Whatley have outstanding performance records with this company. These moves should strengthen our sales department substantially."

Ronald Heim has recently been added to Bush's Sales force and will cover the South Florida territory.

Nahum Off To Europe

NEW YORK — Morris Nahum, sales executive of the R. H. Belam Co. (prominent exporters of American-made coin-operated equipment) leaves today (Monday, Jan. 15) for a three week tour of the European market. Nahum, who will be unable to attend this week's A.T.E. in Great Britain, will concentrate his attention on Italy, Austria and Greece.

Nahum plans on reviewing operating conditions in these three nations with his regular customers there, check on progress made during 1967 and chart a course for 1968.

Belam has an extensive network of operator and distributor accounts in Europe who regularly purchase equipment from the New York based exporter.

Milwaukee Mentions

Old Man Winter reared his ugly head in many cities across the country — and Milwaukee was no exception. In fact, fresh on the heels of the New Year, the area was gripped by a wave of sub-zero weather and seas that created transportation problems for businesses people who rely heavily on their cars (and road conditions) to get around. Things did look brighter last Tuesday, however, when the mercury finally rose above zero to a balmy 15 degrees!...Told to Russ Towns end of over at United, Inc. where action continues at a hot and heavy pace on the Weiss and "Americans II"...This past week more than made up for the brief post-new year lull at Emi plating, Inc. Bob Roseman has the shipping department was exceptionally rushed, getting equipment moving to meet the demand! Bob and his wife, Bev, had planned a trip to Empire's Detroit outlet but had to cancel out when the big storm hit Detroit and made a mess of the roads!...Record City's Gordon Pezdek reports hefty juke box activity on singles "Oh Lonely, Lonely Me" by Nancy Sinatra; and Lee Hazlewood, "To Each His Own" by Frankie Laine, "For Pete's Sake" by Pete Fountain and "How Long Will My Baby Be Gone" by Buck Owens.
Everyone associated with the recorded music industry (we assume) knows that Thomas A. Edison is credited with inventing the very first phonograph. It is possible that some might not be aware that this unit was designed both to play and record. Let’s go back to 1877.

In 1877, while Edison was experimenting with the tinfoil-on-pasteboard phonograph, he invented a similar phonograph for recording and playing back the human voice. His early nozzle was a paper cone, and the phonograph’s voice impressions of his voice in vertical patterns on a piece of tinfoil. 

Edison discarded the cone and decided to try using tinfoil instead. Early in 1877, the inventor took advantage of the fact that tinfoil proved to be a giant step in the right direction, for the first tinfoil phonograph was reportedly built from Edison’s instructions by a mechanic, John Kruesi. In the same year, Edison also bought the rights to both the Edison and Tainter-Bell machines. By 1888, Tainter, who was concerned chiefly by the phonograph’s use as a business tool, was virtually in control of the entire phonograph industry. 

Possibility of spiral sound gets broadened. At this time, the patterns in the spiral trough caused the needle to vibrate the diaphragm and man’s voice was recorded and played back for the first time in history. The first recording was made by Edison himself, reciting the lines of the poem “Little Lamb.” The machine cost about eighteen hundred dollars to build, not a great deal of money considering it gave birth to a multi-million-dollar industry.

Edison received a patent for his “talking machine” and was officially recognized as the inventor of the first device that could reproduce sound mechanically using a recording. Earlier experiments in building devices for recording sound had been carried out in the nineteenth century by J. H. Irving; but his ideas didn’t succeed in reproducing or playing back what had been recorded. A French contemporary of Edison, named Charles Cros, had written a paper describing a way of recording and reproducing sound that was quite similar to Edison’s technique. The name given to Cros’ device was “phonograph.” This development in France occurred simultaneously with Edison’s invention in New Jersey and it is not clear whether he knew of Cros’ work across the sea. At any rate, Cros’ idea was on paper while Edison’s concept became a working reality.

In 1885, Chichester Bell, (cousin of Alexander Graham Bell), and Charles Sumner Tainter, applied for a patent on a device that improved the Edison device. In place of the tin foil, Bell and Tainter used a cardboard wavy coated with wax. In place of Edison’s needle, they used a loosely mounted stylus. This was a definite improvement over Edison’s original concepts. Then later for some reason, the pair inverted the needle on a similar method of the disc. Early in 1887, their new machine, named the “graphophone,” was exhibited. The combination of the wax cylinder and the floating stylus made it possible to reproduce sound—much more recording than before. Another improvement was the use of an electric motor to drive the cylinder.

These improvements by Bell and Tainter encouraged Edison to make further improvements on his own phonograph. The only real improvement of this kind was to add a mechanism to etch the groove, and this allowed him to record over a thousand times. Edison and the Bell-Tainter organization became involved in legal disputes over patent rights until Jesse H. Lipincott, who had organized the North American Phonograph Company, bought the rights to both the Edison and Bell-Tainter machines. By 1888, Lipincott, who was concerned chiefly by the phonograph’s use as a business tool, was virtually in control of the entire phonograph industry. 

Subsidiaries of the North American Phonograph Company, notably the Columbia Phonograph Company, took a stronger view that the phonograph was better suited for musical recording and soon began issuing recordings on cylinder of military marches and popular songs.

(Continued on page 87)
The next event of significance in the history of the phonograph was Emile Berliner's 1885 invention of lateral (circular) recording on a flat, round disc. From this, the present day phonographic record has descended. Berliner called his playing device the "gramophone." It was officially demonstrated at the Franklin Institute in May 1888. Berliner also developed the first practical method of duplicating hard plastic by electroplating and stamping.

The turntable of the Berliner gramophone was hand wound. While looking for a suitable motor to turn the disc platform, Berliner's assistant commissioned an aged builder of sewing machine motors to build one. The new motor proved useless, but the old man's assistant, Edridge Johnson, became interested in the problem. Johnson eventually succeeded in designing and building the motor, and in 1899 he received a contract from Berliner to supply him with motors.

The following year Johnson produced the "Improved Gramophone" which used an even better motor and a new sound box. This machine was the familiar one used with the trademark picture of the small dog listening to "his master's voice."

Johnson took the business name of Victor in 1901, following his victory in a court dispute over manufacturing and trademark rights. Later that year Berliner and Johnson merged their interests to form the Victor Talking Machine Company.

As the cylinder lost ground the shellac disc became more popular. Such artists as Enrico Caruso, the violinist Jan Kubelik, and the young Arturo Toscanini made shellac disc records under the Gramophone Company's "Red Label" (later changed to Red Seal) series. Shortly after the turn of the century, Columbia began producing a disc-playing machine which they named a "disc gramophone." Eventually the term gramophone evolved into a generic term in America to describe a machine for playing a disc recording. The term gramophone stuck in Europe and England.

In 1906, Victor marketed the first horn-enclosed phonograph called the Victrola. It used a long, curved horn to "amplify" and spread the sound. This amplification technique, in reverse, was the method by which the recordings were made. Performers or singers would stand before the gap and sing or play his particular instrument. The horn trend down to a small throat which contained a vibrating element and the cutting stylus. This stylus then cut the side to side modulations or signals into the surface of the disc.

Experiments in electrical recordings began in 1919. The system was perfected in the Bell Telephone Laboratories in 1924, and the first commercial electric recordings were issued by Victor and Columbia in 1925. Also in 1925, the Brunswick Company marketed the first all-electric phonograph. Then in 1928, the Radio Corporation of America purchased the Victor company and in 1929 converted the Victrola plant into one for manufacturing radios. All of this action by RCA was a prime factor in Edison's decision to discontinue production of phonographs and records.

(To be continued)
WANT—AUDIO-VIDEO MACHINES, SHUFFLEBOARDS, with anti-cheat scoring units, etc. Write stating machine wanted. ROBERTS THOMAS COIN SALES, 609 Teboal St., St. Paul, Minnesota, 931-6319.

WANTED TO BUY: KICKER AND CATCHER games, also, of Japan. Udaspate, Rolf Playtime, Reliable Coin Machine Co., 1435 W. Montrose Ave., Chicago, Ill. (Tel. 312-7118)

WANTED TO BUY: USED 45 RPM RECORDS. Will pay freight and up to 13¢ R.O.R. records (TNT, F & V). Only $175,000. 45 RPM RECORDS, NEW (and too many to list) anyone selling quantity, and cheap, contact Tony Galanise, 590 W. 87th St., Chicago, Ill. (Tel. 2-7660).

WANTED: FOR SALE—300 LATE PIN MACHINE BALLS fresh off of our summer locations. All machines are perfect, we are clearing the inventory for location ready, CALL GLOBE AUTOMATIC VENDING EQUIPMENT sales office, 18431 S. Dixie Hwy. at 153rd St., Oak Park, Illinois 60304.

WANTED: FOR SALE—200 GREAT SHAPE SHUFFLEBOARDS 24, one-pound coins per ace, $5.25 each (no flipping). For D. Gottlieb, Rock-Ola, American Shuffleboard Co. et al. For full details, contact MACHINES DISTRIBUTORS INC, 310 Main St., Millville, N.J. 08332.

WANTED—FOR SALE OR TRADE—GREENE-FIELD machines. We have a large selection of valuable machines, jacks, and materials. Our coin machines are in excellent working condition. Price: $60.00. Contact: Bob Greene, 1458 S. Rome Ave., Chicago, Ill. 60607. (606-893-4880)

WANTED—FOR SALE—1000 USED 30" LATE PINBALL MACHINES. 200 different models. Price: $250.00 each. Contact: Bill Berman, 1522 S. Stinson Ave., Los Angeles, Cal. 90038.


WANTED—FOR SALE—1000 USED 30" LATE PINBALL MACHINES. 200 different models. Price: $250.00 each. Contact: Bill Berman, 1522 S. Stinson Ave., Los Angeles, Cal. 90038.

WANTED—FOR SALE—1000 USED 30" LATE PINBALL MACHINES. 200 different models. Price: $250.00 each. Contact: Bill Berman, 1522 S. Stinson Ave., Los Angeles, Cal. 90038.
WHO SEZ I DON’T SPEAK ENGLISH!

I’m so international I even sell in the U. S. A.
I welcome U. S. A. buyers of good used equipment
to contact us for all their needs.

I still need the following equipment immediately to fill overseas order:

JUKE BOXES
AMI
F-120
G-120
H-120
H-120M
H-200
H-200M
K-120
K-200
M-200
N-200
Q-200
Music Merchant
Win200-1
Win200-2
CGA Str.
CC Str.
Hideaway
200 Selc.

Seeburg
G-100
R-100
V-150
V-200
V-200
Wm.
Wm.
Wm.
Wm.

Shuffles
Bally Big 7
Bally Super 8
U. Gypsy
Col. Stretz
U. Viking
U. Embassy
U. Sparky
U. Astro
U. Ultra
U. Skippy
U. Playboy
U. cabbage
U. Cash
U. Topper
U. Topper
U. Topper
U. Topper
U. Topper
U. Topper

BASEBALL
W. Grandal
W. swordsmen
M. Smugger
C. All-Star
M. Major League
M. Topper
M. Ballpark
B. Target
M. Ballpark
M. Little League
C. Big B.
Wm. White Star
Wm. White Star
Wm. White Star

ARCADE EQUIP.
Rockola
1495
1467
1478
1483
1484
1494
498
498
498
498
488
425
426
426
200 Sel.
200 Sel.
200 Sel.

Wurlitzer
2300
2400
2500
2600
2900
3000
3500
5250

GUNS
C. Riot
C. Shootsdown
C. Wyse
C. Raygun
C. LongRange
C. Playload
C. Champion
C. Texas Ranger
W. Vanguard
W. Hercules
W. Crusader
W. Titan
W. Spacecruiser
W. Wildside
W. Worldfair
W. Spacecruiser
W. Spacecruiser
W. Spacecruiser
W. Spacecruiser

Gottlieb 1959
Atlas
Around World
Double Action
Hit 1961
Ice a Ball
Miss Annabelle
Miss Captain Kidd
Shuffles
Girls
Sky
Mayfair
Big Boy
Dancing Lady

Gottlieb 1960
Caddie
Dancing Doll
Dancing Doll

Gottlieb 1961
Caddie
Dancing Doll

Gottlieb 1962
Alhena
Big Canyon
Conrail
Red Head

Gottlieb 1963
Swingalong
Shipshape
Stick Chick
Flying Chair
Happy Clown

Gottlieb 1964
Bonanza
Happy Clown

Gottlieb 1965
Masquerade
Bang

Gottlieb 1966
Super Scores

Gottlieb 1967
Magici
City

Gottlieb 1968
Mad World

Gottlieb 1969

Williams 1964
Beat The Clock
Stick Chick

Williams 1965
Pretty Baby

Williams 1966
Fullhouse

Williams 1967
Magic City

Williams 1968
Dancing Doll

Bally 1963

Bally 1964

Bally 1965

Bally 1966

Bally 1967

Bally 1968

Bally 1969

KEENEY PINS

Hacienda

BALLY SIX BALLS

Bally 1962

Bally 1963

Bally 1964

Bally 1965

Bally 1966

Bally 1967

Bally 1968

Bally 1969

KEENEY PINS

El camino

El camino

Wm.
Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.

Wm.
Quicksand
\textit{c/w "Dreamer's Dream"} 9422
The Youngbloods
\textit{rca Victor The most trusted name in sound}
The Second
INTERNATIONAL
RECORD
and
MUSIC PUBLISHING
MARKET

CANNES – JANUARY 21st-27th, 1968

MARTINEZ HOTEL
(THE MARKET)

PALAIS DES FESTIVALS
(THE GALAS)

Cash Box WELCOMES YOU TO MIDEM
The world is alive with The Sound of Music

Original Soundtrack
Album of the Motion Picture
RCA VICTOR
The most trusted name in sound

Also available on Stereo 8 Cartridge Tape
Ed Ames asks the ultimate question: "WHO WILL ANSWER?"

**WHO WILL ANSWER?**

Ed Ames

MY LOVE IS GONE FROM ME

**WHO WILL ANSWER?**

#9400

From the canyons of the mind we Wander on and stumble blindly Thru the often-twisted maze of Starless nights and sunless days Asking for some kind of clue – A road to lead us to the truth, but WHO WILL ANSWER?

Side by side two people stand, Together vowing hand in hand That love's imbedded in their hearts, But soon an empty feeling starts to Overwhelm their hollow lives, and When they seek the "hows" and "whys," WHO WILL ANSWER?

On a strange and distant hill, a Young man's lying very still. His Arms will never hold his child Because a bullet running wild has Struck him down. And now we cry: "Dear God, oh why, oh why?" But WHO WILL ANSWER?

High upon a lonely ledge, a Figure teeters near the edge, while Jeering crowds collect below to Egg him on with "Go man, go!" But Who will ask what led him to His private day of doom? And WHO WILL ANSWER?

In the rooms with darkened shades, The scent of sandalwood pervades the Colored thoughts in muddled heads, Reclining on the rumpled beds of Unmade dreams that can't come true. And when we ask what we should do, WHO WILL ANSWER?

Neath the spreading mushroom tree, The world revolves in apathy as Overhead a row of specks roars on, Drowned out by discotheques. And If a secret button's pressed because One man has been outguessed, WHO WILL ANSWER?

Is our hope in walnut shells worn Round the neck with temple bells? Or deep within some cloistered walls Where hooded figures pray in halls? Or in old books on dusty shelves? Or in our stars? Or in ourselves? WHO WILL ANSWER?

If the soul is darkened by A fear it cannot name – if the Mind is baffled when the Rules don't fit the game – WHO WILL ANSWER? WHO WILL ANSWER? WHO WILL ANSWER?

Lyrics printed by permission of SUNBURG MUSIC, INC.
Copyright 1967 by L.E. Aute Ediciones Musicales RCA Española, S.A.
When MIDE M, the international record & music publishing market, was first proposed, one could hardly predicted that the fascination of publicity it received was more than a music man's pipe dream. After the debut of MIDE M last Jan., the truth was out: MIDE M was, in Broadway parlance, an "overnight sensation, a smash hit." Post-MIDE M coverage by Cash Box contained numerous testimonials by the first participants praising the event to the skies.

MIDE M 2 is now at hand, with a return to Cannes, France for the period January 21-27. We have no doubt that those who helped make history for the world of recordings back in Jan. will be eager to appear at MIDE M again. For companies and individuals who took a wait-and-see position before committing themselves to a trip abroad, the issue should now be clear: MIDE M is a must for all who think of their music operations in terms of the world market.

The opportunity at MIDE M is rare. For beneath the glitter and glow of its locale, MIDE M's participants come from far-and-wide to talk and very likely consume important business transactions. During the year, in fact, Cash Box has reported on numerous international music deals that were initiated or even fully negotiated at the first appearance of MIDE M. Time for any tradear worthy his salt is at a premium. It is for this reason that MIDE M's organizer, Bernard Chevry, conceived of a week set aside for a gathering of music people bent on doing business without the time (and money) consuming necessity of country hopping.

With success written all over the face of the first MIDE M, we feel that as a source of contact with the leading record and music men of the world MIDE M brilliantly fills the bill—and does so with a minimum of effort. It should be pointed out that MIDE M 2 will again precede the San Remo Festival in Italy (Feb. 1-3), allowing a convenient time-table for those who wish to be present at this important event.

As the world of music grows smaller, the complexities of doing business in it become even more involved. This requires person-to-person contact that even constant communications via telephone or letter cannot replace. Happily, MIDE M has come along to take this vital factor into account. Meet you at MIDE M 2!
OUR BUSINESS IS ALBUMS

STEREO PALETTE PPB S-561 COLOR IN DANCE NO. 1: POLKAS!
STEREO PALETTE PPB S-563 COLOR IN DANCE NO. 2: TANGOS!
STEREO PALETTE PPB S-564 COLOR IN DANCE NO. 3: THE PETITE WALTZ
STEREO PALETTE PPB S-565 COLOR IN DANCE NO. 4: MARCHES!
STEREO PALETTE PPB S-566 COLOR IN DANCE NO. 5: BIG BAND MANHATTAN SPIRITUAL
STEREO PALETTE PPB S-570 COLOR IN DANCE NO. 6: DANCE TO THE MOVIES
STEREO PALETTE PPB S-571 COLOR IN DANCE NO. 7: IN THE MOOD FOR LOVE
STEREO PALETTE PPB S-572 COLOR IN DANCE NO. 8: COCKTAIL PARTY
STEREO PALETTE PPB S-573 COLOR IN DANCE NO. 9: CHARLESTON
STEREO PALETTE PPB S-574 COLOR IN DANCE NO. 10: DANCE TO THE CLASSICS

BUT...

WE ALSO PRODUCE HIT SINGLES

ARMS JOE
MOVE
CONCERTO D'ARAMUZ
DON'T TURN AROUND
D'GARCIA

PALETTE RECORDS INT'L CORP. 250 West 57th Street; New York 10019
Phone: (212) JUDSON 6-3087

LONDON • PARIS • BRUSSELS • ZOUG

A DIVISION OF THE
WORLD MUSIC GROUP OF PUBLISHING COMPANIES; 13 MADELEINE; BRUSSELS, BELGIUM

WE HOPE TO MEET AT OUR STANDS – 173/172/136/137

Cash Box MIDEM Convention Issue—January 20, 1968
LAYOUT OF MARTINEZ HOTEL'S MAIN LEVEL

MAPS OF THE HOTEL'S FIVE LEVELS AND MEETING ROOMS APPEAR ON PAGES 16 & 17
WE PRESENT

the new **SUPER FABEL TC**
THE ONLY RECORD PRESS WITH ALL TRANSISTORIZED THERMOCONTROL BRAIN

the new **FABELMiX 117**
THE BEST PRE-PLASTIFIER EVER DESIGNED
MOUNTED AS ONE MONOBLOC MACHINE

---

**SUPER FABEL TC**

All automatic, 140 tons press.

Cycles controlled by three independent and adjustable temperatures.

NO REJECTED RECORDS

Double thermostat with plug-in system for easy maintenance, silicon transistors, printed circuits.

Patented 1 sec locking, Sinclair-Collins valves

ALL INTERCHANGEABLE PARTS

---

**FABELMiX 117**

Left, right or top mounted directly on any type of press.

Tubular construction entirely welded for longer life.

Screw and cylinder Tenifer processed.

Gives 45 grams in 12 seconds; accepts all kinds of materials.

Steam heated on the whole screw length, no temperature regulation problem.

---

MORE THAN FOUR RECORDS PER MINUTE FOR EACH PRESS
EVERY OTHER RECORD MANUFACTURING EQUIPMENTS

our equipments will be exposed at midem 68

---

30 YEARS RESEARCH BY OUR LEADING ENGINEERS TEAM

**FABEL EQUIPMENTS**

MAKE RECORDS EVERY DAY IN 5 CONTINENTS - MORE THAN 100 FACTORIES
IN 40 COUNTRIES - MORE THAN 200 PRESSES IN THE UNITED STATES.

FABELDIS S.A. 4-10 rue Sainte Marie, Bruxelles 8 (Belgium) Tel. 25.65.01 - 26.83.17 Cable addr. FABELDIS Bxl.
AND THEIR N°1 HITS ARE
ALSO PUBLISHED BY THE
vogue group

VOGUE P.I.P PARIS — VILLETANEUSE (Seine) FRANCE Tel: 752.73.00 / Telex: VODDISC 28.493
VOGUE BELGIQUE — VOGUE P.I.P BELGIQUE / VOGUE S.A 35 Bid, Barthelme Bruxelles (Belgium).
VOGUE GERMANY — DEUTSCHE VOGUE SCHALLPLATTEN GMBH ZUR MÜHLE 2 5021 Gruyerenburg bei Köln
VOGUE SWITZERLAND — VOUGE S.A. 76, Avenue des Alpes MONTRÉUX (SWITZERLAND)

ASSOCIATED PUBLISHING COMPANIES
VOGUE INTERNATIONAL 20 Bis, Rue Louis PHILIPPE NEUILLY-sur-SEINE (Seine) FRANCE Tel: 722.05.30
EDITIONS DU CARROUSEL 20 Bis, Rue Louis PHILIPPE NEUILLY-sur-SEINE (Seine) France
VOGUE INTERNATIONAL BELGIOUS 35 Bid, Barthelme Bruxelles (Belgium)
EDITIONS BELMONT ZUR MÜHLE 2 5021 Gruyerenburg bei Köln

DISTRIBUTED THROUGHOUT THE WORLD

Cash Box MIDEM Convention Issue—January 20, 1961
ALL OVER THE WORLD

Petula Clark

the compositions of

PETULA CLARK

are published by

les editions

vogue international

Cash Box MIDEM Convention Issue—January 20, 1968
EXHIBITORS & THEIR OFFICE NUMBERS AT MARTINEZ

FLOOR PLAN MAPS OF EACH LEVEL OF THE MARTINEZ HOTEL WITH ROOM NUMBERS INDICATED APPEAR ON PAGES 16 & 17

**NIVEAU 1/LEVEL 1**

<table>
<thead>
<tr>
<th>Office</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>101/102</td>
<td>METRIC MUSIC Ltd.</td>
</tr>
<tr>
<td>103/104</td>
<td>SCREEN-GEMS COLUMBIA Music Ltd.</td>
</tr>
<tr>
<td>105/106</td>
<td>CHAPPELL &amp; CO. Ltd.</td>
</tr>
<tr>
<td>107/108/109/110</td>
<td>K.P.M. Music Ltd.</td>
</tr>
<tr>
<td>111/112</td>
<td>WALT DISNEY Productions Ltd.</td>
</tr>
<tr>
<td>114/115</td>
<td>DISC'AZ</td>
</tr>
<tr>
<td>116/117</td>
<td>ARDMORE &amp; BEECHWOOD</td>
</tr>
<tr>
<td>118/119/120/121</td>
<td>E.M.I.</td>
</tr>
<tr>
<td>122/123</td>
<td>TUTTI—Editions n° 57—TULSA</td>
</tr>
<tr>
<td>124/125/126</td>
<td>RADIO MUSIC FRANCE—Editions n° 7</td>
</tr>
<tr>
<td>127/128</td>
<td>PETER MAURICE—PARIS &quot;TREE&quot;</td>
</tr>
<tr>
<td>129/130</td>
<td>ISLAND MUSIC—WEB IV—BORSCHT</td>
</tr>
<tr>
<td>134/135</td>
<td>CAM</td>
</tr>
<tr>
<td>136/137</td>
<td>APRIL MUSIC Ltd.</td>
</tr>
<tr>
<td>138/139</td>
<td>L'ENCYCLOPEDIE SONORE</td>
</tr>
<tr>
<td>154</td>
<td>MUSIDISC EUROPE</td>
</tr>
<tr>
<td>155/156</td>
<td>OGEVEM</td>
</tr>
<tr>
<td>159/160</td>
<td>ARTIA/SUPRAPHON</td>
</tr>
<tr>
<td>161/162</td>
<td>The WORLD MUSIC Group</td>
</tr>
<tr>
<td>163/164</td>
<td>Discos VERGARA</td>
</tr>
<tr>
<td>165/166/167</td>
<td>GUIDE INTERNATIONALE DU DISQUE</td>
</tr>
<tr>
<td>168</td>
<td>HARMONIA MUNDI</td>
</tr>
<tr>
<td>170/171</td>
<td>SUNNY MUSIC</td>
</tr>
<tr>
<td>172/173</td>
<td>GROUPE 6</td>
</tr>
<tr>
<td>174/175</td>
<td>BROADCAST MUSIC Inc.</td>
</tr>
<tr>
<td>176/177</td>
<td>DANYMUSIC</td>
</tr>
<tr>
<td>178/179</td>
<td>ARISTON</td>
</tr>
<tr>
<td>180/181</td>
<td>SARAVAH</td>
</tr>
<tr>
<td>182/183</td>
<td>SODIVE</td>
</tr>
<tr>
<td>184/185</td>
<td>EDWIN H. MORRIS</td>
</tr>
</tbody>
</table>

**NIVEAU 2/LEVEL 2**

<table>
<thead>
<tr>
<th>Office</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>172/173</td>
<td>GOOD MUSIC Ltd.</td>
</tr>
<tr>
<td>174/175</td>
<td>The CAMPBELL CONNELLY Group of Companies</td>
</tr>
<tr>
<td>201/202</td>
<td>Discos COPACABANA</td>
</tr>
<tr>
<td>203/204</td>
<td>FERMATA do BRASIL</td>
</tr>
<tr>
<td>205/206</td>
<td>INTERNATIONAL MELODIES</td>
</tr>
<tr>
<td>207/208</td>
<td>CEMED-CAROSELLO</td>
</tr>
<tr>
<td>212/214/215</td>
<td>ZAFIRO NOVOIA</td>
</tr>
<tr>
<td>216/217</td>
<td>DURIUM S.p.A.</td>
</tr>
<tr>
<td>218/219/220/221</td>
<td>KAPP Records Inc.</td>
</tr>
<tr>
<td>222/223</td>
<td>VOGUE P.I.P.</td>
</tr>
<tr>
<td>225/226</td>
<td>LEEDS Music Ltd.</td>
</tr>
<tr>
<td>227/228</td>
<td>PAUL BEUSCHER</td>
</tr>
<tr>
<td>229/230/231</td>
<td>ARPEGE</td>
</tr>
<tr>
<td>232/233</td>
<td>N.V. Musikuitgeverij ARTEMIS</td>
</tr>
<tr>
<td>234/235</td>
<td>PHILIPS</td>
</tr>
<tr>
<td>236/237</td>
<td>FLAMINGO Music Ltd.</td>
</tr>
<tr>
<td>238</td>
<td>FRANCIS DAY &amp; HUNTER</td>
</tr>
<tr>
<td>239/240</td>
<td>B. FELDMAN &amp; Co. Ltd.</td>
</tr>
<tr>
<td>241/242</td>
<td>TILT Music</td>
</tr>
<tr>
<td>243/244</td>
<td>UNITED ARTISTS</td>
</tr>
<tr>
<td>254</td>
<td>MILLS MUSIC Ltd.</td>
</tr>
<tr>
<td>255/256</td>
<td>JOSEF WEINBERGER</td>
</tr>
<tr>
<td>257/258</td>
<td>S.E.R.P.</td>
</tr>
<tr>
<td>259/260</td>
<td>LORNA MUSIC Co. Ltd.</td>
</tr>
<tr>
<td>(Continued on page 12)</td>
<td></td>
</tr>
</tbody>
</table>

---

DURIUM RECORDS

**DURIUM**

EDIZIONI MUSICALE

WILL BE HAPPY TO MEET YOU AT THE

**MIDEM**

21-27 JANUARY 1968

OFFICES: 212-14-15
WORLDWIDE: THE SWEET SOUND OF SUCCESS IS ON

SCEPTER RECORDS

DIONNE WARWICK

Produced By The World Famous

BURT BACHARACH

AND HAL DAVID

AVAILABLE THROUGHOUT THE WORLD ON:

PYE RECORDS, LTD.
United Kingdom
VOGUE P.I.P.
France and Belgium
DEUTSCHE VOGUE GMBH
Germany, Austria & Switzerland
COMPAGNIA GENERALE DEL DISCO (CGD)
Italy
TONO A/S
Denmark
SONET GRAMMOFON AB
Sweden
HOLLANDSCHE DECCA
Holland
TECLA
Portugal
DISCOS VERGARA
Spain
THE COMPO COMPANY LTD.
Canada
FEDERAL RECORD MFG. CO. LTD.
Jamaica
TROVA INDUSTRIAS MUSICALES S.A.
Argentina
CADISA, COCERES DISCOS, S.A.
El Salvador, C.A.
LES FILS DE GEORGES HADDAD & CIE.
Lebanon
FESTIVAL RECORDS PTY. LTD.
Australia
TROUBADOR RECORDS PTY LTD.
South Africa
TEICHIKU MUSIC SUPPLY CO. LTD.
Japan
GOLUBOFF INDUSTRIAS FONograficas S.A.
Chile
FABRICA DE DISCOS ROZENBLIT LTD.
Brazil
MUSITRON S.A.
Venezuela

ATTENTION: INTERNATIONAL LABELS & INDEPENDENT PRODUCERS

Do You Have An Artist
A Record Or A Song
You Believe Can
"Make It" In America?

IF SO, WRITE: FLORENCE GREENBERG, PRES.

SCEPTER RECORDS/WAND PERSONAL MGT./FLOMAR MUSIC PUBL. 254 WEST 54th STREET, NEW YORK, N.Y. 10019 (212) Cl 5-2170
CABLE: SCEPTERMUS
EXHIBITORS & THEIR OFFICE NUMBERS AT MARTINEZ
FLOOR PLAN MAPS OF EACH LEVEL OF THE MARTINEZ HOTEL WITH ROOM NUMBERS INDICATED APPEAR ON PAGES 16 & 17

(Continued from page 10)

261/262
Editions H. BRAUER
Disques HEBRA Records
NEW MUSIC Corp.

263/264
MCA-DECCA Records

265/266/267
Gruppo Editoriale ROSSI—C.A.R. Dischi
JUKE BOX

268
EDEN MUSIC Group

269
ARS POLONA

270
Agencia Autorska
Polska Agencja Artystyczna "PAGART"

272
ASOCIACAO BRASILEIRA DE PRODUTORE DE DISCOS
KULTURA
QUALITON

274/275
INTERKONCERT
EDITIO MUSICA

276
The SONET GROUP of SCANDINAVIA

NIVEAU 3/LEVEL 3

301/302
ABIGAIL Music Ltd.

303/304
The ROBERT STIGWOOD Organisation Ltd.

305/306
SHAPIRO BERNSTEIN & CO. Ltd.

307/308/309/310
The DICK JAMES Organization
PAGE ONE Record Ltd.

311/312
A.M.I.

314/315
BELL Record Inc.

316/317
MOTOWN Recording Corp.

318/319/320/321
BARCLAY-RIVIERA
ATLANTIC
Nouvelles Editions Eddie BARCLAY

322/323
BAGATELLE

324/325
SOUTHERN Music Co.

326
MERIDIAN—S.E.M.I.

327/328
Disques ADES

329/330/331
POLYDOR S.A.

332/333
DEUTSCHE Grammophon Gesellschaft

334/335
KAMASUTRA
Discos BELTER

336/337
BIXIO
CINEVOX Record

338
RADIO-PROGRAMMES

340
CHANT DU MONDE

341/342
CARISCH S.p.A.

343/344
BELLDISC Italiana

354
TRANS CANADA Disques Inc.

355/356
CANAUSA Records Inc.

357/358
Disques PRESIDENT
Editions AMOUR

363/364
CONANUS

365/366
DONANUS

367
LA COMPAGNIE

368
Disques ERATO

369
SHELBY SINGLETON Productions

370/371
CORNET Musik GmbH

372/373
CARLIN Music Corp.

374/375
BRON Associated Publishers Ltd.

376
ACUFF ROSE Music Ltd.

378
CUPOL AB

NIVEAU 4/LEVEL 4

401/402
Editions Musicales LEBRIOT

(Continued on page 14)

MEET RI·FI AT THE MIDEM

RI·FI RECORD COMPANY of Milan
will be glad to welcome you in its offices n° 438-439-440 at the 4th level
CANNES • JANUARY 21st/27th

RENDEZ-VOUS AVEC RI·FI AU MIDEM

La Maison RI·FI RECORD de Milan
sera hereuse de vous accueillir dans ses bureaux n° 438-439-440 au 4eme niveau
CANNES 21/27 JANVIER
International Agencies of C.A.M.:

CAM-U.S.A. Inc.
370 Lexington Avenue
Suite 2208
NEW YORK—N.Y. 10017
(USA)

JAPAN-CAM
C/o TOWA Co., Ltd.
Playguide Bldg.
NO 2, 2—Chome Ginza
CHUO-KU (Tokyo)
(Japan)

CAMPANA
8, Rue de Hesse
1211 GINEVRA
(Switzerland)

CAM LONDON
Ibex House Minories
LONDON E C 3

S.I.M.E.P.P.
PARIS (France)

Cash Box MIDEM Convention Issue—January 20, 1968
**EXHIBITORS & THEIR OFFICE NUMBERS AT MARTINEZ**

FLOOR PLAN MAPS OF EACH LEVEL OF THE MARTINEZ HOTEL WITH ROOM NUMBERS INDICATED APPEAR ON PAGES 16 & 17

(Continued from page 12)

<table>
<thead>
<tr>
<th>Room Numbers</th>
<th>Exhibitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>443/444</td>
<td>BOURNE Music Ltd.</td>
</tr>
<tr>
<td></td>
<td>PARIS B</td>
</tr>
<tr>
<td>445/456</td>
<td>Produkcija Gramofonskih PLOCA</td>
</tr>
<tr>
<td>457/458</td>
<td>FONOCR0M</td>
</tr>
<tr>
<td>459/460</td>
<td>M.P.I.P.</td>
</tr>
<tr>
<td>461/462</td>
<td>SAYTON S.A.</td>
</tr>
<tr>
<td>463/464</td>
<td>SOFRASON</td>
</tr>
<tr>
<td>465/466</td>
<td>ROOSEVELT MUSIC Co. Inc.</td>
</tr>
<tr>
<td>467</td>
<td>Discos MUSART S.A.</td>
</tr>
<tr>
<td>468</td>
<td>EMILHENCO</td>
</tr>
<tr>
<td>469</td>
<td>Discos MARFER S.A.</td>
</tr>
<tr>
<td>470/471</td>
<td>CREATIONS ARTISTIQUES</td>
</tr>
<tr>
<td>472/473</td>
<td>Disques FLECHE</td>
</tr>
<tr>
<td>474/475</td>
<td>SAIN'T-MARTIN Record</td>
</tr>
<tr>
<td></td>
<td>Discos EKIP0</td>
</tr>
<tr>
<td></td>
<td>VEDETTE Records</td>
</tr>
</tbody>
</table>

**NIVEAU 5/LEVEL 5**

<table>
<thead>
<tr>
<th>Room Numbers</th>
<th>Exhibitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>529/530/531</td>
<td>M.G.M.</td>
</tr>
<tr>
<td>532/533</td>
<td>Gruppo RICORDI</td>
</tr>
<tr>
<td>534/535</td>
<td>A.B.C. Records</td>
</tr>
<tr>
<td>536/537</td>
<td>ENTERTAINMENT Corp. of AMERICA</td>
</tr>
<tr>
<td>538</td>
<td>NEMS ENTERPRISES</td>
</tr>
<tr>
<td>539/540</td>
<td>APPLE PUBLISHING &amp; Co. Ltd.</td>
</tr>
<tr>
<td>541/542</td>
<td>JAY GEE RECORD Co. Inc.</td>
</tr>
<tr>
<td>543/544</td>
<td>B.T. PUPPY Records Inc.</td>
</tr>
<tr>
<td>555/556</td>
<td>FLORIDA Music Co. Ltd.</td>
</tr>
<tr>
<td>557/558</td>
<td>HANS Production Ltd.</td>
</tr>
<tr>
<td>559/560</td>
<td>PLANETARY NOM LONDON Ltd.</td>
</tr>
<tr>
<td>561/562</td>
<td>The NOEL GAY Organisation</td>
</tr>
<tr>
<td>563/564</td>
<td>A. SCHROEDER Music Publishing Co. Ltd.</td>
</tr>
<tr>
<td>565/566</td>
<td>FANFARE Music Co. Ltd.</td>
</tr>
<tr>
<td>567</td>
<td>TRO—ESSEX</td>
</tr>
<tr>
<td></td>
<td>DISCOPHON</td>
</tr>
</tbody>
</table>

---

**VOGUE GERMANY**

1. **Dear Mrs. Applebee**
   - Maddy, Borch. C.U. Blecker, Melodie der Welt
   - David Garrick
   - Deutsche Vogue – HT 300 027 P

2. **Puppet On A String**
   - Bill Martin, Phil Coulter, Ernst Bador, Gerig
   - Sandie Shaw
   - Deutsche Vogue – HT 300 081

**VOGUE DOES EVERYTHING FOR YOU AND FOR THE HITPARADE in 1967**

VOGUE was 78 times in "Top 40" of Der Musikmarkt published on the 15th of each month, which means 16.25%. This result has been reached by 32 different records.

**Dandy**
- Roy Davies, Roy Davies, Aberfool
- The Kinks
- Deutsche Vogue – HT 300 032 P

**MIDEM - Entresol 2 - Stand No 218/19/20/21**
Deutsche VOGUE Schallplatten GmbH, Großkönigisdorf bei Köln, Zur Mühle 2, Fone: 2025-3962
Cette liste ne prétend pas être
le reflet de la vente des disques en France.
Elle est obtenue par l’addition de toutes les demandes de
chansons adressées, soit à l’émission, soit au journal directement.
(A cet effet nous insérons un bulletin de vote
qui vous permettra de désigner votre chanson préférée du mois.)
Le rond de couleur indique que la chanson est
en hausse, le chiffre dans la colonne de droite
indique la position de la chanson le mois précédent.

<table>
<thead>
<tr>
<th>Classement des chansons françaises pour la période du 15 octobre au 15 novembre 1967</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - UNE LARME AUX NUAGES (1)</td>
</tr>
<tr>
<td>2 - SAN FRANCISCO Johnny Hallyday (8)</td>
</tr>
<tr>
<td>3 - LE KID Sylvie Vartan (9)</td>
</tr>
<tr>
<td>4 - LE PLUS DIFFICILE Jacques Dutronc (-)</td>
</tr>
<tr>
<td>5 - DANS UNE HEURE Sheila (5)</td>
</tr>
<tr>
<td>6 - LE NEDN Adama (13)</td>
</tr>
<tr>
<td>7 - FLEURS D’AMOUR FLEURS D’AMITIE (12)</td>
</tr>
<tr>
<td>8 - MAIS QUAND LE MATIN Claude Francois (2)</td>
</tr>
<tr>
<td>9 - LE COEUR D’UNE FILLE Monty (22)</td>
</tr>
<tr>
<td>10 - LE MONDE EST GRIS LE MONDE EST BLEU Eric Charden (17)</td>
</tr>
<tr>
<td>11 - VOILA MES CONDITIONS Hugues Aufray (8)</td>
</tr>
<tr>
<td>12 - LE DEBUT DE LA FIN Eddy Mitchell (12)</td>
</tr>
<tr>
<td>13 - BEBE REQUIN France Gall (1)</td>
</tr>
<tr>
<td>14 - POUR UNE HEBE (38)</td>
</tr>
<tr>
<td>15 - MOI Sylvie Vartan (39)</td>
</tr>
<tr>
<td>16 - LE GRAND MEAULNES Richard Anthony (40)</td>
</tr>
<tr>
<td>17 - HIPPI HIPPY HOURRAH Dutronc (41)</td>
</tr>
<tr>
<td>18 - MON FILS Johnny Hallyday (42)</td>
</tr>
<tr>
<td>19 - ALICE Eddy Mitchell (43)</td>
</tr>
<tr>
<td>20 - Q’A T’AIMER Nicoletta (44)</td>
</tr>
<tr>
<td>21 - MA REINE DE Laurent (45)</td>
</tr>
<tr>
<td>22 - MARIE-JEANNE Joe Dassin (46)</td>
</tr>
<tr>
<td>23 - LES MAIERS DANS Richard (47)</td>
</tr>
<tr>
<td>24 - DANS Peter (48)</td>
</tr>
<tr>
<td>25 - JEU D’UNE FILLE Monty (49)</td>
</tr>
<tr>
<td>26 - LA REQUIN France Gall (50)</td>
</tr>
<tr>
<td>27 - VALLA MES CONDITIONS Hugues Aufray (51)</td>
</tr>
<tr>
<td>28 - POUR UNE HEBE (52)</td>
</tr>
<tr>
<td>29 - TOUS A A (53)</td>
</tr>
<tr>
<td>30 - ARANJUEZ MON AMI Richard Anthony (54)</td>
</tr>
</tbody>
</table>

WE CAN’T SAY WE ARE
THE NO. 1, THE STRONGEST,
THE BEST, THE BIGGEST,
THE SAFEST, THE HANDSOMEST
PUBLISHERS IN FRANCE . . .
BECAUSE THERE ARE STILL
5 TUNES IN THE TOP TEN
WE DON’T CONTROL!!!

BUT WE KNOW THAT WITH YOU & FOR YOU
WE WILL DO EVEN BETTER THIS YEAR.
JOIN US NOW

GERARD TOURNIER
GROUP OF COMPANIES
MIDEM STAND 311-312
AND OCCASIONALLY AT:
67, RUE DE PROVENCE, PARIS 9.
Tel.: 874.1941.

P.S.: WE’VE JUST STARTED A RECORD LABEL MAXI (DISTRIBUTED BY CBS) IT NEEDS YOU, TOO . . .
The expanding world of

SESAC...

representing a repertory that provides SESAC Licensees a constant source of new writers, composers and publishers.

As one of the world's foremost music licensing organizations, SESAC endeavors to provide its publishers with increased access to new audiences, and to add new vitality to the changing trends of today's music.

SESAC continues to expand its resources for new composers and publishers seeking to showcase their works through performance and mechanical rights, programming and sales aids to the broadcaster and through it's special projects department.

Both on the national and international scene, in every field of public performance, SESAC will continue to serve, to grow and to provide good music to the world's listening audience.
LEVEL FOUR (4)

LEVEL FIVE (5)

See You There!
THE DICK JAMES ORGANIZATION

Cash Box MIDEM Convention Issue—January 20, 1968
LEADING HOTELS IN CANNES, FRANCE

LUXURY HOTELS
- CARLTON (1)
- MAJESTIC (2)
- MARTINEZ (3)
- MONTFLEURY (4)
- RESERVE MIRAMAR (5)
- GRAND HOTEL (6)

CLASS 'A'
- GRAY D'ALBION (7)

CLASS 'B'
- SUISSE (8)
- SAVOY (9)
- MEDITERRANEE (10)
- SPLENDID (11)
- LA NAPOLUE RESIDENCE DU GOLF (12)

CLASS 'C'
- REGINA (13)

CLASS **
- MONDIAL (14)
- WESTMINSTER (15)
- PALMA (16)
- BELLE PLAGE (17)
- ILES BRITANNIQUES (18)
- CAVENDISH (19)
- CORONA (20)
- LES ORANGERS (21)

SCREEN GEMS-COLUMBIA MUSIC AND COLGEMS RECORDS

WELCOME YOU TO MIDEM AND CORDIALLY INVITE YOU TO VISIT ROOMS

103 AND 104 FIRST FLOOR
40 YEARS OF MUSIC PUBLISHING IN THE INTERNATIONAL MARKET

ROBBINS - FEIST - MILLER

and Subsidiaries

Special Issue prepared by Jay Leipzig

Box MIDEM Convention Issue—January 20, 1968
FROM THE FIRST INTERNATIONAL TIE TO A

1928-1968--

ROBBINS

The Big

3

MILLER

Feist Begins International Tune Traffic

1928 was the year the giant dirigible Graf Zeppelin lifted from its perch in Friedrichshafen, Germany and sailed through the skies to Lakehurst, New Jersey, in a record four days. It was the year Russia’s Leon Trotsky tumbled from power and New York’s gambling prince Arnold Rothstein was dethroned by an unknown assailant. The Yankees wrapped up the World Series by steamrolling four straight games from the stunned St. Louis Cardinals and the Strand Theatre unwrapped the first all-talking motion picture “Lights Of New York.” It was also the year two fast-moving music publishers, Leo Feist, Inc. and Robbins Music Corporation, contended for top honors on the pop charts of the day. Feist rode high with “Ramona,” “Jeannine, I Dream Of Lilac Time,” “Honey,” “Lonesome In The Moonlight” and “High Up On A Hill Top,” while Robbins scored with “Once In A Lifetime,” “Manhattan Serenade” and “In A Mist.” Robbins also registered some new high notes in sheet music sales and vaudeville plugs with one of its first international hits “If I Had You” acquired from the British publishing firm of Campbell, Connelly & Co. With a similar feeling for the potential of world music, Ed Bitner, executive head of Leo Feist, jumped a step further and began to explore the possibility of establishing a Continental base for the development of international copyrights. The link became a reality in 1928 when Bitner arranged a Feist buy-in of Francis, Day & Hunter G.m.b.H., Berlin.

Robbins’ World Of Music

Here was the beginning of overseas tune traffic — a beginning which was especially noted by many of the aggressive young publishers who moved the music of that era. Among that dynamic breed was Jack Robbins, a man who thought in terms of huge music company combines — national and international. In 1930 Jack’s firm purchased the Miller Music Catalog and in ’35 jumped to buy the prize Leo Feist Catalog. The lesson of Feist’s forays in the international scene, apparently was not lost to Jack for in that same year his organization, now Robbins-Feist-Miller, moved to establish another overseas publishing unit with the opening of Editions France-Melodie in Paris. Song traffic flowed faster between the continents but Jack Robbins had his eye on an even bigger world of music and in 1939 when the Robbins, Feist and Miller publishing firms were pulled together within the corporate entity called “The Big 3” the stage was set for global music operation. Of course, at this time, the Continent became the staging area for a different kind of action which was to muffle the beat of music commerce until 1945.

Abe Olman Tours For Tunes

In the post-war era of the late 40’s, however, The Big 3 picked up the beat again with Abe Olman directing a search for new talent, tunes and international music ties. As a composer in his own right, Olman’s special rapport with songwriters and recording artists served him well during his frequent hops to Europe. It was during these visits that Olman, backed by the firm’s resourceful copyright lawyer Julian Abeles, acquired a remarkable roster of international songs and hammered out individual representation agreements which set the pattern for Big 3’s eventual leadership in the world music market. As the Olman-Abeles team continued to travel in high gear on international highways and in music by-ways, they now directed their efforts to building a mammoth music publishing complex. The huge combine which they envisioned was certainly well on its way in 1950 when Robbins Music Corporation Ltd. of London was organized. A follow-up grand alliance with Francis, Day & Hunter, Ltd., one of the world’s largest and most successful publishing houses, added another resounding note. Shortly after this, when the famous British publishing firm of B. Feldman & Co., Ltd. joined the line-up, the giant combine was complete.
Scopp Directs World Organization

Maurice Scopp, who headed The Big 3 from 1957-1965, added still another dimension to the global picture when he directed the formation of a central unit to expedite the related operations of all of the associated companies. With the organization of Affiliated Music Publishers Ltd. in 1957, this centralization was effectively realized, providing more extensive opportunity for the world-wide exploitation and exchange of copyrights between the Robbins group, the Francis, Day & Hunter group and the B. Feldman publishing group.

Maxin Charts World-Wide Action

In recent years, Arnold Maxin who took over the reins of The Big 3 in 1965, has moved the company even further into the myriad markets which comprise today’s vital world-wide music business. His direction has turned more new talent and more music action toward The Big 3’s global publishing network. Implicit in this creative concept is the idea of total music traffic: a two-way exchange setting up hits overseas and bringing back chart candidates for the American market. The concept and Maxin’s perceptive “one world” view of today’s music scene appear to mix well for more film songs and tracks, more television themes, more teen pops, more big standards and more blockbusting international tuners are currently riding from the U. S. to Britain to the Continent and back again with the unprecedented revenues rolling in for The Big 3 and its global affiliates. The road first explored by the Leo Feist organization in 1928, has now become a huge rapid-speed highway with music cargo moving on major arteries which stretch from the United States to all points on our globe — north to Canada, south to Brazil, east to all of Europe and west to the Pacific.
ROBBINS MUSIC CORPORATION, LTD.

Where The British Beat Begins

Alan Holmes, Director
Ian Ralfini, General Manager

35 Soho Square
London W.1, England
The Big 3 Calls Us
“OUR MAN IN CANADA”

Gordon V. Thompson Limited
32 Alcorn Ave.

WE’VE BEEN PROMOTING MUSIC TO CANADIANS
FOR MORE THAN FIFTY YEARS... AND WE
LIKE WHAT WE’RE DOING... THAT’S WHY
WE’RE SO GOOD AT IT!

Promoting and Distributing Music of Distinguished USA and European Companies

Les Représentants des Big 3 en France
Souhaitent la bienvenue à tous les participants
au M.I.D.E.M.

EDITIONS FRANCE-MELODIE
5 Avenue de l'Opera
Paris 1, France
Der Repräsentant von THE BIG 3 in Deutschland:

- Schiwago-Melodie (Lara's Theme from "Doctor Zhivago")
- Zorba (Zorba's Dance from "Zorba The Greek")
- Drei Münzen im Brunnen (Three Coins In The Fountain)
- Wenn du in meinen Träumen bei mir bist (Over The Rainbow)
- Sag', weisst denn du, was Liebe ist (Love Is A Many-Splendored Thing)
- Märchen von Tahiti (Pagan Love Song)
- Sag', warum willst du von mir gehen (High Noon)
- und viele andere

TITEL AUS DEM THE BIG 3 — REPERTOIRE
gesungen und gespielt von deutschen Spitzen-interpreten und Orchestern wie Caterina Valente, Peter Alexander, Roy Black, Bert Kaempfert, James Last, Will Glahé, Helmut Zacharias und vielen anderen.

SIDEMTON VERLAG GmbH.
Köln am Rhein
Drususgasse 7-11
THE GLOBAL PUBLISHING SCENE
Views And Market News From Big 3 Affiliates, Agents And Representatives

AUSTRALIA
A. F. Albert and E. F. Albert of J. Albert & Son Pty. Ltd., Sydney

"The territory of Australasia (Australia and New Zealand) is unique among world music markets. The entire population here numbers no more than that of some of the world's cities such as London or New York, and yet this area is larger than the U.S.A. Pan-power and enterprise must be expended in promotion, exploitation and protection of copyrights to service this huge territory. Other elements are most important in the make-up of our market — the fact that Australasia is largely a music importing area and on its charts can be seen hits from all countries of the world. We must also consider the fact that there are only a few publishing houses who handle all the music traffic in our territory. As the oldest and largest Australian publishing firm J. Albert & Son Pty. Ltd., is proud of the lion's share of service it has performed in our territory. This big share of the market has been effected through an active sales division backed by a strong promotional team. Our music publications, designed on the latest international formats, are produced and printed by modern processes within the Albert Organization. Also, because of our close association with key Radio and Television Stations on the Australian mainland, Alberts has a strong influence on the make-up of the pop hit charts in the Southern Pacific regions. In nearly every instance the exploitation of our hits has been successful in both Australia and New Zealand.

At present, Australia is showing a very definite trend towards the loosening of world class talent - most notably in recent times through such popular performers as The Seekers, Rolf Harris, The Easybeats and The Bee Gees, and the day is now approaching when Australia will become more of an exporting nation in the music field."

AUSTRIA
Josef Hochmuth of Weltmusik Edition International, Vienna

"Because of its location, Vienna serves as a focal point for music ties with the West and is again today an ideal gateway to the East. Austrian radio stations beam their music product far beyond this nation's borders. Our line of communications continues to grow longer and stronger each year. This has most positively encouraged Austria to step up its broadcasting and television activities, to develop a repertoire of its own recording artists and to extend its growth to still another communications area — the Austrian film industry.

In this framework, my company has enjoyed a similar expansion. Last year this growth pattern was most evident as the Austrian music market reached new industry highs. As the largest music publishing house here, Weltmusik can claim a major share of this fast-moving market. Such a share of the music activity in Austria cannot only be traced to the extent of our operation but how we operate can certainly be considered the deciding factor in our market — Weltmusik concentrates first on music exploitation management and a promotion machinery geared to the current international music scene. The response to this is an immediate one from Austria's broadcasting, television, recording and film sources for they are all very much involved in today's one-world of music.

Historically, Vienna has long been a world capital for the printing of literature - both prose and music. Today, the popular music print market is a growing one. Our publishing operation includes its own printing and engraving facilities. We look forward to continued progress in this part of the market too."

CANADA
John Bird of Gordon V. Thompson Ltd., Toronto

"The border that separates the U.S.A. and Canada is an imaginary line when it comes to matters musical. Television and radio programmes spill into our country from America and their great artists have a big following here. But Canada has her own T.V., radio and recording stars who also enjoy immense popularity and who are very important when it comes to securing performances. In addition to the name talents appearing regularly on the Canadian Broadcasting Corporation and private English networks, our province of Quebec has developed an impressive list of skilful performers who are seen and heard continually on our French-language radio and television networks.

In this busy Canadian scene, music from The Big 3 has enjoyed extensive representation since the beginning of our association with the original Leo Feist firm. When we think of that "representation" we like to define it in very specific terms. For representation involves maximum exposure via the Canadian disk jockey, T.V. and radio artists. It is also a sales force equipped to place today's fast-moving folios and sheet music in major stores and racks from one end of Canada's coast to the other. Band, Orchestra and Choral editions are promoted through this nation's schools and community organizations. That is how we go to work in our market — a market which is certainly experiencing an unprecedented growth.

With The Big 3's current accent on the development of new pop talent, we are now looking forward to more excitement in the field. We anticipate that this talent will flow from the many points on our globe where Big 3 affiliates are now in action. Canada, which has long appreciated the music product of many other nations, welcomes this world-wide hot line of new pop material."

FRANCE
Barthe Lambertin of France-Melodie, Paris

"Since its founding in 1935, France-Melodie has served as a central link in the international exchange of popular music. The French people have long appreciated the music of other nations and the stream of hits generated from the U.S., from Britain, from other countries, is a formidable part of our market.

In recent years we can point to the success of "Le Bleu De L'Ete (The Green Leaves Of Summer)," "Le Jour Le Plus Long (The Longest Day)," "Zorba Le Grec (Zorba The Greek)," and finally, in our opinion the most spectacular hit of all "La Chanson De Lara (Lara's Theme)." This melody by the French composer Maurice Jarre was represented on more than sixty different recordings made by our local artists. Another indication of its success is the fact that it sold more than 100,000 sheet music copies.

In terms of extent, the French market is obviously a lively one covering every element from substantial record sales to an appreciable music print market. In the past few years France-Melodie has launched a special drive to encourage new French authors and composers. The results have been most encouraging with some thirty songs assigned to foreign countries. We are also planning to produce new young talent for our expanding market—a market which we now view in terms of its world-wide potential."
### Australia’s Music Publisher

**J. ALBERT & SON PTY. LTD.**

Proudly representing The Big 3 Group in Australia & New Zealand

---

### Grusse Aus Wien Stadt Der Musik

**WELTMUSIK EDITION INTERNATIONAL**

Seilergasse 12
Vienna 1, Austria

---

### Uw Muziekuitgever In Holland

**TRIDENT N.V.**

Amstel 52
Amsterdam, Holland

---

### Popular Music of The World JAPAN

---

**EASTERN MUSIC PUBLISHING CO., LTD.**

34 Kotohira-Cho, Shiba
Minato-Ku, Tokyo, Japan
ENGLAND

Alan Holmes
of Robbins Music Corporation Ltd., London

"When I was asked to open Robbins Music Corporation, Ltd. in the 1950's, our music operation began on a very personal basis - two rooms and two people. With the flow of hit pop and film material from The Big 3 in New York and the dynamic growth of British music product in the world market, our operation jumped to the top rank of music publishers in a very short space of time.

Over the years, of course, the industry has seen many changes - so many in fact that the growth pattern of our industry today is often tied to how fast we can come up with more new changes. We no longer rely on any one source for our pride of place at the top of the charts - new writing talent, new recording talent, from this country, from our friends in the U.S.A., from the Continent and from all over the world - contribute to our efforts to establish new and important copyrights.

It is in the protection of these copyrights that much of my present activities are involved. As the representative of the Affiliated Group of Companies, Francis, Day & Hunter, Ltd., B. Feldman, Ltd. and Robbins Music Corporation, Ltd., and their various subsidiaries, I sit on the Executive Committee of the Performing Right Society, and the General Council, the Executive Committee of the Mechanical Rights Society, and the Music Publishers' Association. We are thus represented at the highest level in all decisions taken by these bodies in the course of the progress of the music industry.

From our London base we keep in constant touch with our representatives throughout Europe who are the source of so much good material and the successful promoters of so much of our product.

Our music business is certainly no longer a local scene. The charts in America, the charts in the United Kingdom, are of immediate concern to music men in Mexico and Japan, in Germany and Australia, and their activities are relevant here. A "one-world" of music certainly appears to be on its way!"

SPAIN

Augusto Alguero of Canciones del Mundo, Madrid

"Today it can be said that the Spanish music market has reached booming proportions. In the past six years as record sales constantly increased, as the standard of living of the Spanish people reached new highs, as our youth generated an enormous interest in music - we anticipated a similar growth in our music business. Now, we need no longer anticipate this boom because we are in the midst of it. Prospects are excellent and we can most assuredly contemplate the coming years with confidence.

As the Spanish market has expanded, my firm has shared that growth and has left behind more difficult times. I cannot help but reflect that I originally started in this field some thirty years ago when I decided to publish my own compositions. These first steps as a publisher were hard, but my view then was as it is now - to build an organization capable of coping with modern times. Some years after my small start, when I was appointed a representative of Francis-Day of Paris and subsequently became associated with Robbins Music Corporation, I learned an invaluable lesson - that lesson was simply to always plan exploitation of my music in terms of a global view. That lesson registers with even more importance today as the tremendous international interest has developed in Spanish popular music and as our Spanish youth have taken to the pop music created by today's composers in other nations throughout the world. We look forward to a growing exchange of this kind."

ENGLAND

Ian Ralfini
of Robbins Music Corporation Ltd., London

"Here at Robbins, we firmly believe in the concept of total promotion involving every aspect of today's music industry - we promote not only our catalogue but our staff writers and producers as well. This year, our promotion department headed by Tony Roberts has launched such chart successes as "Hi Ho Silver Lining" by Jeff Beck, Keith West's "Excerpt From A Teenage Opera," The Mike Sammes Singers' "Somewhere, My Love," "Kites" by Simon Dupree and The Turtles' "Happy Together."

It has also been a very exciting year for film material with the music from "Blow Up," "Doctor Zhivago," "Sand Pebbles" and "Blue Max." To round off the year, we promoted "Doctor Doolittle," - the screenplay, music and lyrics which were written by Leslie Bricusse. This will surely be one of the most recorded scores of any motion picture.

Although we enjoyed a prolific influx of American material, we again felt that we would like to have an equally strong "home-grown product" and 1967 saw the signing of new writers to our company such as Mark Wirts and Keith West who gave us the internationally acclaimed "Excerpt From A Teenage Opera," Shulman, King and Smith, who are the writers within Simon Dupree and The Big Sound also provided many top sides during 1967.

At the beginning of 1967 we also moved to form a company within the Robbins group to handle artists, record producers, and to develop writers. Martin Wyatt who heads this division - Young Music Enterprises, Ltd. is now responsible for the handling of many artists including The Young Idea, Lesley Dawson and Jackie Linton. The producers represented in this active wing include Ahn Freeman, Tony Colton, and Ray Smith, Michael Aldred and Peter Eden.

We were very pleased with the year as a whole as it has proved to be our biggest season as far as recorded items were concerned as well as the highest performance year to date."

GERMANY

Hans Gerig of Sidenton Verlag GMBH, Cologne

"In the German music market today, publisher exploitation must not only cover radio and television stations, phonograph records, but also must concentrate on contact with professional musicians - there is considerable income from GEMA in Germany from live music. In this respect, we must stress a true music publishing function which is not limited to the sale of phonograph records.

Sidenton Verlag GMBH has been able to take the lead in our territory because our operation is implicitly tied to this concept of complete music publishing. Sidenton Verlag is a part of the Gerig group which now comprises some twenty-five music companies - as part of this fast-moving group we can cover the complete music picture in terms of a repertoire activity which involves serious music, educational, semi-classical, as well as dance and pop fare.

New music from major films also represents an important part of our market activity today. Recently "Schwab-Melodie" ("Lara's Theme") reached one-million in single record sales and has thus far sold more than twenty-five thousand copies of sheet music. This is a figure which has not even been approached in Germany during the past 20 years. We feel that perhaps it is also a harbinger of other solid figures soon to be reached in the German music industry.

As a board member of the German Music Publishers Association, GEMA and CISAC, I have had an inside view of the growth of the entire music publishing industry in this area. Figures, facts and future plans - all indicate that our market is reaching its full potential."
Nos sentimos orgullosos al participar el la promoción mundial del repertorio de The Big 3.

CANCIONES DEL MUNDO

Carmen 20
Madrid, Spain

Bruch 136-138
Barcelona, Spain

UNDER
30 ÅR
har vi haft förmånen att
representera
THE BIG 3
i Skandinavien

Vi hoppas och tror att framtiden — till båda parters fördel — skall bli lika lyckosam.

REUTER & REUTER FORLAGS AB
LENNART REUTERSKIOLD
Stockholm, Sweden
ITALY
Giuseppe Granitto Ricci
of Edizioni Curci S.R.L., Milan

"The network concept of music exploitation through affiliates and representatives has long been an implicit part of our operation. The Italian music market is a market which thrives on international exchange. Edizioni Curci has been a part of this market since its founding in 1860 and has been associated with The Big 3 music interests since 1932. With the recent revolutionary changes in communications, response to our music has been almost instantaneous and an exchange of hits has followed at an unprecedented pace — from the U.S. to Italy — from Italy to the U.S. — between Italy and the entire European community. If I may cite some specific examples: "Volare" ("Nel blu, dipinto di blu"), "Ciao, Ciao Bambina" ("Fiove"), "Softly As I Leave You" ("Piano"), "You Don't Have To Say You Love Me" ("Io che non vivo senza te"), "Can I Trust You" ("Io ti daro di piu") — all climbed to the top of world charts.

But, our bright picture does not rest here for our market is also a vital one in the areas of standards and in printed music methods. The "Gene Krupa Drum Method," the "Eddie Lang Modern Advanced Guitar Method," the "Artie Shaw Clarinet Method," the "Jimmy Dorsey Saxophone Method," the "Harry James Trumpet Method" — have all been reprinted in Italian and continue to register stronger sales each year. There are other promising high points in our nation's music industry. There is a growing interest in the use of music on tapes and cartridges, and we anticipate that this coming development will lead to a further massive exploitation of the large music catalogs such as The Big 3 and Curci's. Italy is wide open for all new music developments and we certainly plan to continue to generate much of the new music activity in today's and tomorrow's market."

SWITZERLAND
Heinz Liechti of Editions Sidem, Geneva

"The music market in Switzerland is in actuality many markets for several languages play an important part in our communications media. Our radio and television stations, as well as our orchestras, feature American versions of a song and German, French and Italian renditions as well. Consequently, we might say that we have here, in capsule form, an international operation of our own.

Because of this multi-language format, music publisher exploitation here involves particular problems in documentation and distribution of performing fees. A flexible and fast-moving publishing organization is an essential if one wishes to properly cover the entire extent of our market.

Editions Sidem uses its many years of music publishing experience as a guide to full exploitation of every potential in our market — through radio, records, television, films and music print. In the area of film music we have established a pattern of close cooperation with local film company offices which directly contribute to the success of the international film music product. During recent years this effort encouraged the success of "Zorba" and the music from "Doctor Zhivago." "Zorba" sold over 120,000 records in our country and the total for "Lara's Theme" is even greater. Over 5,000 copies of sheet music of "Lara's Theme" have been sold in Switzerland and this is an absolute record for our territory.

As a board member of SUISA and as vice-president of MECHANIZENZ, I have been in the fortunate position to observe the steady growth of the Swiss music industry. We can certainly boast that we have a truly international market which does not depend upon one source but seeks out and welcomes music from every major capital in the world."

SWEDEN
Leonnart Reuterskiold
of Reuter & Reuter Forlags A.B., Stockholm

"As a young man when I started the firm of Reuter & Reuter some forty years ago, there were few music publishers in Scandinavia, but those who existed were well established and big ones. Though Reuter & Reuter began its activities with Scandinavian compositions only, it was my idea to go into the world music market too. Perhaps it is this point of view which has made my association with The Big 3 such a satisfying one.

This association has now spanned some 30 years and during that time international exchange has become a reality with invaluable Big 3 material finding its place in the Scandinavian market. Of course, our market is actually many markets for Scandinavia consists of several countries. To work effectively throughout the entire territory we have established a chain of close cooperation with energetic music men in Denmark, Norway and Finland. The market which we work in today is a healthy one and a growing one which mixes many tastes. Our teenagers closely follow what is happening with the latest popular material in the United States and we constantly coordinate our efforts to anticipate tomorrow's popular favorites by rushing local release of U.S. hits. Standards also have a steadfast place in the hearts of Scandinavian music lovers and new recordings of such songs as "Ramonaa" and "My Blue Heaven" continue to enjoy a top position on our hit lists. Film music is in our market to stay too. "Lara's Theme" was certainly one of the most popular hits on the Scandinavian music scene in recent years. We anticipate that the songs from "Doctor Dolittle" will also be received by a huge audience in Scandinavia. The initial demand has been such that we recently published a folio of "Doctor Dolittle" songs. The sale of such music folios appears to be increasing each year. The overall market is today as I envisioned it many years ago — a world-wide market. We intend to keep it that way."

JAPAN
Masami Isomura
of Eastern Music Publishing Company, Ltd., Tokyo

"New developments in science and the rapid progress of our mass media have had an incredible impact upon the music business here. Science has most recently given us the recording tape (cartridge) which holds the promise of a great deal of activity on the industrial-technical level in Japan and on the creative music level too. The revolution in communications has, of course, brought us closer to other nations of the world and this proximity has encouraged a healthy exposure to new forms of music in our area. There is the beginning of a vital exchange of music which we anticipate will work both ways. Our young people have been particularly enthusiastic about the influx of new sounds, new songs and new sensations in music. We share their enthusiasm and for the past 6 years our ties with The Big 3 have given us an even greater opportunity to develop a fast-moving organization in the growing market which is Japan."

THE BIG 3'S GLOBAL NETWORK
OF MUSIC COMPANIES LOOKS
FORWARD TO SEEING YOU AT
M.I.D.E.M.
NEW YORK: The “one world of music” concept has had a revolutionary impact in the music publishing field.

In an area where administrative and collection functions were formally the pivotal factors, creativity is now playing an increasingly important role in day-to-day activities. As a leading publishing organization moving in many creative directions, Big 3 points to the “one world of music” philosophy as the prime source of its motivation. “The English sound invasion of America and the rest of the world” says Arnold Maxin, Executive Vice President and General Manager of The Big 3, “brought home the point.” Before this happened, Maxin explains, the American music trade took comfort in the belief that the international music market operated strictly on the theory that “what was American was good.” In recent years, however, a two-way street has been paved with music shuttling back and forth from many sources. And now, Maxin observes, that the creative American publisher must turn his energies to regenerating all music for universal appeal. The idea is to act as a clearing house for territorial talent so that this talent can then be groomed on a world-wide basis.

Maxin compares the current situation, and that of the foreseeable future, as one in which the differences among nations in pop music resemble the variations in sound which the American trade sees in the West Coast and the East Coast. This, in effect, means that the trade now operates on a territorial basis as wide as the farthest market contributing important copyrights.

When one seeks material, Maxin contends, he must evaluate its potential not merely on a local level, but the entire international scene must be considered as well. Foreign artists are no longer making bids in the U.S. for a handful of admirers; they are being merchandized by their American label outlets and booking agents with the prospect that they can stimulate total appeal. As to the process of making disks, Maxin is struck by the development of “completely free association among independent producers” to record artists on a global basis, rather than a short-sighted, he speaks-my-language outlook.

INTERDEPENDENCE IS THE KEY TO GLOBAL PUBLISHING AFFILIATIONS

NEW YORK: Interdependence is a major factor in the successful international operations of Big 3 Music (Robbins-Feist-Miller).

Werner Strupp, International Coordinator for the Big 3 for the past decade, puts it this way: “Although we are in constant contact with our foreign representatives as the administrative base for the entire operation, each affiliate is given a wide latitude in creativity.” Strupp, who makes many overseas trips each year, says there is a far greater degree of “immediacy” today in world-wide music publishing relationships requiring “total communications” between affiliates. Strupp cites the example of providing “on demand” lyric adaptations or translations on tunes which cross the ocean both ways. For this reason, the New York headquarters and many of the affiliated Big 3 companies around the world maintain a staff of writers to develop adaptations of songs to fit local language needs. Recently, the songs from “Doctor Dolittle” were developed on an international level. Many artists, Strupp explains, are also prepared to record their material in a number of languages, a reflection of the growing tendency to release sides simultaneously in the U.S. and abroad.

Frequently, the U.S. market sparks an expansion of activities by foreign music companies. This is evident, Strupp notes, in the growth of record production operations by Big 3 affiliates. Big 3’s home base recently made moves in this direction. Similar activities have been launched at rep offices in Italy, Germany and soon-to-come France.

Under Arnold Maxin, Big 3 began tooling for this big challenge several years ago. The company greatly strengthened its global tie-making representation deals for the exchange of material with creative and promotion-minded local publishing talent. Taking a lead from Big 3’s creative developments in the U.S., many of the reps abroad now apply their skills to building writing staffs, record production and general screening of new material.

The Big 3’s own vast catalog of major copyrights has gone abroad together with leading catalogs in the youth movement. These include Koppelman-Rubin’s Chardon and Faithful Virtue Music, the Bob Dylan music publishing interests and the development of editor Winternard in the overseas market. In addition, Al Kohn, who operates the U.S. branch of Big 3’s affiliates — Francis, Day & Hunter and Alan Feldman — has acquired top U.S. hits for overseas exploitation and a number of leading catalogs such as The Beach Boys’ Sea Of Tunes Catalog and the Akbestal Catalog featuring The Cowills.

Maxin has been able to turn the two-way street with such foreign-originated successes in the U.S. as material by The Yardbirds and The Easybeats. To cite the non-English flow of material to the U.S. — there has been such notable successes as “The Last Waltz,” “Games That Lovers Play” and “When The Snow Is On The Rose,” all composed by Germany’s James Last, “Cuando Salí de Cuba” from Spain and “More Than A Miracle” written by an Italian composer.

It should be pointed out that at least another creative process takes place at the New York offices of The Big 3 as non-English music material makes its way across the seas. This is the procedure of writing English lyrics. More often than not, the new lyrics are totally new ideas, with little relation to the original text. The situation is not quite the same on Big 3 tunes going abroad, Maxin observes, since many markets overseas (most recently the Italian scene) require no translation from the English.

In summing up, Arnold Maxin notes that today’s music publisher, as the active proprietor and promoter of world copyrights, has become a key figure in a global industry which is more exciting that it ever was.

In this regard, Strupp points out that masters have been created abroad which are not sold to labels but are often sent directly to radio stations for programming. Much of this type of production, Strupp says, involves mood-music masters that would be played on a radio station similar in concept to that of WPAT in our area.

Big 3’s foreign representation is also particularly active in another facet of music publishing — sheet music. Sales of printed music are often higher in specific foreign territories than in the U.S. generally. Big 3 in fact, is enjoying its greatest sheet music sales ever in its international operations via “Somewhere, My Love,” also known as “Lara’s Theme” from “Doctor Zhivago.” The sheet music on this melody has sold over 100,000 copies in France alone. Maurice Jarre, composed the entire score of this immensely popular film.

Much of The Big 3’s success abroad can be attributed directly to the stature of the representatives who staff each of the territorial offices. Strupp himself is a sort of common denominator in the foreign representation picture, since he speaks four languages fluently including French, German and Italian.

Continued growth and new markets underscore Big 3’s look into future international activities. Along this line Strupp visualizes an expanding contact between the Western music markets and those of the Iron Curtain countries. Big 3 is presently expanding such ties in Hungary, Czechoslovakia and Yugoslavia.
ROBBINS - FEIST - MILLER...

- Folio and Sheet Music Marketing
- Creative Copyright Promotion
- Record Production and Artist Development

Music Business On A Global Scale!

Robbins-Feist-Miller
New York and Hollywood
Robbins Music International (Argentina)
Buenos Aires, Argentina
J. Albert & Son Pty. Ltd.
Sydney, Australia
Weltmusik Edition International
Vienna, Austria
Editions Francis-Day
Brussels, Belgium
Robbins Music International (Brazil)
Río de Janeiro, Brazil
Gordon V. Thompson, Ltd.
Toronto, Canada
Robbins Music Corporation, Ltd.
London, England
B. Feldman & Company, Ltd.
London, England
Francis, Day & Hunter, Ltd.
London, England
Editions France-Melodie
Paris, France

Sidemton Verlag
Cologne, Germany
Trident N.V.
Amsterdam, Holland
Edizioni Curci
Milan, Italy
Eastern Music Publishing Co., Ltd.
Tokyo, Japan
Grever International S.A.
Mexico, D.F.
S. S. Suarez Music Company
Manila, Philippines
Francis, Day S.A. (Pty.), Ltd.
Johannesburg, South Africa
Canciones del Mundo
Madrid, Spain
Reuter & Reuter Forlags
Stockholm, Sweden
Editions Sidem
Geneva, Switzerland
### PROGRAM OF GALAS & CONCERTS - MIDEM '68

**SUNDAY, JANUARY 21st**

**FIRST INTERNATIONAL GALA**

**MONDAY, JANUARY 22nd**

**FRENCH GALA**

CLASSICAL CONCERT (CZECHOSLOVAKIA)

CLASSICAL CONCERT (HUNGARY)

**TUESDAY, JANUARY 23rd**

CZECHOSLOVAKIAN GALA

**WEDNESDAY, JANUARY 24th**

BRITISH GALA

CLASSICAL CONCERT (POLAND)

**THURSDAY, JANUARY 25th**

ITALIAN GALA

**FRIDAY, JANUARY 26th**

INTERNATIONAL CLASSICAL CONCERT

**SATURDAY, JANUARY 27th**

**MIDEM TROPHY GALA**

At the time of going to press there is a possibility that the dates of the British and French Galas may be interchangeable.

---

**MGM Meet you at MIDEM**

MGM Records Limited
Level 5 529 530 531

MGM Records Ltd 2 Dean Street London W1 England

---

**Welcome to MIDEM from CLAUDE PASCAL of Editions Musicales TUTTI**

The Number One Publishers in France

PLEASE CALL AND SEE US OFFICES: 122 and 123

---

**Friends (present and future) of... ZAFIRO NOVOLA, SPAIN, are kindly requested to visit us in office 207 - 208 level 2, MIDEM.**

---

Cash Box MIDEM Convention Issue—January 20, 196
GALAS AND THEIR PERFORMERS

FIRST INTERNATIONAL GALA
SUNDAY, JANUARY 21st AT 21.00
(Two and a half hours duration)
PALAIS DES FESTIVALS

DUO OURO NEGRO
LUIS REGINA
ESTHER & ABÍ OFARIM
EWA DEMARCZYK
JUAN AND JUNIOR
JUDY COLLINS
KISIELEWSKI & TOMASZEWSKI
LITTLE TONY
OLIVÉRA VUCO
PETE Y SUS GITANOS
PETE HORTON
ROY BLACK
SANDIE SHAW
THE SUPREMES
LES YPER SOUND
SZUZSA KONCZ
PORTUGAL
BRASIL
AUSTRIA/GERMANY
POLAND
SPAIN
U.S.A.
POLAND
ITALY
YUGOSLAVIA
SPAIN
AUSTRIA
GERMANY
UNITED KINGDOM
U.S.A.
FRANCE
HUNGARY

BRITISH GALA
WEDNESDAY, JANUARY 24th AT 21.00
(One and a half hours duration)
PALAIS DES FESTIVALS

GEORGIE FAME
GORDON WALLER
KIKI DEE
'LONG JOHN BALDRY
PAN'S PEOPLE
ROGER WITTAKER
SPOOKY TOOTH
BILLIE DAVIS
DONOVAN
JULIE DRISCOLL
LULU

(B Gala schedule continues on next page)

BENELUX (BELGIUM — NETHERLANDS — LUXEMBURG) IS THE HOTTEST TERRITORY ON THE CONTINENT FOR U.S. COPYRIGHTS SO WHY NOT GET IN TOUCH WITH:

UNIVERSAL SONGS

BRUSSELS
20, rue de l'Hôpital
Brussels 1, Belgium

AMSTERDAM
801, A. J. Ernststraat
Amsterdam Z. Z., Netherlands

- Your Guarantee of Best Promotion
- Ample Radio Coverage
- Outstanding Printing Material

Cash Box MIDEM Convention issue—January 20, 1968
**BELTER**

**SPAIN'S MOST IMPORTANT CATALOGUE OF RECORDS WILL BE PRESENT IN THE**

**MIDEM**

**JANUARY 21-27, 1968**
**CANNES**
**(France)**

---

**CONTACT**

Mrs. J. R. BATALLA  
A. G. FIGUEIREDO  
J. ALFONSO NAVAS  
F. FIGUERAS

---

**DISCOS BELTER, S.A.**

Gomis, 1  
BARCELONA-6  
ESPAÑA

Salud, 17  
MADRID-13  
ESPAÑA

Av. Defensores de Chaves, 3  
LISBOA  
PORTUGAL

Rodriguez Peña, 40  
BUENOS AIRES  
ARGENTINA

---

**GALAS AND THEIR PERFORMERS**

<table>
<thead>
<tr>
<th><strong>CLASSICAL CONCERT (CZECHOSLOVAKIA AND HUNGARY)</strong></th>
<th><strong>MONDAY, JANUARY 22nd AT 21.00</strong></th>
<th><strong>MUNICIPALE CASINO</strong></th>
</tr>
</thead>
</table>
| CZECHOSLOVAKIA  
BRUDERHANS  
HALA  
STRAUS  
HUNGARY  
ANIKO SZEGEDI  
ENSEMBLE DE BUDAPEST | flute  
piano  
violin  
piano  
quintet à vent |

<table>
<thead>
<tr>
<th><strong>CZECHOSLOVAKIAN GALA</strong></th>
<th><strong>TUESDAY, JANUARY 23rd AT 21.00</strong></th>
<th><strong>PALAIS DES FESTIVALS</strong></th>
</tr>
</thead>
</table>
| VOGORBA : chef d'orchestre  
VASTA : metteur en scène  
(Kodisiteur de la Télévision)  
KOSTOVA : présentatrice |

<table>
<thead>
<tr>
<th><strong>ITALIAN GALA</strong></th>
<th><strong>THURSDAY, JANUARY 25th AT 21.00</strong></th>
<th><strong>PALAIS DES FESTIVALS</strong></th>
</tr>
</thead>
</table>
| CLAUDIO VILLA  
DOMENICO MODUGNO  
ELIO GANDOLFI  
IVA ZANNICHI  
JIMMY FONTANA  
LEALI  
NINI ROSSO  
ROCKY ROBERTS  
SERGIO ENDRIGO  
UMBERTO BINDI  
VANONI  
CHIRAMELLO : chef d'orchestre  
GABRIELLE FARION : présentatrice |

<table>
<thead>
<tr>
<th><strong>INTERNATIONAL CLASSICAL CONCERT</strong></th>
<th><strong>FRIDAY, JANUARY 26th AT 21.00</strong></th>
<th><strong>MUNICIPALE CASINO</strong></th>
</tr>
</thead>
</table>
| AMATI ENSEMBLE  
KOELBE  
LAZIO MAZO  
SAMSON-FRANCOIS  
STOIKA MILANOVA | CHAMBER ORCHESTRA (Germany)  
VIOLIN  
VIOLIN (HUNGARY)  
PIANO (FRANCE)  
VIOLIN (BULGARIA) |

<table>
<thead>
<tr>
<th><strong>CLASSICAL CONCERT (POLAND)</strong></th>
<th><strong>WEDNESDAY, JANUARY 24th AT 21.00</strong></th>
<th><strong>MUNICIPALE CASINO</strong></th>
</tr>
</thead>
</table>
| ELZBIETA STEFANSKA-LUKOWICZ  
KONSTANTY ANDRZEJ KULKA  
acc : JERZY MARCZINSKI  
JERZY SUKIOWSKI  
JERZY WALDORF : comentateur | clavecin  
violin  
KOELBE  
piano |

Cash Box MIDEM Convention Issue—January 20, 196
AL BENNETT
President

LEE MENDELL
Vice-President

JERRY THOMAS
Director of
International Sales

SY ZUCKER
Vice-President

Liberty Records, Inc.
6920 Sunset Blvd.
Hollywood, California 90028

BOB REISDORFF
Managing Director
Liberty Records Limited
11, Albemarle Street
London, W.1., England

ALAN KEEN
Metric Music Limited
London, England

SIEGFRIED LOCH
Managing Director
Liberty Records, G.m.b.H.
Postbox 544
8 Munich 33, Germany

GABY RICHT
Metric Musikverlag, G.m.b.H.
Munich, Germany

RON KASS, Director of Overseas Operations

“meet you at the MIDEM...”

Marche International Du Disque Et De L'Edition Musicale
THE INTERNATIONAL

BURLINGTON-PALACE
MUSIC GROUP
AT
M.I.D.E.M.

STAR—STAR—STAR—STAR—STAR

GENERAL MANAGER — JOHN NICE
and his staff cordially invite you
to visit them at:
OFFICE: 434-435 Fourth Floor

Special Message of Welcome
from Bernard Chevry, MIDEAM Organizer

On January 30th 1967 the first MIDEAM International Record and Music Publishing Market made its entry on to the stage of the major world events. Cannes and its sunshine were chosen by the MIDEAM. The prestige of the Cote d’Azur served as an ideal backcloth to this international gathering. By the evening of the 30th January the MIDEAM had won the first round since already 1016 participants from 22 countries were using the 101 office auditoriums in the Palais des Festivals. 2250 songs and 18 hours of shows were presented to the record men and publishers, 70 French speaking radio stations broadcast live the MIDEAM galas, 220 journalists covering the news as well as trade papers reported internationally and daily to their readers. In the evening of February 4th the curtain at the Ambassadeurs fell for the last time to the strains of the theme “Meet At The MIDEAM.” Success. This international event had proved the artistic and economic importance of the record and music publishing industry. The MIDEAM had achieved its aims:

- Exchange of ideas and experience
- Contacts
- Buying and Selling
- Discovery of new tendencies

The MIDEAM 1968 promises to be a major success. Already the most optimistic expectations have been realised. All of the 295 office auditoriums on five floors of the Martinez are let. MIDEAM is a sell out.

From January 21st to January 27th 1968 Cannes will welcome some 2,000 participants from more than 40 countries. 4,000 songs will be presented. 250 artists and stars and 300 journalists will meet at the MIDEAM 1968.

The International Galas, the Trophy Night, the Classical Concerts, the Non-Stop shows will be of major promotional value as well as servicing to recognise and further the achievements of records and music publishing. The MIDEAM 1968 will benefit from a large participation by press, radio and television which, direct from Cannes, will inform, broadcast and present the shows and the events of the MIDEAM. Eurovision has scheduled the final evening, the Gala for the presentation of the Trophies in which major international artists will take part.

- CANNES—SYNONYMOUS WITH SUN
- MIDEAM—SYNONYMOUS WITH MUSIC
- A HAPPY UNION

And in the five continents, MIDEAM means understanding, exchange, not only in the world of music and publishing but also a gathering of people for whom there is one common factor—MUSIC.
Look To The Future With

FAMOUS MUSIC CORP.
PARAMOUNT MUSIC CORP.
ENSIGN MUSIC CORP.
FAMOUS CHAPPELL
and
DOT RECORDS

The music division of Paramount Pictures Corporation is the fastest growing music complex in the World.

Yes, growing in POP music, Top 40 music, motion picture and television soundtrack music and Broadway Musicals.

And don’t forget, the Famous Music and Paramount Music catalogs contain some of the greatest time-honored standards in the music industry.

So watch us grow because the future is Now!
We’ll Be Seeing You

at the MIDEM

RALPH MARIA SIEGEL

and his son

RALPH SIEGEL, Jr.

Staying at the CARLTON HOTEL CANNES

This is the MIDEM trophy which will be awarded to artists, male and female, orchestras, groups etc. both popular and classical. There will be two categories - national and international. The presentation will take place on Saturday, January 27th, 1968 at the Trophy Gala to be staged in the Grand Hall of the Palais de Festival. This gala will be broadcast not only on French speaking stations but also by various foreign networks. It will also be televised and transmitted by Eurovision. At the end of the first MIDEM trophies were awarded to such major stars as Roberto Carlos, Freddy Quinn, Karel Gott, Caesar, Los Princos, The Rolling Stones, Trio Ilagashash of Israel, Gianni Morandi, Josef Nemeth, Gert Timmerman, Kirsti Sparboe, Udo Jurgens, Anna German, Amalia Rodrigues, Katri Helena, Sven Ingvars Orkister, The Beach Boys, Frank Sinatra, Barbra Streisand, The Supremes, Andy Williams, Adamo, Herb Alpert, The Beatles and Petula Clark. The national trophy will be presented to the singer (male or female) or group of singers, having recorded in the official language(s) of the country concerned, or to the instrumental group whose records will have been declared by the mechanical copyright society of that country to have sold most. One trophy will be awarded for each country whose total annual record sales are less than 25 million; to the singer (male or female) or to the group of singers, or to the instrumental group having sold most records. This applies to all countries, except those eligible to receive two or three trophies. Two trophies will be awarded for each country whose total annual record sales are more than 25 million; to the singer (male); to the singer (female) having sold most records. In the event that a group of singers or an instrumental group will have sold more records than either the male singer or the female singer then a third trophy will be specially awarded. This applies to Canada, France, Great Britain, Italy, Japan and West Germany. Three trophies will be awarded for each country whose total annual record sales are more than 100 million; to the singer (male) to the singer (female); to the group of singers having sold most records. In the event that an instrumental group will have sold more records than either the male singer or the female singer or the group of singers then a fourth trophy will be specially awarded. This applies to the USA and the USSR. The number of trophies to be awarded to each country will be determined by the total sales during the season 1st July 1966 to 30th June 1967. The awards will be based on official figures supplied by the Association in each country responsible for the administering of the rights of mechanical reproduction or its equivalent which will verify the sales figures submitted to it by the different record companies. For those countries where there is no such Association or similar body the organizers have enlisted the assistance of a major firm of chartered accountants. Calculations to determine the award winners will be as follows:

One point for each 45 r.p.m. record.
Three points for each 10" or 12" 33⅓rd r.p.m. record.

IMPORTANT
BLACK TIE WILL BE COMPULSORY AT ALL THE MIDEM GALAS.
CLAUDE FRANCOIS
FLECHE RECORDS
JEN
MUSIC
WILL BE AT
MIDEM
OFFICE 469 4TH FLOOR
LIST OF RECORD COMPANIES AND MUSIC PUBLISHERS
PARTICIPATING IN MIDEM '68

This preliminary list was compiled as of December 30, 1967. More complete lists will follow,
the names of all the Affiliates having not yet been sent to us.

This première liste a été arrêtée au 30 Décembre 1967. Les listes complémentaires vous parvien-
dront ultérieurement, les noms de tous les Affiliés ne nous étant pas encore parvenus.

AFRIQUE DU SUD/SOUTH AFRICA
LASTREC Music Ltd.
TEAL Record Co., Ltd.

REPUBLICA FEDERALE
D'ALLEMAGNE/WEST GERMANY
ABERBACH Musikverlag Hamborg GmbH
Edition ACCORD
AUTUS Musikverlag
APRIM Musikverlag GmbH
AKIOOLA
BELLAPHON
C. BERTELSMAANN Verlag
CAPRICCIO Musikverlage
CORNEL Musik GmbH
DEUTSCHE GRAMMOPHON Gesellschaft
ELECTROLA
EURODISC Musikproduktion
FANFARE Musikverlag
FRANCS DAY & HUNTER
GLOCKEN Verlag
HANSA Schallplatten GmbH
HANS GERIG Musikverlage
HANS SIKORSKI Musikverlag
JOSEF WEINBERGER
MELDIE DER WELT
METRONOME Records GmbH
MINOR Musik Produktion
MONTANA Musikverlag
OKTAVE Musikverlag
RALPH MARIA SIEGEL Musikverlage
Editions REX
RING Musik GmbH
ROLF RUDE Musikverlage
RUDOLF SLEZAK Musikverlag GmbH
SAGA
SCHACHT Publishing Companies
TELDEC
UFATON Verlagsgesellschaft
WALT DISNEY Musikverlag GmbH
WERNER STEFFEN Musikverlag
WEST-TON Verlag GmbH
YASKIEL STROWOOD

REPUBLICA DEMOCRATICA
ALLEMAGNE/EAST GERMANY
VEB DEUTSCHE Schallplatten
ARGENTINE/ARGENTINA
ODON (E.M.I. ARGENTINA)
AUSTRALIA/AUSRALIA
FESTIVAL Records Pty Ltd.
AUTRICHE/AUSTRIA
SYMPHONYTONE Productions

(Continued on next page)

AFRIQUE REPUBLIQUE

EDIZIONI CURCI
and
CEMED CAROSELLO
are present to the MIDEM 1968
at the stands #205-206

LOOKING FORWARD TO SEEING
YOU ALL
AGAIN AT

FROM THE

PEER SOUTHERN

ORGANISATION

Pioneers in the International Exploitation of Music
President: Mrs. MONIQUE I. PEER-MORRIS
We Shall Be Represented at Midem
in offices 324 — 325
BY OUR LONDON COMPANY

SOUTHERN MUSIC PUBLISHING CO. LTD.

Cash Box MIDEM Convention Issue—January 20, 1968
FERMATA SAYS

WELCOME TO MIDEM

The FERMATA GROUP

wins MORE awards

than ANY other publishing/recording companies in the WORLD

The BEST known titles . . . !
The TOP selling melodies . . . !

The PERFECT reproduction . . . !!!!
The FINEST artistic performances . . . . !!!!

THE FERMATA GROUP COVERS ALL LATIN AMERICA

and has Offices Throughout The World

ENRIQUE LEBENDIGER, head of the Fermata Group

would like to meet you in person in the FERMATA BOOTH at MIDEM

FERMATA MAIN OFFICES:

Avenida Ipiranga 1123
São Paulo, Brazil

Cable address:
FERMATA BRASIL-SAO PAULO

THREE FERMA GROUP

Discos RGE Ltda.
Produções Fertama
Som/Melodi
Premier Records

Fermata do Brasil Ltda.

Edições Musicais Serena Ltda.

Meninhas Americanas Ltda.

Editora Musical Arequim Ltda.

Editora Musical Arapuá Ltda.

Editora Musical Sonata Ltda.

Musicalve Ltda.

Disparada Edições Musicais Ltda.

FERMATA ABROBIL—SAO PAULO
Record Companies & Publishers Participating In MIDEM

(Continued from preceding page)

GRANDE BRETAGNE/GREAT BRITAIN
ABIGAIL Music Ltd.
ACUFF ROSE Music Ltd.
AMERICAN DECCA
APPLE PUBLISHING & Co. Ltd.
APRIL Music Ltd.
BACKGROUND Music Publishers
ARDMORE & BECHWOOD Ltd.
BOURNE MUSIC Ltd.
BURLINGTON PALACE Music Group
BRON Associated Publishers Ltd.
The CAMPBELL CONNELLY Group of Co.
CARLIN Music Co. Ltd.
CHAPPELL & Co., Ltd.
The DECCA Group of Co.
DICK JAMES Music Ltd.
DONNA Music Ltd.
Edwin H. MORRIS Ltd.
EMBER Records
EMI.
ESSEX MUSIC Ltd.
FANFARE Music Co., Ltd.
B. FELDMAN & Co.
FLAMINGO Music Ltd.
FLORIDA Music Co., Ltd.
FRANCIS DAY & HUNTER Ltd.
FREMWAR Music
GOOD Music Ltd.
HANSA Production Ltd.
INTER-ART MUSIC CO.
JACKSON Music Ltd.
JOSEF WEINBERGER Ltd.
K.P.M. Music Ltd.
LEEDS Music Ltd.
LORNA Music Co., Ltd.
METRIC Music Ltd.
M.G.M. Records Ltd.
MILLS R Music Ltd.
MONTCLARE Music Co. Ltd.
The NOEL GAY Organisation
PAGE ONE Records Ltd.
PLANETARY NOM LONDON Ltd.
R.C.A.
REGENCY Music
ROBBINS Music Corp. Ltd.
The ROBERT STIGWOOD Organisation
SAGA Records Ltd.
A. SCHROEDER Music Publishing Co., Ltd.
SCREEN GENESIS COLUMBIA Music Ltd.
SHAPIRO BERNSTEIN & Co. Ltd.
SOUTHERN MUSIC Publishing Co., Ltd.
SPARK Records Ltd.
TRANSATLANTIC Records Ltd.
UNITED ARTISTS
VAUDEVILLE Music Ltd.
WALT DISNEY Productions Ltd.
YOUNG Music Enterprises Ltd.
HOLLANDE/HOLLAND
Editions ALTONA
ANAGON Music Publishers
N.V. Muziekuitgeverij ARTEMIS
Les Editions Internationales BASART BELINDA
(Continued on next page)

A GENERAL VIEW OF CANNES TAKEN FROM THE AIR—HOTELS LINE THE WATERFRONT.

STUART REID

EDWIN H. MORRIS Ltd.

LONDON

Cordially Invites You To Visit Their 1st Floor Offices

170-171

To Hear The Songs of Their New Young British & American COMPOSERS

Sydney,
Gerry,
& Lilian Bron

BRON ASSOCIATED PUBLISHERS LTD.

LOOK FORWARD TO MEETING YOU AT MIDEM

OFFICES 372—373

representing among others:

Ariola Records, Hep Stars, Fabulous Four

Publishing houses:

Abr. Lundquist Musikforlag
Starton AB

Contact us at MIDEM or CUPOL AB

Katarina Bangata 17
Stockholm S6, Sweden
JAPON/JAPAN

AMERICAN ELECTRONIC ENTERPRISES

GRAMMOPHON PUBLISHING & PROMOTION R.K.

NIPPON GRAMMOPHON Co., Ltd.

SUISEI-SHA Music Publishing Co., Ltd.

VICTOR PUBLISHING Co., Ltd.

LIBAN/LEBANON

SOCIETE LIBANAISE DU DISQUE

LUXEMBOURG/LUXEMBURG

Societes Internationales d'Editions R.T.

MEXIQUE/MEXICO

Discon MUSTART S.A.

Discon TIZOC S.A.

NORVGE/NORWAY

ARNE BENDIKSEN A/S

A/5 NERA

POLOGNE/POLOGNE

AGENCIA AUTORSKA AB POLON

Polska Agencja Artystyczna "PAGART"

PORTUGAL/PORTUGAL

RADIO TRIFUNFO Ltd

TECLA Records

SUED/SWEDEN

CUPOL AB

E.A.I. Svenska

GRAMMOPHON AB ELECTRA

Editions LIBERTY AB

Editions ODEON

REUTER & REUTER Forlogs AB

SONET GRAMMOPHON AB

SONORA Musikforlag AB

STOCKHOLMS Musikproduktion

SWEDEN Music AB

SUIS/SWITZERLAND

Editions CHAPELLE S.A.

Editions CODA

GOODMAN Music S.A.

Edition HELBLING

(Continued from preceding page)

Record Companies And Music Publishers Participating In MIDEM

(Continued from preceding page)

HOLLAND/HOLLAND (Suite)

BOSPEL

BOYENA (E.M.I. HOLLAND)

CONAMUS

DÖNEMUS

DURECO

INHELCO N.V.

I.RAMAC N.V.

INTEGRA DELTA N.V.

J. POSTENGEN N.V.

TELSTAR

UNIVERSAL SONGS HOLLAND

HONGRIE/HUNGARY

EDITIO MUSICA

INTERKONCERT

KÜRTURA

QUALITON

ISRAEL/ISRAEL

EASTRONICS Ltd.

HED ARZ Ltd.

MUSICON Ltd.

ITALY/ITALY

Editiional ALDO PAGANI “F.P. 4” s.p.l.

ALFIERI ESERA

ARISTON

BELLEDESSIC Italiana s.p.a.

BIXIO C.E.M.S.A.

CAB s.p.a.

C.A.B. Dischi

CARISCH s.p.a.

CEMEO CAROCELLO

CINEVOX Record

DURBAN s.p.a.

FI & CHIES

FONTI CITRA s.p.a.

FONOCITON

G.T.A. Music s.p.a.

JUKE BOX

LEONARDI

NAZIONAL Music

R.C.A. ITALIANA

Gruppo RICORDI

R-I Record Co., s.p.a.

Gruppo Editore C.A. ROSSI

SAINT-MARTIN Records

TAMLA-MOTOWN

TELSTAR Editoredi Musicisti

VEDETTE Records

LA VOCE DEL PADRONE (E.M.I. ITALY)

Request Records leads the International Field

with Music of many lands.

Beautifully packaged.

Featuring the finest African, American, Arabic, Armenian, Austrian, Balinese, Caucasian, Cuban, Czechoslovakian, French, German, Greek, Guianian, Gypsy, Haitian, Hungarian, Indian, Irish, Israeli, Italian, Japanese, Jewish, Korean, Latin, Lithuanian, Mexican, Polish, Portuguese, Roumanian, Russian, Scottich, Spanish, Turkish, Ukrainian, West Indian, Yiddish, Yugoslavian artists.

Distributed in the U.S.A. by RCA Victor

If you are interested in distribution in your country, visit us at MIDEM—Room 405-406

REQUEST RECORDS, 66 Mechanic Street, New Rochelle, N. Y. 10801

Telephone 914 633-0655, 914 633-0659

Brava, Bobbie Brava!

Capitol's Bobbie Gentry teams with EMI-Italiana's Al Bano to introduce "La Siepe" at San Remo Festival! (Feb. 1, 2, 3)

Brava! Bobbie Gentry hit the million-copy mark with "Ode to Billie Joe!"

Brava! Bobbie Gentry wins '67 Record World award: (LP & Singles) Most Promising Female Vocalist of the Year.

Brava! Bobbie Gentry wins '67 Cashbox Poll: No. 1 New Female Vocalist.

Brava! Bobbie Gentry's newest LP, "The Delta Sweete" (Capitol (ST)2842) set for release in February.
IT'S ALL HAPPENING
In Rooms 107-110
Call and meet

JIMMY PHILLIPS & PETER PHILLIPS
KEITH PROWSE—PETER MAURICE
LONDON

AL GALLICO
AL GALLICO MUSIC CORPORATION
U.S.A.

HUBERT LONG AND AUDIE ASHWORTH
MOSS ROSE Publications Inc.
NASHVILLE

and

LEE HAZLEWOOD

With

 MARTIN MACHAT

LEE HAZLEWOOD CORP. OF U.S.A.
and

LEE HAZLEWOOD MUSIC LTD. OF LONDON

A GREAT NAME
IN THE
MUSIC
PUBLISHING BUSINESS

ABERBACH MUSIKVERLAG

GET YOUR FREE COPY OF THIS MIDEM SUPPLEMENT AT THE CASH BOX BOOTH
MIDEM Exhibitors With Office Numbers

APRIL MUSIC Ltd.
AURICHE & BEECHWOOD
ARISTON
ARTIA/SUPRAPHON
BROADCAST MUSIC Inc.
CAM
CAMPBELL CONNELLY Group of Companies
CHAPPEL & CO., Ltd.
DANYMUSIC
DISC'AZ
DISNEY, WALT, Productions, Ltd.
E.M.I.
GOOD MUSIC, Ltd.
GUIDE INTERNATIONALE DU DISQUE
HARMONIA MUNDI
K.P.M. MUSIC Ltd.
L'ENCYCLOPEDIE SONORE
MUSIDISC EUROPE
OGEVEM
METRIC MUSIC, Ltd.
MORRIS, EDWIN, H.
SARAVAN
SODIVE
SCREEN-GENES COLUMBIA Music Ltd.
SONY MUSIC GROUP
TUTTI-EDITIONS n 57-Tulsa
RADIC MUSIC FRANCE-EDITIONS 7
PETER MAURICE-PARIS ' TEE
ISLAND MUSIC-WEB IV-BORSCHT
VERGARA Discos
WORLD MUSIC GROUP, The

ARIS POLICIA
Agencja Autorska
Polskie Agencje Artystyczne "PAGART"
ASOCIACAO BRASILEIRA DE PRODUTON
De Discos
BEUSCHER, Paul

NIVEAU 1/LEVEL 1
127/128
116/117
165/166/167
134/135
161/162
124/125/126
174/175
105/106
163/164
114/115
111/112
118/119/120/121
172/173
154
155/156
107/106/109/110
129/130
101/102
170/171
168
103/104
159/160
122/123
138/139
137/136

NIVEAU 2/LEVEL 2
269/270/271
272/273
225/226

BRAUER, H. Editions
Disques HERBA Records
NEW MUSIC CORP.
CEFEED-CAROSELE
COPACABANA Discos
DONNA MUSIC Ltd.
DURUM S.A.
EDEN MUSIC GROUP
FERMATA do BRASIL INTERNATIONAL MELODIES
FLAMINGO Music Ltd.
FREDIAN, B. & Co., Ltd.
FRANCIS DAY & HUNTER
Gruppo Editoriale ROSSI-C.A.R. Disco
JUKE BOX
KAPP Records, Inc.
KULTURA
QUALITION
INTERKONCERT
EDITO MUSICA
LEEDS Music Ltd.
LORNA MUSIC CO., Ltd.
MUSIKLIGESZTHER ARTEMIS
PHILIPS
ROBBINS MUSIC Corp., Ltd.
S.E.R.P.
SONET GROUP of SCANDINAVIA, The
TILT Music
UNITED ARTISTS
VOGUE P. I. P.
WEINBERGER, JOSEF
ZAFIRO NOVOST

NIVEAU 3/LEVEL 3
301/302
307/308
327/328
311/312
374/375
314/315
343/344
316/319/320/321

(Continued on page 48)
MIDEM 1967
- 22 countries were represented
- 1016 participants
- 207 artists and stars
- 219 journalists
- 101 office-auditorium rooms
- 2250 songs and musical works presented in the office-auditoriums and on the sound and television channels
- 18 hours of shows (promotional galas and concerts and presentation of artists).

MIDEM 1968 (provisional)
- 40 countries will be represented
- 3000 participants
- 400 artists and stars
- 500 journalists
- 300 office-auditorium rooms
- 4000 songs and musical works presented in the office-auditoriums and on the sound and television channels
- 42 hours of shows (promotional galas and concerts and presentation of artists).

What They Said About MIDEM 1

JOHN NICE (MODERN MUSIC GROUP—GREAT BRITAIN)
I have nothing but praise for MIDEM. The only drawback occurred from Igloo (France) rights to "Manchester Liverpool" for all English speaking countries, including the USA and Canada. Marrelli Stellman was commissioned to write English lyrics and was ready. But one British and one American record has been set. I began negotiations for the acquisition of American catalogue which is to be finalised in London immediately. The big problem in the week for me were the discussions which took place with many British music publishers with a view to the setting up of offices in those territories. Next year I would like to see more independent producers & A & R men present and Burlington Music will be there with a much better presented stand than we had this year.

BOB KINGSTON (SOUTHERN MUSIC—GREAT BRITAIN)
MIDEM provided a wonderful opportunity to meet all our representation in the first roof. Those are a truly Ralph Marbot (Germany); Albert Carish (Italy); Han Dunk (Hol- land); Mr. Brunnen (Switzerland) and Felix Faq (Belgium). It has been wonderfully organized and it has made me realize that record companies, who are more used to taking part in such conventions, know how to make their stand a extraordinary whereas music publishers were way behind. We have learned a lesson from the first MIDEM and will certainly be back next year with a much better presentation.

JOAQUIN MERINO (ZAFAIRO—SWITZERLAND)
I played the tapes of Los Brincos which were made in England to several people at MIDEM and have had many offers for international representation; this also applies to other Zafairo, Ros Las Requemapas and Mario. I spent many months around the world. The word and MIDEM has enabled me to meet many people and would not normal- ly be because of shortage of time.

RALPH MARBOT (FRANCE)
As also President of Chambre Syndicale Des Editeurs De Musique License, I have nothing but praise for M. Chevry's organization. It is very efficient and has done much good work this year. It has been the unexpected which has been an astounding—true for instance the success of artists taking part in the gala who have been signed up for TV and film compositions and the composers in including Hubert Giraud who made 11 tapes especially for MIDEM and have been treated equally by all of them. MIDEM is marvellous and will grow from strength to strength.

AL BENNETT (LIBRARY RECORDS)
As an American I am glad I was in one of the first to attend MIDEM which is a truly international world market and a must for record companies and music publishers from all over the world. It has been tremendously well organised and must become an annual event.

ROLAND KUGLER (PALETTE RECORDS—BELGIUM)
I have had a highly successful week and have concluded many deals amongst them a catalogue deal with Venezuela for all our artists. MIDEM 1968 is a must.

GERRY ORD (BOVEMA—HOLLAND)
MIDEM was sensational. It has been a most rewarding week and I con- gratulate all concerned.

GERARD TOURNIER (AGENCE IN- TERNATIONAL MUSICAUX—FRANCE)
A sensational week during which I have negotiated many deals to be finalised in France.

E. W. DE PELGRIMS (FONIOR—BELGIUM)
It has been a fabulous success. The first time is always a risky business but Fonior will certainly be at MIDEM 1968.

W. LANDMAN (UNIVERSAL SONGS—HOLLAND)
MIDEM has provided me with an opportunity of meeting personally the people I have previously contacted only by letter or telephone; in my personal contacts will pay dividends in the future. I am sure MIDEM will grow from strength to strength.

FRANCOIS MICHEN (PATHE MARCONI—FRANCE)
MIDEM has provided a wonderful opportunity to meet a lot of people. My policy of presenting new artists at the gala has paid off because many international TV and record companies have contacted me for the availability of artists.

JIMMY PHILLIPS (KPM—GREAT BRITAIN)
MIDEM is very exciting. I was able to meet many people all under one roof but I was disappointed that more Americans were not present.

EDDIE LANDQUIST (PHILIPS—SWEDEN)
I found MIDEM supported more strongly by music publishers than record companies but next year I think they will participate. I com- plete all my deals and will certainly reserve space next year.

CLAUDE PASCAL (TUTTI—FRANCE)
The success of MIDEM has ex- ceeded all expectation. On the first night my song "La Melodia del la Radio" sung at the Pathe Marconi Gala by Jennifer was sold to Italy (Esecra); Germany (Montana); Scan- dinavia (Sonet) and Leeds (USA and UK). My film presentation of "La Melodia del la Radio" got tremendous reaction from the same countries and options were taken up, I also made catalogue deals with publishers in the UK and USA. Tutti will also represent the German Eurovision singer Inger Bruck.

MRS. E. MINTANGIAN (DURUM—ITALY)
I consider MIDEM an excellent idea excellently organised and with an ex- cellent potential. I regard it not so much a place for completing "on-the-spot" deals but an international meeting place where deals can be discussed and consummated later. Durum will certainly participate next year.

GEORGE GREIF (GO GO RECORDS—U.S.A.)
MIDEM 1967 will turn out to be MIDEM for ever. It is marvellous to be able to see all the music people in one place at one time. It eliminates the strange and strange ways of working throughout Europe. I found it particularly interesting that the iron curtain countries have taken part; it indicates there is an opening for the mutual exchange of material between East and West.

MIC. CAHANGUE (Vogue—SWITZERLAND)
I have been most impressed by MIDEM. It was much bigger than I expected; Bosse Remo is excellent and I have been able to make many interesting contacts. I normally take weeks of traveling to achieve. I have completed several independent deals for Cantaucence (Germany) (Cantacuzene) and France (France) and have met representa- tives from Belter (France) whom we deal. It is good to have personal contact with such people and I am certain to support MIDEM next year.

PIERRE GOMAERE (INTEL—BELGIUM)
The advantages of MIDEM are so obvious and exciting that it has not been put into operation before. One criticism I have is that we in Europe are so close and with American music it is strange not to see them here and it is a pity that we did not give MIDEM their support.

TRUDY HOLMES (CHAPELLE & GREG—GREAT BRITAIN)
Although we have offices in most countries around the world it is im- portant to have personal contact and at MIDEM many of our representa- tives were able to be present including M. Roquiure (Paris); De Cno De (Belgium); Jean de Winter (Hol- land); Harry Bellefled and Hans Mul- bauer (Germany); Mr. and Mrs. Byevrel (Shania) (Italy) and Thore Ehrling who represents a great deal of the Chape- lle catalogue in Scandinavia. We were able to have discussions at our offices and with our public relations point of view it can do nothing but good. We shall cer- tainly come back next year.

M. DESMARTY (PAUL BEUSCHER—FRANCE)
With contracts all over the world I have not been able to do any business but it has provided me with a marvellous opportunity to make per- sonal contacts.

(Continued on page 48)
Martinez Hotel: It's Opulent!

FONIT CETRA S.p.A.
TURIN
MILAN
ROME

is present at MIDEM 1968

We shall be very pleased to meet you.

Please contact Mr. Maurizio Golla
(International Dept.) at

HOTEL MONTFLEURY
Boulevard Montfleury
phone: 390476
CANNES

CHAPPELL
MUSIC PUBLISHERS—RECORDING STUDIOS
50 New Bond Street, London W. 1.

Representatives at MIDEM

TEDDY HOLMES
DINA PATTOLI
GEORGES ROQUIERE
S. deCOENE-DOM
HARRY BIELEFELDT
Offices: 105-106—Level 1

MEET
PAUL BEUSCHER
AT THE Midem

EDITIONS & MUSICAL INSTRUMENTS
PAUL BEUSCHER-ARPEGE
25 - 27 - 29 Bd. BEAUMARCHAIS · PARIS

Entry Box MIDEM Convention Issue—January 20, 1968
Among the MIDEQ innovations the General Management, with a view to giving a service to the world of records and music publishing, thought that it would be useful to set up an international legal advisory bureau for the duration of the MIDEQ. This service will be available to all participants. It will deal with all legal matters, most especially those concerned with European international relations, and will study the problems of this nature that face the profession. MIDEQ has invited Maître Pierre Riviere, Docteur en Droit, Avocat à la Cour d’Appel de Paris Avocat International and a specialist in the field of copyright and film rights to set up this service. Maître Pierre Riviere will himself be present personally through

"Photo Panel' Contact System

(Continued from page 46)

DAG HAGGQUIST & GUNNAR BERGSTROM (SONET RECORDS—SWEDEN)

MIDEM has been more successful than we thought. We have concluded many deals and acquired several albums for release in Scandinavia from companies such as Palette (Belgium) and GNP (USA). We also acquired the San Remo winner “Non Penso A Me.” Publishing deals with Eden Music (USA) and World Music (Belgium) have been formulated which will be confirmed later. It has been a great opportunity for Sonet companies to get together with their overseas licensees and we shall certainly participate next year.

DR. HANS GERIG (GERID MUSIC—GERMANY)

MIDEM means much to the music world. It is an experiment which has come off. I have to meet many people in many countries and instead of having short meetings combined with a lot of travel I can have long discussions in comfort. I don’t think the gala should be used for established artists but should be used as a springboard for launching new talent. Although I have made some deals I have made many plans for future formulation. I shall come back next year more prepared.

Midem office: 5 Avenue Lincoln, Paris-Seine Tel.: Ely, 06.22
In a WORLD held together by a String

MIDEM makes beautiful music

PHIL STEINBERG
ARTIE RIPP
HY MIZRAHI
We'll do anything in the field of music publishing. We'll represent your entire catalog. Or handle individual songs. In any country or the whole world. Always with our CBS professionalism. So see us at MIDEM. Booths 127 and 128. Hotel Martinez, Cannes. Or give us a call. We aim to please.