‘s The Nature Of The Business,’ Says Al Bennett of Transamerica Acquisition Of Liberty Label

Capitol To Make, Market Cassettes

Editorial: Trade’s Role In ‘Summer Of Destiny’

Kenton To NAB: Why Artists, Labels Seek Performance Rights

THE HISTORY OF OTIS REDDING GOES ON

Int’l. Section Begins Pg. 53
Talk about success, "The Graduate" sound track album has been certified as a gold album. And it's the number-one album on all charts. What's more it's created even greater sales on all their other releases: "Wednesday Morning, 3 A.M." CL 2249/CS 9049; "Sounds of Silence," CL 2469/CS 9269; and Parsley, Sage, Rosemary & Thyme. CL 2563/CS 9363.
The Sounds of Simon & Garfunkel on Columbia Records
The Trade's Role In 
A 'Summer Of Destiny'

The call from the President's Council on Youth Opportunity is for show business to join a crusade this summer to help stem as much as possible renewed uprisings of disorder in the nation's ghettos, with specific reference to youngsters. In the words of Julius Cahn, assistant to Vice President Humphrey, chairman of the committee, who presided over a planning meeting on "entertainment and sports" for disadvantaged youth in New York recently, the warm-weather months ahead can be characterized as a "summer of destiny." Either the youth of the ghettos can be reached with tangible hope this summer, Cahn is saying in effect, or their state of despair may well be beyond repair, with the country assured of becoming a battlefield of social turmoil.

It is, of course, a mighty tall order for show business (or the music business) to undertake, even to the limited degree that it can offer "tangible hope." The situation calls for an even greater measure of direct involvement than the role show business has played in the country's wars on foreign shores. As a morale booster and a "touch of home" for our GI's, the world of entertainment has acquitted itself with patriotism and, very frequently, frontline courage.

Now, its role is to help establish a climate for Negro youth who seem hopelessly entangled in social and economic inequity whereby doors of opportunity can open fully to them. Reaching these kids is going to take a where-it's-at involvement from the music business. This means, quite frankly, that those people from the music business who best relate to ghetto youth—whether they be artists, deejays or behind-the-scenes factors—are best suited for the job. And the latter profile, we should add, by no means limits recruitment to Negro members of the trade. It's simply a matter of music people who not only make entertainment sense to the kids, but who can participate in what should be a vital aftermath of on-stage activity: a personal, realistic dialog with the kids. Fortunately in a business that is oriented toward the youth market, the supply of personalities who want to commit themselves to this urgent enterprise should be generous. Deejays who play a day-to-day role in the 50-cities earmarked for the campaign are, by the way, particularly important aspects of the venture.

We must also note that if we are faced with a "summer of destiny," we must face up to the "winter of discontent" that harbors the frustrations that break loose into violence during the summer. Some sort of music business commitment to ghetto youth must take into account year-round activity.

As for the summer months, time is short. We urge members of the trade who feel that their artistry and social awareness measure up to the job to answer the call of the President's Council on Youth Opportunity. Don't let the kids down.
The genius of
Alan Price
NOT BORN TO FOLLOW
3019

Produced by Tom Wilson

Written by Goffin and King

Cash Box—April 6, 1968
asking the question concerning all America today—and getting an answer from

MAMAN

VK-10592 SS

Look for his new smash album, TO LOVE OR NOT TO LOVE (V6-5048).
It's The Nature Of The Business Says Al Bennett Of Transamerica's Acquisition Of Liberty Records

NEW YORK—The "mergers and acquisitions" game continued with Transamerica's recent purchase of Liberty Records Corp. proposed a purchase of Liberty Records. The boards

Corporate Distinctions

Recent music business acquisitions by Transameric and Transcontinental Group, Inc., the parent company of Liberty Records, have gradually increased the company's footprint in the music industry. Last year, the company acquired a stake in the independent label, Alligator Records, and more recently, purchased the assets of the historic Stax Records.

Transamerica, a conglomerate with holdings in various sectors, is expanding its reach in the music business by acquiring Liberty, a renowned label known for its jazz, blues, and classical music. The acquisition is expected to further consolidate Transamerica's grip on the industry and provide additional resources for the label's growth.

An official announcement by Transamerica indicated that Liberty's resources would be integrated into the company's existing operations, offering a significant boost to the label's line-up and potential for future projects.

Bennett: Nature of the Business

Bennett, who will continue to serve as president and CEO of Liberty, said, "It's the nature of the business. The company's success is rooted in its ability to attract and nurture talented artists and creative minds. As we expand our reach, we look forward to exploring new avenues to enhance the label's legacy and introduce music to wider audiences."

Capitol To Make, Market Cassettes

HOLLYWOOD—Capitol Records is adding the third major form of tape cartridge, the 8-track, to its product line beginning this summer. The new cartridge, which is being manufactured byWARNER Bros., will be released through the Atlantic label, plans an "Otis Redding Month" in May, at which time a new 8-track LP will be released, as well as a number of re-packaged albums. Also in circulation is a color video tape from London featuring the singer.

As previously reported in Cash Box, hit product by the late Otis Redding was a "living memorial" to the great singer. Following his death last Dec., the Redding artistry continued in a big way, with the release of "Dock of the Bay," a million seller which later evolved into a best-selling LP of the same name. In addition, a "History of Otis Redding" set is also a smash. Volt Records, released through the Atlantic label, plans an "Otis Redding Month" in May, at which time a new 8-track LP will be released, as well as a number of re-packaged albums. Also in circulation is a color video tape from London featuring the singer.

INDEX

| Album Plans | 34 |
| Album Reviews | 45, 46 |
| Basic Album Inventory | 44 |
| Blos for D.J.'s. | 32 |
| Coin Machine Section | 58-70 |
| Country Music Section | 48-52 |
| Focus on Jazz | 30 |
| International Section | 53-57 |
| Looking Ahead (Singles) | 36 |
| Platter Spinner Patter | 32 |
| R&B Top 50 | 38 |
| Record Ramblings | 20 |
| RIAA Gold Records | 48 |
| Singles Reviews | 22, 24, 26 |
| Sure Shots | 28 |
| Talent on Stage | 42 |
| Top Hits of the Year | 38 |
| Top 100 Albums | 43 |
| Upcoming Events | 16 |
| Vital Statistics | 18 |

SEC Extends C-P Ban

WASHINGTON—The Securities & Exchange Commission (SEC) has extended through this month the civil enforcement ban on C-P Broadcasting and Over-the-Counter sales of Cameo-Records' stock. The SEC has been extending its ban on sales of C-P securities after its original order on Feb. 15 expired. An SEC spokesman said that the ban was in the interest of protecting shareholders and others who might be harmed by information necessary for shareholders and prospective investors to make an informed investment judgment.

TV Panel Show To 'Pick' Gold Disks

NEW YORK—The TV division of American International Pictures is planning a syndicated "Gold Record" series for the 1970-1971 television season. Aim of the half-hour musical series is to "pick" the worst of the Gold disk awards made by Stan Kenton in reply to an article written by Doug Anello, counsel to the National Association of Broadcasters (NAB). Kenton, whose argument was "pro- duction values," felt there was mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello,

Kenton to NAB: Why Artists, Labels Seek Performance Fees

NEW YORK—A reiteration of a stand for payment of performance royalties, made by Stan Kenton in reply to an article written by Doug Anello, counsel to the National Association of Broadcasters (NAB), in a recent issue of The Record Guide, has been supported by the National Association of Broadcasters (NAB).

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.

Anello, who argued that there was no mutual benefit to the radio and the recording industry for disks that were released. The radio stations could not afford to make performance payment and that payment for music played on the air was given to music licensing organizations.
ARE YOU LONELY FOR ME BABY

A SMASH SONG!
A SMASH GROUP!
A SMASH RECORDING!

Produced by George Goldner & Joe Negroni

To my friends who program records:
Listen to the great Bert Burns song,
and I’m sure you’ll agree with me
it’s a SMASH.
George Goldner
4 Seasons Ship Gold To Washington's Aid

NEW YORK—The Four Seasons have sent ten gold records earned by the team and Frankie Valli to Washington in a symbolic statement of support for the government and cooperation with the President during the current fiscal crisis.

The band has also sent a letter to Henry Bird, president of the Recording Industry Association of America (RIAA), urging a temporary halt to the practice of issuing gold records for million-sales.

Brief memo, no comment concerning a change in RIAA action.

More On S&G, 'Graduate,' Mrs. Robinson' Single

NEW YORK—A new single by Simon & Garfunkel, "Mrs. Robinson," is being rushed into immediate release by Columbia Records.

Appearing in another version in Columbia's original soundtrack album of "The Graduate," "Mrs. Robinson" has reportedly been receiving extensive airplay on radio stations across the country. The arrangement of "Mrs. Robinson" on the new single is an entirely different one, and is included in the duo's latest album, "Book Ends," for immediate release by Columbia.

Simon & Garfunkel are presently enjoying a big sales spurt on all of their Columbia releases. "The Graduate," album, No. 1 on the charts, has achieved a Gold Record for sales in excess of a million dollars as certified by the RIAA.

A second single, "Scaurborough Fair," featuring "Little Maggie" score is current on the charts.

The duo's third album, "Parsons, Sage, Rosary and Thyme," released more than a year ago, is enjoying a sales resurgence. It is number 15 on the Top 100 Albums.

RIPA Names Graham Man Of The Year

NEW YORK—The winner of the Third Annual "Man of the Year" poll held by the Recording Industry Promotion Association is Don Graham, RCA's west coast promotion director for A & M Records.

All broadcasters vote in this nation-wide poll. Graham's award was given to the promotion man who has had the best relations between the recording and broadcasting industries during the previous year.

The presentation of the plaque will be held at the NAB Convention, Tuesday, April 2, at the Conrad Hilton Hotel in Chicago.

Joe Smith, vice president of A&W, noted the win in last year's Annual Report.

New AFM Regulation Hits 'False' Mgmmt; 2 Southern Branches Integrate Locals

NEW YORK—The American Federation of Musicians has revised a series of regulations in a campaign to stop "false" management, wherein the employer who capitalize on false promises, had abroad, is now a grant recipient of the RIAA. As a separate announcement, A.F. of M. President Herman Kenin said that there has been a chronic breach of faith in the South, which, for an integration move that has been approved by the Federation.

Managerial Regulations

New AFM regulations have been made in effect with regard to personal and artistic managers; were directed toward management of individual performers from union rules while exploiting A. F. of M. members.

The new regulations provide:

1. Any person, who, for a fee, procures, offers, promises, or attempts to procure engagements must enter into a Booking-Agent-Manager Agreement with the A. F. of M. member, which may be retained by A. F. of M. members.

This requirement applies whether or not such person calls himself "artists" manager" or "personal manager" or in any other capacity, and shall be retained by A. F. of M. members.

2. The agent limits his services to two or less musicians, his fees and commissions received from these two musicians, subject to the usual limitations; but his fees and commissions received from the other musicians, exclusive musician agreements (which may not exceed three years in duration) may be negotiated and shall not be wise abode by the code of conduct upheld by its Booking-Agent-Manger Agreement for all agents. If his clientele expands beyond two, he is subject to the same limitations and the requirement applies to all Agents.

Integration Steps

Musicians Locals 497 & 613 in Mobile, Alabama, Montgomery were unified after a vote for integrating each pair by the membership of both Locals.

Kenin also stated that with the unification in the two cities, the A. F. of M.'s drive to secure 100% integration of all local branches has been quickly nearing completion. Only the Mobile Locals in both local jurisdictions remain to be unified, Kenin said, and it is expected that they will be completed substantially within the next few months.

In Mobile, the merged Locals will now be known as the Musicians' Protective Union 497-613, the president elected by the combined membership, is Emanuel Andrews, formerly president of Local 497. In Montgomery, the new Local will be Musicians' Protective Union 497-713, with Ernie Smith the newly-chosen president.

Dean Named VP, GM Of Tetragrammaton

HOLLYWOOD—Marvin Deane is joining recently-formed Tetragrammaton Records this week (1) as vp and general manager of the label, according to Arnie White, president.

Deane had previously served as national promotion director of Warner Bros. Records. No successor to Deane as head of Warner Bros. Records was named.

Megull and Deane had been associated before when Megull directed the London office of the label, with Deane running eastern promo and artists relations. Before joining Warner Bros., Deane spent four years with London Records in New York.

Tetragrammaton, a part of the Columbia, Silver, Cosby Corp., recently bought the market with a comedy LP by Murray Roman, "You Can't Be People Up and Have Them Say I Love You." The label's first single is "The Fat Albert," based on a character in the world of Bill Cosby, and has been popular through comedian Bill Cosby, a principal in ABC's "Bill Cosby Show." With Warner Bros. Pictures. In addition, WB in Canada handles Tetragrammaton's new country quartet.

McAfee To General Music

NEW YORK—Don McAfee, formerly head of the Decca Records press office, has been named to the post of general manager of General Music. In addition to supervising the production and sale of printed music, he will work closely with Paul Kapp in developing the Serenus record label.

A BLINK INKING—Contemporary singer David Blue (center) is flanked by Andy Wickham (left), talent coordinator for Reprise, and Mo Ostin (right), vice pres. and gen. mgr. of the label, and producer of the band's debut album for Reprise. Blue also signed a long-term writer's contract with Tamerlane Music (BMI), the Warner/Reprise publishing arm, before returning to New York for talks with his manager Arthur Gorson. Blue's Reprise album (set for early Apr. release) was recorded under the direction of Andy Wickham, who set indie, Gabriel Meckler, to produce the sides. Music director for the project was Robert Raffin from Eire Jacobsen's San Francisco-based Sweet Reliable organization, the title of the LP, which contains nine original David Blue compositions, is "These Twenty-Two Days In September." Reprise plans intensive promotion on Blue, beginning with an Apr. 17th reception.
UA Cites Strong Reaction
To Tenth Anniversary Albums

NEW YORK—UA's 55-set Mar. album release has been met with enthusiastic distributor response, reports Mike Lipton, vice president of marketing for the dike. The mammoth release was in celebration of UA's 10th anniversary.

Introduced during the firm's convention in Miami Beach immediately preceding the NARM convention were albums representative of every product category in the UA lineup. These included Vieux, Solid State, Ascot, Unar, UA-Latino and UA International label items as well as a variety of United Artists LPs and the introduction of an economy-priced children's line, Tom Glazer's Happy Time.

Lipton stated that although many of these albums have been heavily ordered by distributors, the strongest pull has come from the double-fold, two-record set, "Ten Gold Envelope," a collection of motion picture, television soundtracks and film scores over the past decade. Carrying a suggested list price of $15.99, the anniversary commemorative package is already accounting for a very substantial amount of sales.

Another item singled out by Lipton as a potentially strong seller was the original soundtrack album, "Here We Go 'Round The Mulberry Bush." The film was shown at a special screening during the convention. The film features the Spencer Davis Group, plus Stevie Winwood and Traffic, currently hot with their own albums. "Mr. Fantasy." Added impetus to these two albums is anticipated, due largely to the current U.S. tours in which both groups are engaged. Also stepping out among the new UA releases is the album, "My Generation," by the coup de Grace, Gordon Lightfoot.

Lipton stated that some time level is being enjoyed by many of the other release albums, but most potent, Lipton emphasized, was UA's first gold album titled for his current single, "One of Those Days."

A&M Inks J & K

NEW YORK—The Trombone team of J. J. Johnson & Kai Winding have been signed to a recording contract by A&M Records, and a new album will be produced for A&M by Creed Taylor through the CTI organization. Both were former members of UA's own group in 1964, were known as J&K, and disbanded in 1965. Their new triple-geometry engagements individually and only record together as a team. Johnson is now a screen and stage composer for MFS Music in New York while opening with his own production company providing music for commercials.

Mathis' "Love Is Blue" Set

Is Going Like 'Up, Up...'

NEW YORK—Columbia Records is off-and-running with a new LP by Johnny Mathis. After a strong chart showing with "Up, Up & Away," the singer's new, "Love Is Blue," nearing the 100,000 mark in orders after two weeks, Columbia reports. Mathis is currently playing engagements at the recent NARM convention in Miami Beach. The event was also the occasion for an official welcome-back to the label from Clive Davis, present of CBS Records, parent company. The singer began his disco career on Columbia a decade ago. After a short stay with Mercury, he returned recently to the label.

McCann-Erickson and The Coca-Cola Company pioneered in the pop field with radio commercials nearly 30 years ago. For the past two years they have won many major radio awards with their top 40 approaches to "Things Go Better With Coke." They have recorded over 30 major artists in the course of this campaign, including: the Supremes, Ray Charles, Thin Lizzy, Petula Clark, the Bee Gees, the Tremeloes, Neil Diamond, Sandy Posey, Nancy Sinatra, Joe Tex, the Travogs, and the Troogs, and the list was endless.

Arnold Shaw Publishers

New Piano Collection

NEW YORK—A new collection of piano pieces by Arnold Shaw has been put on the market. Titled "Stabiles," it is a follow-up to a collection published in 1966 called "Mobiles." Like the earlier anthology, "Stabiles" explores the by-ways of 20th century harmony and the rhythmic resources of jazz. It is being distributed by Frank Music Corp., which is also handling "Mobiles," currently on the recommended list of the New School for Music Study of Princeton, N.J., regarded as the foremost school for piano pedagogy in the country.

In the writing area, Shaw, who gave up a position as general professional manager of Edward B. Marks Music Corp., is in the process of completing a book on teenage music, scheduled for publication toward the end of the year. In between times, he has become one of the busiest annotators of record albums. Currently represented by liner notes for the soundtrack of "The Amazing Mr. Grammy," he is also the author of "Cold Blood," and the original cast album of the musical "The Happy Times." Shaw has annotated LP's by Ed Ames, Jack Jones, Roger Williams, and many others. The book, which has been in the planning stage for over four years, will be published in the Fall of 1968.

The March issue of Cavailler will contain Shaw's profile of independent producer Bob Crewe, who was chosen Cavailler of the Month, and the second installment of "A Two-Part Invention In Imagery—The Seven Faces of Sinatra," by Shaw. Shaw's article "Guitar Folk Songs And Hall's Ivy," was reprinted in The Inquiring Reader, a collection of essays for college English students that included pieces by James Turber, E. B. White, William Saroyan, and other key literary figures. Shaw's complete piece during the past year included studies of Ray Charles, Nelson Riddle, the Sound of Nashville, the blues, and Simon and Garfunkel.

Upcoming Events

A Schedule of Major Industry Events in the Coming Months

<table>
<thead>
<tr>
<th>EVENT</th>
<th>DATE</th>
<th>PLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEWPORT JAZZ FESTIVAL</td>
<td>JULY 4-7</td>
<td>NEWPORT, R. I.</td>
</tr>
<tr>
<td>NEWPORT FOLK FESTIVAL</td>
<td>JULY 24-28</td>
<td>NEWPORT, R. I.</td>
</tr>
<tr>
<td>COUNTRY MUSIC WEEK</td>
<td>OCT. 17-19</td>
<td>NASHVILLE, TENN.</td>
</tr>
<tr>
<td>1968</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Piker and Stewart are shown with UA's international staff, including Ron Eyre, international coordinator, Eddie Adams, head of UA in Paris, Noel Rogers, managing director of UA London, Samantha Jones, recording artist for Ascol, and a UA affiliate; fourth photo: Deutch, Bobby Goldsborn, hot UA artist now smashing through with "Honey," Norm Weiser, west coast head of UA, Bobbi Martin, UA lark, and Henry Jerome, head of UA's A&R division; 40th photo: Thad Jones of the Thad Jones-Mel Lewis Jazz Orchestra, heard on UA's Solid State line, on stage during the 10th anniversary dinner-and-show.

HAPPINESS IS... A HAPPY 10TH ANNIVERSARY FOR UA: United Artists Records recently celebrated its 10th anniversary at a special sales convention in Miami Beach. UA provided the food (left to right): Pat Cooper, star comic on UA, David Pocker, exec vp of United Artists Pictures, UA's Miss 10th Anniversary, Mike Stewart, president of UA, Leon Cooper, exec vp of UA's music publishing division. Second photo from left: Picker awards S Mail, UA's comptroller & vp with a watch symbolizing Mail's 10 years tenure with the label; third photo;
Atlantic Records introduces CSG STEREO LP’s and 45’s. They play perfectly on all stereo and mono systems. The quality is excellent on both.

What is CSG Stereo?
It is a new invention by Howard Holzer that eliminates the need for mono discs. CSG STEREO gives the listener the best stereo sound that can be obtained today. Records manufactured under the CSG STEREO process will also play perfectly on a monaural phonograph. There is no compromise in the quality of sound or performance whether the record is played on a stereo or mono machine.

The heart of the CSG STEREO process is a “stereo logic device” which is used in the mastering operation or during the actual recording session. This device recognizes the common signal components of a stereophonic recording. It permits combining the channels in the playback cartridge so that the recording can be played on either stereo or mono equipment without compromise of the stereo or mono quality as related to the actual studio performance. It makes no change in stereo quality, and adds no distortion or loss in signal-to-noise ratio.

When will Atlantic start releasing CSG Stereo LP’s and 45’s?
We have already released two CSG STEREO 45’s: A Beautiful Morning by The Rascals on Atlantic (2483), and Goin’ Away by The Fireballs on Atco (6569). New albums by Percy Sledge, Flip Wilson, The String-A-Longs, Arthur Conley, and the New York Rock & Roll Ensemble will be CSG STEREO LP’s.

Will Atlantic continue to manufacture Mono LP’s and 45’s?
No. CSG STEREO eliminates the need for mono counterparts. We will continue to sell mono LP’s still in stock but when they are exhausted they will not be replenished. Catalog LP’s on Atlantic and Atco originally released both stereo and mono will be re-mastered in the CSG STEREO process.

How will Atlantic CSG Stereo LP’s and 45’s be identified?
All Atlantic /Atco CSG STEREO LP’s will bear this symbol — CSG STEREO — plus a technical explanation of the process for consumers. All 45’s will have the words CSG STEREO Mono/Stereo Compatible” on the label.
**CashBox Radio Active**

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

(TALLY COMPLETED MARCH 27, 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>46%</td>
<td>Unicorn—The Irish Rovers—Decca</td>
<td>77%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43%</td>
<td>Take Good Care Of My Baby—Bobby Vinton—Epic</td>
<td>87%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42%</td>
<td>Tighten Up—Archie Bell—Atlantic</td>
<td>42%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40%</td>
<td>I Will Always Think About You—New Colony Six—Mercury</td>
<td>66%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38%</td>
<td>Jumbo—Boo Gees—Atco</td>
<td>38%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35%</td>
<td>The Good, The Bad &amp; The Ugly—Hugo Montenegro—RCA</td>
<td>51%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34%</td>
<td>Loving You Has Made Me Bananas—Guy Marks—ABC</td>
<td>34%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32%</td>
<td>Red, Red Wine—Neil Diamond—Bang</td>
<td>78%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31%</td>
<td>Shoo-Be-Doo-Be-Doo-Da-Day—Stevie Wonder—Tamla</td>
<td>31%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30%</td>
<td>Goin’ Away—Fireballs—Atco</td>
<td>30%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29%</td>
<td>Cowboys To Girls—Intruders—Gamble</td>
<td>54%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28%</td>
<td>Does Your Mama Know About Me—Bobby Taylor &amp; Canucks—Gordy</td>
<td>28%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27%</td>
<td>If You Don’t Want My Love—Robert John—Columbia</td>
<td>27%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26%</td>
<td>A Beautiful Morning—The Rascals—Atlantic</td>
<td>26%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25%</td>
<td>Me The Peaceful Heart—Lulu—Epic</td>
<td>68%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24%</td>
<td>Anything—Eric Burdon &amp; Animals—MGM</td>
<td>24%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22%</td>
<td>Look To Your Soul—Johnny Rivers—Imperial</td>
<td>64%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21%</td>
<td>Many Mony—Tommy James &amp; Shondells—Roulette</td>
<td>53%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20%</td>
<td>As Long As I Got You—Laura Lee—Chess</td>
<td>20%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19%</td>
<td>I Wanna Live—Glen Campbell—Capitol</td>
<td>53%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18%</td>
<td>Unknown Soldier—Doors—Elektra</td>
<td>42%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17%</td>
<td>Show Me, The Way To San Jose—Dionne Warwick—Scepter</td>
<td>17%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15%</td>
<td>Greasy Heart—Jefferson Airplane—RCA</td>
<td>15%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13%</td>
<td>Goodbye Baby—Tommy Boyce &amp; Bobby Hart—A &amp; M</td>
<td>41%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11%</td>
<td>Call Me Lightning—The Who—Decca</td>
<td>63%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10%</td>
<td>She’s Wears My Ring—Solomon King—Capitol</td>
<td>10%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**LESS THAN 10%—BUT MORE THAN 5%**

<table>
<thead>
<tr>
<th>Total % To Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paying The Cost To The Boss—B. B. King—Bluesway</td>
</tr>
<tr>
<td>I Can’t Believe I’m Losing You—Frank Sinatra—Reprise</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Funky Street—Arthur Conley—Atco</th>
<th>86%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master Jack—Four Jacks &amp; A Jill—RCA</td>
<td>8%</td>
</tr>
<tr>
<td>Holy Man—Scott McKenzie—Ode</td>
<td>8%</td>
</tr>
<tr>
<td>Louisiana Man—Bobbie Gentry—Capitol</td>
<td>7%</td>
</tr>
<tr>
<td>Sherry Don’t Go—Lettermen—Capitol</td>
<td>84%</td>
</tr>
<tr>
<td>Unwind—Ray Stevens—Monument</td>
<td>24%</td>
</tr>
</tbody>
</table>
Do YOU act on impulse?

FACT: The last two Fluegel Knights albums were national chart items!

FACT: Radio exposure on this group is nationally phenomenal!

FACT: This is tomorrow's hit sound now!

FACT: MTA RECORDS has a distributor in your market!

FACT: MTA RECORDS is a PROFIT LINE!

FACT: Follow the arrow to our new release destined for the charts!

QUESTION: Why not act impulsively, call your MTA RECORDS distributor NOW! All it can mean is volume for PROFIT!

Tomorrow's Sound Now on

MTA RECORDS
26 W. 58th St.
New York, N.Y.
ARE YOU A SWINGIN' ROCKIN' DJ WHO WANTS TO GO PLACES?  
Then get in touch with the OK GROUP, one of the largest Negro radio groups in America. The OK GROUP is always interested in good air personnel.

ARE YOU DIFFERENT?  
Do you have an unusual approach? We can use you in one of our cities—New Orleans, Baton Rouge, Houston, Memphis or Mobile.迪 Jockes now working for the OK GROUP enjoy excellent pay scales, extra fringe benefits and ideal working conditions combined with heavy promotion for your show and status that goes with an OK GROUP position.

Send complete details and samples.  

Apply, OK GROUP  
505 Baronne Street  
New Orleans, La. 70113
Bee Gees
have a giant!

JUMBO

Atco 6570
Produced by ROBERT STIGWOOD & THE BEE GEES

best-selling album
Atco 33-233/SD33-233

Sole Representation: ROBERT STIGWOOD ORGANIZATION, London.
NEW YORK
Lisa Kindred, long time Village al-
ways there lark (the Gaslight, basket-
bish), and others) and former mem-
er of the UFO rock act, is currently pack-
aging houses nightly at the Golden
Bear on 10th Street.
The Youngbloods were recording in
New York City this week. They were
favorably mentioned in Andy Wickham's article on being bust-
ded by the “Ad Libs.”
The Clancy Brothers and the Dub-
liners gave forth with a night of spon-
taneous music in San Francisco. Be-
bar that shall here, for the purpose
ager, Ronnie Radnom, has been get-
ing a lot of booking offers from agents
and club owners. "Baby What I mean," by the Spiral Stairs. A rumour by the ship is a big
lot of action in San Francisco. —
Marion McPartland and Charles de-
Forest are currently appearing at the
Apartment... David the Red Sea
Loose in Whammon, has just opened a four week run. Dave has just
opened a four week engagement
at the Musical Box. The New York
has just recorded "Moonlight Brings
Memories," which was written by Latin
opening writer and music is "Moon-
lar Collins of E. B. Marks Music
Award
The Windy
Ray
L.A.
New
"The
The
America
highly
excluded
commissioned
there
Piano,
the
produced
luge
clubs,
Following
The
signed
MGM
in
Want
Leilani"
Lillis
Rogers
Lester
with
Clubs
as
the
Gar-
and
thus
in
(all)
em,
Paul
Edwards
sings
the
VHS
print
show.

CashBox
Record
Ramblings

2 Guitars, A Piano, Marilyn
Lovell
Maria
Ostiz
Julie
London
H.P.
Lovecraft
American
Breed

the
top
Oscar
winner
with
30...
Al
Jolson
was
the
first
entertain-
er at the Academy Awards Luncheon
year, on April 8th, the roster of
bers for the program at the
re
from
the
20
Golden
Games,
Larie-
ger
Angela
Lansbury
and
Senge-
Helm's
It's
that
David
will
be
the
Oscar
Winner.
Long-shot possibility is that
sung by the Sergio Mendes combo will
surprise the crowd..."Popular"
by Kermit
Bacharach and Hal David will,
for the second year in a row, be
the writers of the runner-up song.
Still, you never can
tell, can you?

The Association has formed its
own music pub by the direction of
manager PatColechio. Ferris
Wheel Music, will by the BMI banner.
Ray Lawrence tapped by Henry
Mancini to head up record and D. J.
promotion for the eleven
western states in behalf of mancini's four
mus
corps.

Publicist Howard Brandey expanding
into production with his first half
hour music series "Have a Ball"
which is being prepared for the
1960-1970 season—Universal Televi-
sion has acquired the rights to
the show.

Tower's Eternity Children, cur-
cently touring the south, will be
rolled with their first LP next week...
Bobby Goldsboro's version of "Honey"
has passed the half million mark al-
ready according to U.A.'s west coast
regional sales chief Charlie Goldberg.

Del Ray tailored this side several
weeks back, Mahalia Jackson making
her first L.A. concert appearance in
three years on Easter Sunday at the
Forum. Tony Bennett brings his concert
package into the Anaheim
Convention Center and the Forum on
two consecutive evenings—April 19th
and 20th. He’ll appear with Duke
Eling
and comic Jack E. Leonard.

Bobby Goldsboro... "Honey"
...April 10th. Windy city's H.P.
Lovercraft makes the new Kaleidoscope
stop in mid-April.

Our “West Coast Girl of the Week”
Julie London. Last week's Patsy
dailies and trade press with her stardom
at the West Side Room of the
Century Plaza. She'll be here
there within the year. Just a few more
weeks in L.A. before the frills
Julie closes on the 8th. Current Liberty
LP titled "Easy Does It." Quote of the
week from Vol. I, No. 8 issue of Rolling
Stone, the coast's most literate music
publication, with John Landau sug-
getting that “people are rather
curious to know ‘what’s the noise for’.
There is...some good music
being made in Boston and more to
come. The new groups are par-ord companies give the scene
room to grow and providing the
city’s young people with a
...the first wave of albums is likely
and there is a definite need for
more...it is not whether there is a hale
out...it is how long the hype lasts...
Conclusion—"Bostons own sound..."
A photo of Marilyn Lovell, our last
week, West Coast Girl of the Week,

20
CashBox—April 6, 1964

2

CHICAGO
Gina Marie and The Statk, discov-
overed by This Week's Dick De-
enaugh, created a sensation during
their guest appearance last week on
TV, the Statk, appearing on a special
TVVer (Channel 26). Over 1500 calls
on WBBM come during the week,
following the group's performance, and
an endless number never got through!
In their next appearance they plan to
talk about jazz and blues and to
try to say about the jammed up switch-
boards! At any rate, Deenaugh's sen-
adal that his first album's initial sign-
on Snap is very appropriately tagged
"Something Wonderful Is Happen-
ing!"... Congrats to WOPA (Oak
Park) general manager Al Michel on
his sixteenth year with the station
... The Temptations come to town
4/6 for a one-nighter in the Coliseum
The Magnificent Men are report-
edly getting some exposure here with
their Capitol disc "By The Time
We Get To Phoenix"... Wayne Cochran & his C. Rides have 4/30 for their third Happy Medium em-
provement and management is pre-
paring another record breaking stand.
Last time around, Cochran not only
up the customers but the fur-
it on one of the women. The
Garris... is celebrating the sched-
uled to his 1000th (& everywhere in
Bobby Goldsboro's "Honey")
which sold over 77,000 in just two
weeks! Also moving for the day
are Guy Marks' new "Loving You
Has Made Me Bananas" (ABC), "Fee-
gings" by The Grassroots (Dunhill)
and "The Cost To Be The Boss" by B.
E. King (Bluesway)... Never-
word from Lee Dale Associates that
newcomer Sonya Davis has completed
her first side for release on the Or-
label, tagged "I'm Gonna Leave You.
Tune was penned by guitarist Rudy
Stevenson and will be exposed by the
lark via a series of p.a.'s, including a
shot on the popular Art Roberts
show... "I've Just Seen A Face" by
stress Sylvia Sylvis is scheduled for an
upcoming stint in Mister Kelly’s
place... upward and by the end by
inviting the more than 15
members of the Edgewater-Uptown
Cheetahs to a surprise party on
April 10th... It's hard to see how
Julie close the 8th. Current Liberty
LP titled "Easy Does It." Quote of the
week from Vol. I, No. 8 issue of Rolling
Stone, the coast's most literate music
publication, with John Landau sug-
appears a week late in this week's
issue.
THE RASCALS
A BEAUTIFUL MORNING

Atlantic #2493
Available in special four color sleeve.

Written by Felix Cavaliere & Eddie Brigati
Published by Staccato, BMI
Produced by The Rascals.

...Smash Album
ONCE UPON A DREAM
Atlantic 8169/SD8169
RASCALS (Atlantic 2493)
A Beautiful Morning (2:32) [Slascar, BMI—Cavaliere, Brigati]
Soaring on their own sunshine-and-flowers track, the Rascals continue strong in a new era of sounds. Guitarist: Nicky Chinn in a dreamy vocal sets the latest “groovin’” out for new renewal from the crew. Grade-A material and a performance that will satisfy fan expectations. Flip: “A Day Like Today” (2:50) [Barr, BMI—Leiber]. (Better ballad with enough strength to create two-sided action for the single.)

WILSON PICKETT (Atlantic 2504)
She’s Lookin’ Good (2:15) [Veylgi, BMI—Collins]
Willet Pickett delivers this side from the songs James Brown-like vocal style with a snappy “Mustang Sally” flavor for solid blue-rock appeal. Solid performance from the charter and a very fine arrangement set the stage for bright pop release. Better ballad with enough strength to create two-sided action for the single.

FRANK SINATRA (Reprise 0677)
I Can’t Believe I’m Losing You (2:43) [Vogue, Hollyland, BMI—Costa, Zeller]
Soaring on top of the pop charts and with the hit, you can be sure Frank Sinatra handling provides the elements for yet another hit from the artist in the easy listening vein. Extremely fine programming material for pop chart radio formats and coin operator locations. Slower and more romantic side than many of Sinatra’s recent teen-oriented offerings, the ballad is slated for brisk pop sales. Flip: “How Old Am I?” (3:30) [Sergeant, ASCAP—Jenkins]

MARVIN GAYE & TAMMI TERRIEL (Tams 54163)
Ain’t Nothing Like the Real Thing (2:14) [Jobete, BMI—Ashford, Simpson]
Easing up a bit from the torrid pace of “If I Could Build My Whole World Around You,” Marvin Gaye & Tammi Terrell come back with a potent ballad brew that should have them climbing into the pop and blues sales picture once again. Detroit backing puts a beat into the back, and splendid vocals finish up with a zing that will share teen enthusiasm. (No flip info available.)

SPANKY & OUR GANG (Mercury 72795)
Like to Get To Know You (3:06) [Takys, ASCAP—Safarch]
With their interplay of piano-rock, splendid arrangements and highly attractive material give Spunky and Our Gang a strong side for follow-up action on the heels of the team’s “Sunday Morning” success. Presently on a European tour, the group’s needs will still be highlighted in simultaneous world release. Should score with teen fans, and has good middle-of-the-road prospect. Flip: “Three Ways from Tomorrow” (3:11) [Spanky & OG, BMI—Baker]

JAY & TECHNIQUES (Smash 2154)
Baby Make Your Own Sweet Music (2:40) [Screen Gems-Columbia, BMI—Linzer, Randell]
Touch of “motortown” in the thriving stylings of Jay & the Techniques pumps backing, attitude into the vocal mix, creating that which fans have come to expect from the group’s newest single. High-powered orchestral throbs and an outstanding lead vocal set makes this a sure entry for pop best seller chart. Watch this spot in market. (No flip information available.)

CLASSICS IV (Imperial 66293)
Souls Train (2:40) [Low-Sal, BMI—Buie, Cobb]
Add a little spark to the “Spooky” beat, combine a bit more active soul and you’ve got the whole thing. With an added rhythm and that’s what gives the Classics IV a solid follow-up side which should carry high in the best seller ranks. Terrific r&b attraction here with built-in pop draw for dance and listening. (Tune: “Shove Changes” (2:22). [Same credits.]

SOUL SURVIVORS (Crimson 1016)
Impossible Mission (2:21) [Double Diamond, Downstairs, BMI—Gamble, Huff]
Exciting instrumental and a powerful vocal from the Soul Survivors bring the team back with a vibrant taste of slow soul beat. Group’s pace eases out of the “Expression” and “Explosion” driving into a more moderate tempo with no loss of impact on this soul ballad track. Should shoot high into the best seller galaxy. Flip: “Poor Man’s Dream” (2:43) [Same credits.]

HERB ALPERT & TIJUANA BRASS (A&M 925)
Cabaret (2:39) [Sunbeam, BMI—Ebb, Kander]
Brisk, bustling instrumental performance of the Broadway title tune should be another notch in the Herb Alpert hit niche. TJB styling makes the side a cutie with across-the-board-cross-over appeal. Fine brass, marimba and some nice rhythm section work the familiar tune into a peppy new framework that should spark an explosive sales showing. Flip: “Silk” (3:28) [Almo, ASCAP—Alpert, Pisan]

DELLS (Caddet 5599)
Wear It On Our Face (2:40) [Chevis, BMI—Miller]
Flipping on this a sure shot best seller lists with both sides of the team’s last outing, the Dells pour extra energy into this up-tempo track that makes for the most of an exhilarating rock rhythm. Power-filled vocal/ instrumental should find its place in the seller ranks. Exquisite vocal stylings and blues fans. Slow r&b ballad on the flip: “Please Don’t Change Me Now” (3:10) [Same credits.]

Staircases & Cubies (Buddah 35)
The Shadow of Your Love (2:44) [Chapman, BMI—Daryl]
With a string of hits that hits their credit and a building pop responsive, the 5 Staircases deliver one of their most promising sides in this plaintive ballad. Excellent lead showing and a smooth orchestral luster puts the polish on a shining side for breakout action. Strong showing. Flip: “Bad News” (3:05) [Kama Sutra, BMI—Burke, Sr., Burke, Jr.]

CRITTERS (Project 3 1332)
Touch N’ Go (2:27) [Chardonn, BMI—Bonner, Gordon]
Dance appeal piled with a vocal glitter give the Critters a solid bid for return to pop relevancy. Breezy, driving rhythm section and that r&b style tailor for the teen palate, and should see a solid reception in the pop marketplace. Expect the group to score with this one. Flip: “Younger Generation” (2:49) [Farr, BMI—Sebastian].

ALAN BOWN (Music Factory 406)
Story Book (3:15) [Bown, Bannister]
A Bown group stirred up considerable attention for the team, now their follow-up to “Toyland” could put them high in the pop picture with teen fans. Wilder effects are used here, and a harder hitting beat is heard on a rock track fitting nicely in the Peabody, Sackett sales. Flip: “Little Lesley” (2:10) [Bramson, BMI—Catchpole, Roden]

LEE HAZLEWOOD (Reprise 0667)
Rainbow Woman (3:13) [Lee Hazlewood, ASCAP—Hazlewood]
Serving up his distinctive folk-blues brand of rock, Lee Hazlewood turns up a spotlight solo performance that should have him running well in the pop sales circuit. Working in a framework akin to his ventures with Nancy Sinatra, he weaves strings and a railing melody into a rock rhythm that should find a hefty sales response. Flip: “I Am, You Are” (2:45) [Same credits.]

ANTHONY & IMPERIALS (veep 1283)
What Greater Love (2:31) [Razzle Dazzle, BMI—Randazzo, Pike, Adams]
Always strong seller with blues and pop fans, the team of Anthony & the Imperials strikes up a big ballad for a solid shot at the pop breakout scene. Very fine love lyric, bright arrangement and a splendid performance are coming on well and should be a good seller well in the running for teen, adult and middle-of-the-road exposure. Flip: “In the Back of My Heart” (2:17) [Same pub, BMI—Randazzo, Pike]

FREE DESIGN (Project 3 1331)
You Be It & You Be Me (2:33) [Wibon, Almitra, Record Songs, ASCAP—Dedrick]
After a no-making entry with “Kites Are Fun,” the Free Design returns for an even stronger bid at the best seller level. With a bright, perky and a highly attractive handling of the orchestra makes this track a stylistic delight within the middle-of-the-road programming. Should make a splash for this outstanding team. Flip: “Never Tell the World” (2:28) [Same pubs, ASCAP—Dedrick, Zynack, Dedrick].

AL GREENE (Hot Line 15003)
Don’t Let Me Go No More (2:45) [Tossed, Aim, BMI—James, Rodgers]
Considerable interest was generated by Al Greene’s debut side, “Back Up Train,” and he is likely to find an even greater reception in store for the follow-up drop. In the pop scene, he builds up well, kind of soft, melding along picking up emotional impact with each verse. Exceptional vocal performance should put the side high in pop as well as r&b ratings. Flip: “Get Yourself Together” (2:45) [Same pubs, BMI—Watkins, James]

DOMENICO MODUGNO (RCA Victor 9502)
Mervagliness (Marveous) (3:48) [Sunbeam, ASCAP—Pazzaglia, Modugno, Galli, Saunders]
One of the sensation sensations of the recent MIDEM meet, “Mervagliness” is offered in English and Italian versions of either side of this recording. Featuring an airy gliding performance by Domenico Modugno, the track has a catchy beat and a good kind of middle-of-the-road appeal that the artist back into the easy listening and pop spots in this category.

BRENDA LEE & PETE FOUNTAIN (Decca 32299)
Mood Indigo (3:28) [Mills, ASCAP—Bigard, Ellington, Mills]
Sticking along into an impact of “My Way” graps immediate with Pete Fountain on a most attractive reading of the Duke Ellington classic, “Mood Indigo.” Pleasant blues with a fine performance make this a sure side to get plenty of easy listening and middled out in the running for #1. (Sunbeam, BMI—Ebb, Kander) A brisk updating of the Broadway favorite also slated for plenty of play.

BARBARA MASON (Arctic 140)
I Don’t Want To Lose You (2:53) [Blockbuster, BMI—Mason, Brooner]
Established in the blues field, Barbara Mason always finds a heavy pop reception waiting for her releases. Following up her “Oh How It Hurts” hit, the chanteuse comes on strong with a melancholy lover’s ballad filled with the sales attraction of a good slow dance beat, outstanding vocal and strong emotional impact. Should prove a winner. (No flip info available)

LOVE GENERATION (Imperial 66289)
Mainly Love (2:26) [Metric, 4-Star, BMI—Oliver, Baker]
Dreamy cocktail scene is set with soaring group harmonies and a harmonichook on this delightful outing that could bring the Love Generation into the pop scene. Excellent lyric, enticing rhythmic and atmosphere of pure enjoyment should earn some series of spots for the percentage, Cool seller, radio and group’s breakthrough single. Flip: “Love & Sunshine” (2:50) [Metric, BMI—Oliver]

ILLUSION (Dynovico 914)
My Party (2:58) [Saturday, Ryder, BMI—Weiss, Ryder]
Striking rhythmic with an immediate listener interest for the track, and exceptional vocal delivery from the Illusion carries the field from there to establish a solid prospect for breakout action. Solid sound material and the team’s sold should put this in the running for #1 winner’s circle. Flip: “It’s Groovy” Time” (2:18) [Same pubs, BMI—Ryder]
Papa Don—

Let me express my gratitude to you for giving Bell Records one of your finest productions—and certainly by far the greatest and tastiest James and Bobby Purify record you have ever recorded!

We anticipate a smash!!

Larry Uttal

“I CAN REMEMBER” Bell 721
JAMES & BOBBY PURIFY

BELL RECORDS, INC., 1776 BROADWAY, NEW YORK, N. Y. 10019

Bus Box—April 6, 1968
Newcomer Picks

FEVER TREE (Uni 55060) San Francisco Girls (Return of the Native) (3:05) [Filigree, BMI—Holtzman, Newman, Michael] Funky backdoor tinged by the unusual use of a steel guitar instrument for the very start, and then the tempo picks up on this track, the team moves into a tension-filled psychedelic side that should gain fame for the “fever tree.” Very fine vocal lead and a standout instrumental can be expected to take them into the winner’s circle. Flip: “Come With Me” (2:30) [Filigree, BMI—Holtzman, Holtzman, Landes]

TIMOTY CARR (Hot Biscuit 1454) A Stop Along the Way (2:55) [Ensign, BMI—Millrose, Anfield] A superb Shuggie Otis with soulful lead and lyric, a side that couples soaring brassy melodic and vocal sounds with a L.A. feel and a beat flavor with touches of Memphis guitar to round out the design. Exceptional ballad, belted out by a bright new talent. Anticipate a sizeable showing to develop behind this outing. Flip: “Let’s Start All Over Again” (2:32) [Carr]

MARGO GURYAN (Mala 12002) Spanky & Our Gang (2:13) [Blackwood, BMI—Guryan] Noted as a songwriter, Margo Guryan makes her performing debut with a tandem to the group that put her “Sunday Morning” in the best seller category. Bright performance and a good beat that will appeal to teens as the lyrics should start things going for the side. Should hit big. Flip: “Sunday Morning” (2:19) [Same credits]

JOE ARNOLD (Wand 1175) Soul Trippin’ (2:40) [Flor-Mar, Lyn-Lou, BMI—Cresson] Soul sax over a funk bottom that should excite a big following for the group. A quick start and a shot at breakout acceptance of this instrumental session. Steady soul in the mid-tempo track, and added luster of a full horn section, and should gain some exposure over AM & FM outlets. Flip: “Death Row” (2:53) [Same credits]

BANNED (Fontana 1616) It Couldn’t Happen Here (3:08) [Geld-Udell, ASCAP—Geld, Udell] A bothy achievement and delivery on this striking song. Material comments on history and application to today’s world situation should make the side a strongly received track with teen and young adult audiences. Standing performance here is likely to bring in a landslide reception (No flip information available)

RANEE & RAJA (Deca 32303) Rainbow Land (2:55) [Mainstay, BMI—Mendis] An interesting concept that used very strong arrangements put across a solid teen track here that could have Rane & Raja booked on the bigger bill on the hitbound express. Very good vocal work and a fine dance track at break acceptance. Flip: “Feel Like A Clown” (3:30) [Same credits]

Best Bets

BLUESMEN REVUE (Columbia 4499) Spin the Bottle (of Love) (2:17) [Powerhouse, BMI—Day, Diech] Not long ago, nursery rhyme hits followed in rapid succession, and this hard-hitting rock track could start a trend along similar lines. Something of a sequel to “Simon Says.” Flip: “Dorri-an’s Dance” (2:08) [Same credits]


LONG JOHN BALDY (Warner-7 Arts 1714) Since I Lost You Baby (3:08) [Lou Levy, ASCAP, BMI—Macleod] Extraordinary vocals have made Long John Baldry a hit artist in England and this ballad with a solid instrumental base could break him on the American sales scene. Flip: “Hold Back the Daybreak” (3:12) [January, BMI—Macauley, Macleod]

FOUR SCORE PIANOS (Rainwood 4493) Somewhere My Love (2:17) [Robbins, ASCAP—Webster, Jarre] Tinkling bar- room flavor with a heavy sampling of sunshine make this rendering of the love theme from “Ziziya” a side that should see plenty of easy listening exposure. Flip: “Third Man Theme” (2:20) [Chappell, ASCAP—Karns]

DEFINITIVE ROCK CHORALE (Philips 40329) Variations on a Theme Called Hanky Panky (2:47) [T.M., BMI—Burry, Greco] Out of the past comes “Hanky Panky” with all the usual treatment that runs the tune through a variety of rock and classic, Latin and soul styles. Could become an off-the-wall, breakout novelty. [No flip information available]

AL CAIOLA (United Artists 50988) The Scalpahunter’s Theme (1:38) [United Artists, ASCAP—Bernstein] Coupling the exposure power of a new western film and the tested appeal of a “Magnificent Seven” theme, Al Caiola should score plenty of pop and middle-of-the-road play for this new track, “Hold Your Ground” (2:25) [The January, BMI—Macauley, Macleod]

DAVID & JONATHY (Am 11102) School’s Out For Summer (3:07) [Maribius, BMI—Greenway, Cool] Style of the Sandpipers serves as a splendidly produced pop clone of the sandpipers’ big balcony side. The pair’s building vocals and lovely material could score with easy listening and teen audiences. Flip: “Something’s Gotten Hold of My Heart” (2:16) [Same credits]

SHERYL SWOPE (Duo 7448) Let’s Get to The Bottom Line (3:07) [Sea Jack, Mary BII, Po-So] Lovely vocal on this attractive blue guitar ballad could give female artist Sheryl Swope a good edge on breakout action in becoming a favorite with all, “For You Feel” (3:00) [Same credits]

THEM (Tower 407) But It’s Alright (2:38) [Pamela maria, BMI—Jackson, Tubbs] Addition of a kaleidoscope instrumentation and emphasis on the rhythm appeal of this while back pop hit could put the Them, back in the hit making. Flip: “Square Room” (3:12) [Little Darlin’, Checkmate, BMI—Them]

TONY CHRISTIE (MG 18007) Teen Angel (2:52) [Macleod, BMI—Reed, Mason] Warm ballad with a splendid vocal could spark immediate reception and attention for this side. Easy listening as well as pop appeal. “Will I Ever Love Again” (3:06) [Francis, Day & Hunter, ASCAP—Christie]

MR. T. & COFFEEHOUSE 5 (Epic 10310) Monday To Think By (2:24) [Pose, ASCAP—Boyell] Already a widely known and exposed song from its coffee shop connection, this side’s performance of the jingle is likely to become a favorite with all, “The Room” (2:52) [Blackwood, BMI—Logan, Edmans]

BARRA McNAB (Motown 1123) Where In The World Would I Be Without You (2:51) [Betbe, BMI—Wilson, Richards] Adding a beat backing to her powerful vocals, this pretty lady gives us an entry here that could have her climbing the teen’s gift list, despite a solid set with pop appeal. Flip: “For Once In My Life” (2:56) [Stein & Van Stock, ASCAP—Mr. Berman, Myer, Rob] “A Better Man” (2:40) [Elinson, BMI—Clifton, Tarver]

VITO & SALUtanTIONS (Sandbag 103) I’d Best Be Going (2:29) [Rippling, BMI—Cassel] Interesting application of a Latin beat to a slow rock track gives Vito & the Salutations a shot at breaking through to the other side with this one, “I’m In Love” (3:15) [Rippling-Joner, BMI—Cook, Deoestee]

MANNY KELLEM (Epics 10098) Trains & Boats & Planes (2:47) [U.S. Songs, ASCAP—Bacharach, David] Picking recent trend of the good recent side Donnie Warwick hit shows off an exotic Manny Kellerm hand as his follow up to “I’ve Been To America” this side looks promising. Flip: “Free Again” (3:15) [Emenuel, Beulahs, ASCAP—Collay, Jenorand, Courna, Beulahs]

SEAN FLEMING (MG 13918) One More Time (2:50) [Fontana, BMI—Kingman, Neiman] Standout vocal set from Sean Fleming makes this ballad a strong contender which could blend favor with pop and middle-of-the-road spinners. Flip: “Look For the Silver Lining” (3:05) [B. Harris, ASCAP, Kern, DeSylva]

DEREK MARTIN (Volt 160) All The Girls Are Crazy (3:02) [Dazzle, BMI—Randazado, Pike] Tremendous side in the vocal and a powerful orchestral backdrop and a sturdy vocal showing from Ben E. King are likely to place this blues ballad high in the charts. Flip: “Put the Picture On” (2:49) [Yesgore, BMI—Bensley]

BEN E. KING (Atco 6571) I Won’t Take You Back (2:50) [Grozoveville, Colitton, BMI—Barker, Current, Briggs] Giddy lift in the orchestral backdrop and a sturdy vocal showing from Ben E. King are likely to place this blues ballad high in the charts. Flip: “Put the Picture On” (2:49) [Yesgore, BMI—Bensley]

NORRO WISON (Smash 2151) Mama’s Miscellaneous (2:40) [AI Galiko, BMI—Wilson, Davis] Vocals placed on pop side with a touch of country under its skin, a “Sterling” chord could spark a pop explosion for the track. Very good teen track. Flip: “It’s Only You” (2:35) [Unart, BMI—Bock]

RAY SCOTT (Deca 32302) I Can Get You On TV Baby (2:45) [Champion, BMI—Stone] High-top step into a new idiom, this song is delivered with a very fine performance from the vocal, Center Chord could spark a pop explosion for the track. Very good teen track. Flip: “It’s Only You” (2:35) [Unart, BMI—Bock]

H. B. BARNUM (Carnival 2139) What Did Sister Do? (2:50) [Moteys, ASCAP—Russell, James, Pever] Solid base bluesy production with some unusual musical backdrop, this side’s lively outlook. Flip: “Love Pled On Top of Love” (2:45) [Same credits]


Cash Box—April 6, 1965
MARCH RELEASES FROM A&M RECORDS

CLAUDINE LONGET
"Love Is Blue" SP 4142

TOMMY BOYCE & BOBBY HART
"I Wonder What She's Doing Tonite?" SP 4143

BILL DANA—JOEY FORMAN
"The Mashuganishi Yogi" SP 4144

PETE JOLLY
"Herb Alpert Presents Pete Jolly" SP 4145

WES MONTGOMERY
"Down Here On The Ground" 3006

AVAILABLE ON A&M STEREO TAPES
TOD TAYLOR (Ronn 21) "Blissful" (Wax 1210) [She-Ma, B-M-Tay- ler] Coming off a blues noisemaker, Tod Taylor follows in strong style with this rocking ballad with a beat. Track has some fine guitar work and good vocal. Flip: "I'll Take You To The Wood So Bad" (2:42) [Jay & Coe, BMI-Dunham]

EDWIN STARR (Gordy 7017) My Weakness Is You (2:19) [Jobets, BMI-Whitefield, McMullen, Grant] Very fine beat that could catch fire with pop and r&b followers puts the jingle on this tidy track from Edwin Starr. Side is a lively rocker with breakout prospects. Flip: I Am The Man (2:35) [Jobe, BMI-Dean, Weatherspoon, Bowden]

JOHNNY LITTLE (Pacific Jazz 8163) Gonna Get That Boat (Part II) (2:59) [Bags BMI-Lyte] Monlog mixed with a bit of jazz-like vibes offers a pleasant combination that stands a good chance to pop r&b split. Flip: Gonna Get That Boat (Part I) (2:55) [Bags BMI-Lyte]

TEEN YEARS AFTER (Demar 60567) Portable People (6:12) [King Ltd, ASCAP-Lee] A soft and gentle, thoughtful ballad about the values of a down-to-earth base line and folky instrumentation could win all kinds of spins and sales for this tiny band. Courses. Flip: The Sounds (4:30) [King Ltd, ASCAP-Lee]

HEIDS (Liberty 50025) Are You Lonely For Me Baby (2:44) [Web IV, BMI-Berlin] Funky work on a song from the Best Edge could arouse pop interest that is likely to spark a sizable break for the band. Flip: "You" (3:31) [Martin, King George, BMI-Praterigo, Sentilli]

DAVE CHRISTIE (Mercury 72780) Love & the Big Brass Band (2:57) [Screen Gems-Columbia, BMI-Christie, Hall] Alternate take. The人员编排、 backgrounds of brass band and best ballad makes this side a standout offering for the audience. Flip: "Penelope Breedlove". [Same pub, BMI-Hall, Metcalfe, Stevenson]

SOUND LABORATORY (SSS Int 7489) Rainy Day Girls (2:56) [Shelby Singleton, BMI- Bumgarner] Kaleidoscopic effects and lively pop melody backed by a snappy tempo could give this side the impetus to move into the best seller ranks. Flip info not available.

BUDDY GUY (Vanguard 35060) Mary Had a Little Lamb (2:27) [Ava- lon, BMI-Davis] Eddie probably never pictured a blues arrangement for the poem when he read it onto the first recording but this soothing rendition from Buddy Guy could see an r&b break for this side. Flip: Little Lamb (2:25) [Bags BMI-Goodman].

MAURICE & MAC (Checker 1197) You Left the Water Running (2:40) [Fame, BMI-Hall, Fenn, Franch] Soul Man" pairing with a terrific punch in the duo's vocals should set this side in motion on the r&b scene. Wild showing from Maurice & Mac could spark pop action on the teen scene as well. Flip: "You're the One" (2:30) [Arc, BMI-Higgins]

DIXIE DRIFTER (Amy 11013) A New Star (3:05) [Oleg-Grupuull, BMI-Drifter, "R&B Heaven" and the arrival of Otis Redding as the featured star, and a side that will probably receive excellent r&b response. Flip: A New Star (3:05) [Same credits].

ROBERT MOORE (Hollywood 8321) Lookin' for a Woman (2:25) [Tarheel, Supac, BMI-Moore, Jr., White, Jr.] A fine pop beat with smartly turned phraseology. The vocals are geared up-tempo blues outing from Robert Moore. Good r&b prospects. Flip: I Am Wanting My Time (2:24) [Same pubs, BMI-Ledbetter, Jr.] Slower chunk of ballad material.

FAME GANG (Atlantic 2494) Spooky (2:30) [Lowery, BMI-Sharpe, Middlebrooks, Cooke, Boll] Blues band comes up with a smart infection of the Classics IV hit. Fine sax and cute "fever" effects might grab some action. Flip: "Night Rumble—Part II" (2:35) [Fame, BMI-Thompson]

GORDON LIGHTFOOT (United Ar- chives 55053) Black Day In July (3:20) W-7 ASCAP-Lightfoot] A powerful, up-tempo, country discovey on gothic headlines and the violence that goes along with it. An excellent record, hopefully not difficult to break into the scene. Flip: I Can't Turn It Out (2:40) [Flavio BMI-Walker]

MOTHER'S LITTLE HELPERS (Liberty 60327) Walk Me With It (1:50) [Jellybean, BMI-Baker] Rhythmic cutie from the Mother's Little Helpers has a good dance flavor with some kazoo-band and r&b flavor. Could click. Flip: "Funny Girl" (2:50) [Pamco, BMI-Ruffin, Kaplan]

CONSERVATIVES (Tribe 8237) Miami (1:56) [Crazy Cajun, BMI- Kellum, McRee] Nice rock ballad with some punchy rhythm punch that picks up after a fairly slow intro. Instrumental flair could bring home extra promotions. Could click. Flip: I've Got Another Think Coming (2:50) [Crazy Cajun, BMI-Kellum, Hixson, McRee]

CANDY GRAHAM (Uni 55051) The Roo (2:25) [Ishmael, BMI- Williams, Williams] Interesting soft side with a nice beat that could grab attention as another r&b number. Flip: "Cry a Little Tear" (2:35) [Tamarlone, BMI-Cole]


JUNIOR PARKER (Mercury 72782) Your Love Is All Over Me (2:12) [Crazy Cajun, BMI—Thomas, McRae, Wagner] Strong ork drive puts a solid groundwork under this fine Junior Parker side that stands a good chance to be a jive big blues activity. Flip: It Must Be Your Love. (2:50) [Crazy Cajun, BMI—Jenkins, Pockett, MacRee]

THEFER ASHAN KICKRUSH (Nico 101) Games (2:40) [Flavio BMI-Walker] Medium-paced, easy going almost rocker that might get a good bit of spring and summer airplay. The disc has a definite "at the beach" flavor. Flip: I Can't Turn It Off (2:40) [Flavio BMI-Walker]
It's All In The Technique!

Jay & The Techniques · Baby Make Your Own Sweet Music

4th Continuous Hit

SMASH

A Jerry Ross Production / Smash Records, A Division of Mercury Record Productions, Inc., 35 E. Wacker Drive, Chicago, Illinois 60601
Memphis music 1

New "directions" was the chief reason for Bill Medley's leaving the Righteous Brothers team, he told fans during his first visit to New York after ending his six-year partnership with Bobs. Since the pair agreed to dissolve their partnership, Medley has embarked on a solo career in recording and a new entertainment course with emphasis on television and nightclub appearances, and has added a possible movie role in the works.

"I have some new things I want to do," Medley explained, the Righteous Brothers had developed a sound, an image and a repertoire that I felt was necessary to do a certain kind of act. "My solo sound is different, and I want to work with different material, in a different manner and in a way that couldn't be accomplished with the Brothers."

First appearance of Medley alone came as one of the trombone players, a two-months ago. "Everything was arranged very quickly, and I was ready to work. I've only been with that show," he recalled. "Half the material was made up of songs that I hadn't worked before, and the familiar material was done with new arrangements. For the first five or six numbers, being on stage alone in itself was terrifying, but by the midpoint of the tour I was getting into the natural rhythm of the show."

"The reviews were all enthusiastic," Medley said. "I couldn't have gotten any better response."

Since then, he played a week of theater in the round with Jack Benny and a couple of weeks on the"Soul Action" television show, last Thursday's "Tonight Show." Medley has been in several nightclubs to be highlighted by a stand at the Sands Hotel in Las Vegas as well.

Much of the activity in Medley's current life is connected to his new appearance. He has a new single coming out with MGM Records shortly, and will be planning to use the kind of show he will do at the Vegas show and at the Detroit show to give the songs that make up his new material a great deal of exposure, in the act, he said, "so that I can offer the audience a show with appeal to its own taste. None of the things are songs 'false' to me, but I'll do stand-by's to get into ones that you can't figure my own way. Then, I can be me with material that will satisfy the people watching."

New Identity Program

"The biggest drawback so far," he noted, "is that I haven't yet established an identity. People will think it's the Righteous Brothers and a lot of my activity now is basically Bill Medley appearing from the old me."

Though his first single, "Lucky Old Song," came out on Vanguard, new sides will be with MGM to separate his releases from those of the Righteous Brothers. Righteous Enterprises was agreeably split and both Medley and Hassfield have opened independent publishing, management and production arms. "In the case of our song, Bob and I wrote the ones we took, I wrote, and both of us were in complete agreement about the song," Medley explained. "People don't believe it, but we never argued about the split. He had what I wanted to do, and that it would not alter our personal friendship; I know that he will operate the new Righteous Brothers with Jim Walker" just as I thought I was still with him. The name and image of the Righteous Brothers will not be altered."

"Most of all, the reason that we agreed to split up was based on a personal need to expand. A lot of things that I wanted to do were not in keeping with the Righteous Brothers concept. Sometimes I'd want to sing in a certain way, and it couldn't be done with our arrangement."

"Now I have a good deal of one liners and prepared material; before I never talked on that."

"The big thing, though, is that I have to be able to stand on my own."

In addition to feeling right, losing my loneliness on stage, my act is 'right.' In fact, once Bob and I were on stage and we did a Righteous song, I had become so used to my own songs that I had hardly got back into the old style."

Cassone's Como Label

Back On Disk Scene

NEW YORK—Mike Cassone, veteran label-management figure, is back on the disk scene with Como Records, part of his music combine, Casco Productions. His current, dishing is a 6-string banjo-man named Chuck Cassone, with his "Storybook Children" penned out in Como's "Sings Together & 'Come On Make Love To Me" by the Durlings.

"The theme is also handling "The Mystery Girl Singer," a feminine answer to the "Wonderful Wonder Girl" of years ago. He plans a contest that will lead her to unmasking on a date with Bobby Darin's managers. Como is "In Time" and "If I Didn't Care."

Cassone, who formerly ran the Rialto and Roman labels, has also been looking after Bob Anthony, Abby Lane, among others. He currently manages Billy Dees, a formerly featured on "Sons Of The South," Jimmy Roselli and Barbara Como, a solo singer. Cassone is also known as "Billy Como" of Como Como, is "In Time" and "If I Didn't Care."

Mr. G Inks Middleton

NEW YORK—Mr. G has signed an agreement to a recording contract, according to an announcement issued by Herman D. Gimbel, president of the company. According to the announcement the disk will be a single entitled "Down Easy," backed with an instrumental version of the same song. To introduce the artist to the public, Mr. G will be playing a set of originals on the经理's LP in the works.

Appelbaum Scores Auto Racing Documentary Film

NEW YORK—Stan Appelbaum, who has been devoting most of his energies to composition of commercial music and ad arrangements, has just completed scoring of a documentary film, "Auto Racing.

The movie, "Pit Stop," is a 28-minute, color, advertising film and is to be distributed nationally in schools as an educational subject and also to local theaters scheduled to begin in September.

Some of the music from the movie are now being prepared through Ted Music, which company holds the offices.

Appelbaum's involvement in commercial themes has just netted him three contracts with Pan American Airlines, Pan Am and Eastern Airlines and the other two contracts are with Glenn Miller Orchestra and Steve Allen. It is also being recorded by Herb Alpert and the Tijuana Brass.

Other ad music that has been used nationally by him are the Ford Torino, Sprite, Snow, Orange Juice, Hi C Fruit Drink, Kodak and Look Shampoo jingles.

A recent project for Fresh Deodorant was composed and performed by Appelbaum, también a Tomy Synthesizer, and he is currently preparing two addenda to two productions for pop release shortly.

Miriam Makeba Cuts

Chicago Gig Short

NEW YORK—Reprise artist, Miriam Makeba, having fallen ill with laryngitis, was forced to cancel one week of her two week booking at Mr. Kelly's in Chicago last week. She opens at the Coconut Grove in L.A. this week (Apr. 1) but has agreed to play Mr. Kelly's for a week in June to make up for this year's loss.

CashBox—April 6, 1968

BMI Hosts Memphis Music Biz Fete

MEMPHIS—Over 300 writers, publishers, recording artists and members of the Memphis music industry and the areas attended a reception given by Broadcast Music Inc., at the Rivermont Hotel on March 26. According to veteran observers of the bluffs city musical scene, the party marked the first such major gathering ever held of the creators and producers of the Memphis Sound.

Mrs. Frances President of BMI, vice president, who hosted the occasion, said: "BMI is extremely happy to have this great turning point. It is particularly exciting to see over 50 years of Memphis musical tradition represented in this room by BMI writers and publishers. They range from Gus Cannon among the pioneers to the Righteous Brothers after World War I to Steve Cropper, who wrote "Dock Of The Bay" a song recorded in Memphis and published by a Memphis publisher. We expect to be back again and again."

Other BMI personnel attending included Mr. Hap Jankel, vice president of public relations who flew in from New York and Nashville executives including Hap Jankel, and Andy Pedley.

Among the guests were Jim Stew- ert and a group from Stax Records, Isaac Hayes and David Porter, writers of "Soul Man," Rufus Thomas, writer of "Walkin' The Dog," Knox and Judi Phillips of the Sam Phillips Music Interest.

Booker T. (Jones) and the M.G.'s The Markays, Buddy Kilian of Dial Records, Dickie Lee, members of the Rascals and the Box Tops, Writer-Producer, Chips Moman and Dan Penn, Dottie Abbott, The Holiday Inn music personality and many others.

Mahalia On Tour

NEW YORK—Gospel singer Mahalia Jackson is slated for an extensive round of personal appearances which will wind in July at the annual St. Louis Gospel Festival in Antibles, France. She has recorded more than twenty albums for Columbia and her new Columbia, produced by Irving Townsend (west coast vice president of the CBS-Columbia group), is slated for release in the near future.

The itinerary for the Mahalia Jack- son tour is as follows: Tampa, Fla. Apr. 5; Los Angeles, Calif., Apr. 14; Columbus, Ga., Apr. 26; Chicago, Ill., May 3; Houston, Tex., May 25; Memphis, Tenn., May 31; Oklahoma City, Okla. June 8; Dallas, Tex., June 18; and the Antibles Festival.

Dual Role

Jerry Moss and Herb Alpert have signed A&M recording artist Lee Michaels to a producer's contract with the label. Michaels will now begin producing his next album release. His first album, "Carnival Of Life," was produced by A&M's Larry Marks. Show here from (left) are: Jerry Moss, Lee Michaels, Herb Alpert and Gil Friesen.
Fastest
Breaking
Single
Ever for

Vibrations

"Love in Them There Hills"

A Solid Hit from Coast to Coast

Okeh

Cash Box—April 6, 1968
Festival impresario George Wein had this to say: "Dionne Warwick and Ray Charles are just two of the exciting artists we have signed to appear at the Newport Jazz Festival. We have planned several program surprises which will maintain the tradition of musical excellence at Newport, but at the same time will give the festival new shape and direction—consistent with contemporary trends."

The schedule for the entire festival will be made public shortly according to word received from the Newport Festival office.

**Schifrin To Score Work For L. A. Philharmonic**

NEW YORK—Composer Lalo Schifrin has been commissioned by Zubin Mehta, conductor of the Los Angeles Philharmonic, to compose a major work to be given its world premiere by the Philharmonic during its 1970 season. Schifrin has composed many works in both the classical and jazz idioms including "Blues On The Mass Text," "The Ritual Of Sound," "Concerto For Piano And Orchestra," "Concerto For Trumpet And Wind Orchestra," "Double Concerto For Violin, Cello, And Orchestra," "The Rise And Fall Of The Third Reich" cantata, and several chamber works.

Schifrin has also, in the past two years, emerged as a major composer of film scores. He is an Oscar nominee for "Cool Hand Luke" and has scored 15 other films including "The Fox," and "The Cincinnati Kid" as well as many TV series including "Mission: Impossible." Schifrin is presently composing the score for "Chum's Brother," a Paramount release.

**SIGNING WITH QUILT IN HAND—**Vince Guaraldi, composer of the jazz "Cast Your Fate To The Wind" effort and the musical scores of the Charlie Brown TV Shows, has been signed to an exclusive recording contract as an artist by Warner Bros./7-Arts. He will produce his own sessions on the Warner Bros. label and will appear with the band and smaller groups. He is best known for his fantasy recordings, particularly "Jazz Impressions Of Black Orpheus" from 1964. His initial album under the new pact will be a compilation of tunes from the Charlie Brown specials and will be entitled, "Oh Good Grief!"

**A&P Pact at Adlery**

HOLLYWOOD—Nat Adlery has been signed to a long-term deal with A&P Records. The announcement was made by Jerry Jaffe and Herb Alpert, co-owners of the label. Adlery will be produced through the CITI organization in New York, with Creed Taylor producing. Recording sessions began last week for Adlery's first A&P album release. He will continue working with his brother, Julian "Cannonball" Adlery.

**C, P, & W Cut 2 Songs For Flick**

NEW YORK—The soundtrack of the forthcoming film, "For The Love Of Ivy," starring Sidney Poitier and Diana Ross, will be written and recorded by ABC Records label head Carl Piele and Chips Capital West. The tunes will be featured as background music integrated into the score written by Quincy Jones. Previously known as successful rhythm groups, "Sunday Will Never Be The Same," by Spanky & Our Gang; "Red Is Red," by Al Martino; "But For Love," by Johnnie Taylor; and, "So Long Ago," by Buddy Greco), Cashman, Pistilli, & West have recently made their network TV debut at The Bitter End, as well as appearing on the opening of a TV show on the New Yorker television show. The success of their first album, "Bound To Happen," and small groups. He or- ders to put a second album with the group in the works.

The current single by Cashman, Pistilli & West is "A Song That Never Comes."
“I NEED SOMEONE”
The Music Asylum

“NO OTHER LOVE”
Jay & the Americans

“BLACK DAY IN JULY”
Gordon Lightfoot

“MY AIM IS TO PLEASE YOU”
The Executives

“HERE WE GO ROUND THE MULBERRY BUSH”
traffic

“EVERY STEP I TAKE (EVERY MOVE I MAKE)”
The Hassles
### NASHBORO continues to release THE BEST in SPIRITUALS

**"How Much I Love the Lord"**

*Part 1 & 2*

The Johnson Specials

Nashboro #394

**"The Flowers You Give"**

b/w

**"One More Time"**

The Gospel Keynotes

Nashboro #395

**"No Cross No Crown"**

b/w

**"He Works That Way"**

The Brooklyn Allstars

Nashboro #396

**"Anytime, Anyplace Anywhere"**

Professor Harold Boggs

Nashboro #297

**"Try Jesus for Yourself"**

b/w

**"Silver and Gold"**

The Swanee Quintent

Crescent 23164

ORDER NOW From Your Nearest Dist.

NASHBORO RECORD CO., INC.

1011 Woodland Street
Nashville, Tennessee
37206 (615) 227-5081

---

**CashBox**

**Platter Spinner Patter**

---

During the March 9 weekend, two new LP's were released. One was WABC-FM-New York. The first new sound was the "Now Music," a music format designed to fit a FM-only outlet. The format was broadcast on an FM-only outlet. WABC-FM will carry every Met game during the 1968 season. The other new LP was the "Spirituals 101" release. The LP features 50,000 songs from the "Spirituals 101" series. The LP is designed for FM-only outlets.

---

**Bios for Dee Jays**

The Troggs are comprised of Reg Presley, lead vocal, bass guitar; Chris Britton, lead guitar; Pete Staples, bass and rhythm guitar; and Ronnie Bond, drums. The British quartet's latest Smash Records single, "Love Is All Around," is number 25 on the charts this week. The Troggs have been in the business since 1961. The group's sound has evolved from a rock and roll style to a more soulful sound, influenced by the sounds of Motown and Northern Soul.

---

**Claudine Longet**

Songstress Claudine Longet's first two A&M Records albums, "Claudine" and "The Look Of Love," both won chart success. Her third LP has repeated that success: "Love Is Blue" is number 79 on the charts this week. Claudine joined A&M Records early in 1965 after a guest appearance on the "Run For Your Life," TV show on which she sang a song called "Meditation." This was her first professional singing debut, and it created a great deal of excitement among the show's viewers. Claudine studied ballet for ten years and has acted in the dramatic theater. She met her husband, Andy Williams, in France and later in Las Vegas when she became the dancer with the Folies Bergeres. She live in Holmby Hills in Los Angeles with their two children, Noelle and Christian. In the past three years, Claudine has worked in TV in such shows as "Combat," "Hogan's Heroes," "Dr. Kildare," "Mr. Novak," "12 O'Clock High," and "Eat Patrol."
Bobbie Gentry lands another big one...

**LOUISIANA MAN**
from her moving album
The Delta Sweete (ST2842)

"LOUISIANA MAN" - b/w "Courtyard" 2147. Produced by Kelly Gordon

Two classical packages are offered this month by Capitol. They are "Gypsy Fire," London's Philharmonic Orchestra directed by John Barbirolli, and "Seven-Twentieth Century Hits," soprano Florence Quivar, conducted by Ernie O'Astryn with the English Guitar Quartet.

Serenaph Releases
Serenaph offers four sets this month. Tenor Benjamin Gigli sings Verdi's "Re Ol'la In Masada," a Mass for 8 Voices, with Maria Caniglia, Gino Bechi, Elsa Riberti, Frederica Barbieri, and other operas. The London Opera Orchestra conducted by the late Tullio Serafin plays several symphonies and symphonic tone poems, including "Lucia Di Lammermor," "Lieder," "Pizzeria," "Pina, and Bada." An LP of songs by Gustav Mahler is sung by mezzo soprano Birgit Nilsson and conducted by Gerald Moore. Finally, Sir Edward Elgar's "Symphony No. 1 in E Flat" is performed by the Philharmonia Orchestra, conducted by Sir John Barbirolli.

Cape Epic Tapes
Steve Steven re-to-reel packages are being released by Capitol, They include "The Bluebird," "A World Of Hungarian Legends," the Polish Symphony Orchestra conducted by Fredrik Praunius; soprano Elisabeth Schwarzkopf sings an LP of arias from five operas — "Schicche," "La Boheme," "Oiva," "Bartered Bride," and "Eugene Onegin;" and a second album of Beethoven sonatas by pianist Daniel Barenboim; and Young William's "London Symphony," Sir John Barbirolli conducting the Hallé Orchestra.

Three LPs are being issued by Melody/Angel. Gennady Rozhdestvensky conducts the Moscow Radio Symphony Orchestra in Berlino" "Symphonic Fantasie," Borodin's "Symphony No. 2 In B Minor" and Tchaikovsky's "Symphony No. 5 In E Minor" are both performed by the USSR Symphony Orchestra conducted by Yevgeny Svetlanov.

It's Glenn Gould Month At Columbia
NEW YORK—April has been declared "Glenn Gould Month" by the major record companies, and the label is offering five albums plus a free bonus LP by the famous pianist in any plan purchased. "Glenn Gould: Concert Dropout." Highlighting April's Glenn Gould releases is a recording first, Liszt's transcription of Beethoven's Fifth is a special bonus LP, "Glenn Gould: Concert Dropout." In conversation with John McClure, director of "Columbia Records, Gould reveals his views on the life of a composer...

Gould sees no justification for playing "compromised" performances because "the records extend his 'perfect rendition' into "millions of living rooms." He firmly believes that "the habit of concert-going and concert-giving, both as a social institution and as chief symbol of musical meritaet will be...dormant in the 21st century." Consequently, for the past four years, Gould has limited his performances strictly to the recording studio and to radio and television. This media not only provide him with a larger audience, but also free him of the necessity of performing the same works over an over again on concert tours. When Gould's contract with Columbia expires in 1970, he says "I will be free to play what I want."

On "Glenn Gould: Concert Dropout," the pianist also discusses his opinions on other fast-rising pianists, including Petula Clark, the future of electronic music and the specifications he looks for in selecting a piano.

Goldberg Variations
Another Gould album released this month is the re-channeled stereo re-recording of his 1956 performance of Bach's Goldberg Variations, which was his first LP for the label.

CashBox Album Plans
AudiFidelity — 2 on for entire catalog except for First Component Series. No expiration date.
Bell — 2 free with every 10 purchased. No termination date.
Diamond — One free for every 5 purchased. Offer continues through Sept.
Duke-Peacock — Buy-7-get-one-free. No expiration date has been set.
Forte — See free when 6 are purchased in any combination. No time-limits.
Gatway — Two free for every 10 purchased on entire catalog. No time limit.
Jewel-Paula — One free for five purchased on entire catalog. No expiration date.
Little-Darlin — Special on 2 deal on all product. No expiration date.
Original Sound — 15% discount on all LPs — until further notice.
Philips — Discounts on entire catalog. 5PM/SPS series are discounted 10%, all other classicals discounted 20%. No expiration date.
Prestige — 15% discount on all LP product until further notice.
Roulette — 15% discount in free merchandise. Expiration date indefinite.
Scepter-Wend — 2 free with every 10 purchased. No termination date.
Sims — 3 free with every 10 purchased on entire catalog. No expiration date.
Sash-Fonenta — Special discount available through distributs. No expiration date.
Tama-Motown-Gordy — Buy-7-get-one-free. No expiration date set.
Tower — 10% discount on all albums. No expiration date.

5th Gold Record For Bob Dylan
NEW YORK — A Gold Record has been awarded Bob Dylan for his latest Columbia Records LP, "John Wesley Harding." The award signifies sales in excess of one million dollars, as certified by the Record Industry Association of America (RIAA).

This Dylan album, the first to be released since his accident over eighteen months ago, achieved unprecedented success in a unusually short amount of time, earning a Gold Record faster than any of his other LPs. So eagerly awaited was this album that it sold over a quarter-million copies during its first week in stores and climbed higher than the charts.

Dylan’s other Gold Records were for "Blonde On Blonde," "Highway 61 Revisited," "Bringing It All Back Home," and "Bob Dylan's Greatest Hits.

"John Wesley Harding" was produced by Bob Dylan, executive producer at large for Columbia Records.

Merenstein To ABC Promotioh
NEW YORK — ABC Records has appointed Ronnie Merenstein to its promotional staff.

Merenstein will travel throughout the United States, concentrating on promotion of single product on the entire ABC family of labels.

He will report to Moe Presskell in ABC's national promotion department.

It's Glenn Gould Month At Columbia
NEW YORK—April has been declared "Glenn Gould Month" by the major record companies, and the label is offering five albums plus a free bonus LP by the famous pianist in any plan purchased. "Glenn Gould: Concert Dropout." Highlighting April's Glenn Gould releases is a recording first, Liszt's transcription of Beethoven's Fifth is a special bonus LP, "Glenn Gould: Concert Dropout." In conversation with John McClure, director of "Columbia Records, Gould reveals his views on the life of a composer...

Gould sees no justification for playing "compromised" performances because "the records extend his 'perfect rendition' into "millions of living rooms." He firmly believes that "the habit of concert-going and concert-giving, both as a social institution and as chief symbol of musical meritaet will be...dormant in the 21st century." Consequently, for the past four years, Gould has limited his performances strictly to the recording studio and to radio and television. This media not only provide him with a larger audience, but also free him of the necessity of performing the same works over an over again on concert tours. When Gould's contract with Columbia expires in 1970, he says "I will be free to play what I want."

On "Glenn Gould: Concert Dropout," the pianist also discusses his opinions on other fast-rising pianists, including Petula Clark, the future of electronic music and the specifications he looks for in selecting a piano.

Goldberg Variations
Another Gould album released this month is the re-channeled stereo re-recording of his 1956 performance of Bach's Goldberg Variations, which was his first LP for the label.

CashBox — April 6, 1968
DOES YOUR MAMA KNOW ABOUT ME?

Bobby Taylor
and the
Vancouvers
GORDY 7069

MOTOWN RECORD CORPORATION
The Sound of Young America
FREE LISTING!

Act Now

While The New Special Is Being Assembled

Fill out the form if you are:

- Record Manufacturer
- Record Distributor (Distsributors are requested to include an alphabetized list of Labels they handle)
- Rack Jobber
- One Stop
- Manufacturer of Record Accessories
- Importer/Exporter
- Record Presser
- Needle Manufacturer
- Recording Studio
- Record Plate
- Record Promotion or Publicity Organization
- Record Sleeve or Jacket Manufacturer
- Poly Bag Manufacturer
- Printer/Lithographer for Record Industry
- Machine Shop
- Tape Manufacturer
- Tape Duplicator

Rush This Form To:

Cash Box Annual World-Wide Directory
1780 Broadway, New York, N.Y. 10019

Type of Business

Address

City State Zip

Person In Charge Title

Telephone—Area Code Phone

For Listing In International Section Of World-Wide Directory Contact Your Nearest Local Cash Box Rep. See Page 3

This is how it all starts:

A new artist cuts a single.

“If You Don’t Want My Love” (4-44435)
Robert John-

No one’s really heard much about him. He’s just another name. But then one station hears the single and likes it. And starts playing it. Suddenly it goes Top 10. And then another station picks it up and starts playing it. And soon everybody’s playing “If You Don’t Want My Love,” and everybody is buying it.

Which is exactly what’s happened in Miami, Nashville, Philadelphia, San Francisco, Atlanta, Houston and Pittsburgh. And it’s spreading to a lot of other cities.

A new group cuts a single.

“Baby What I Mean” (4-44442)
The Spiral Starecase-

Who are they? There are plenty of new groups around. But someone at a station somewhere hears their sound and digs it. Quickly it spreads to other stations in the city. And then to other cities. And the sales start.

Which is exactly what’s happened to “Baby What I Mean” in Miami, Cincinnati, Dallas, Hartford and Atlanta. And exactly what’s already happening in a lot of other cities.

And where they’re going is where everybody wants to be.

It’s really happening on COLUMBIA RECORDS®
1910 Fruitgum Company: A Growing Group

NEW YORK—The 1910 Fruitgum Company recently rose to national prominence when its latest single, "Simon Says," a bouncy rocker based on the old children's game, climbed to the upper reaches of the charts and sold a million copies, and the group is now enjoying, and being kept busy by, the fame that their record has given them.

Last week the group came into New York to tape a spot on the "Pete Martin" TV show. On the show and the final of a "Simon Says" dance contest were held. The idea of the contest, which was held in conjunction with the Hallabula Clubs, was to find a dance to go with "Simon Says." The winning dance was performed on the Martin Show, with the 1910 Fruitgum Company playing in the background.

The group has appeared on numerous other TV shows including "Upbeat, American Bandstand" and "The Jerry Lewis Show." Up until the present time, the 1910 Fruitgum Company has done mostly weekend dates, but they are now going to do tours, the first of which will be a tour of the Midwest in mid-April. Just prior to that tour, they will appear at the "New Faces Of '68" show at the Westbury Music Fair in Westbury, Long Island, on April 18.

The group has been together for a year and a half and with Buddah Records since last November. The members of the band hail from Indiana, New Jersey, include Frank Jeckell, leader, singer and rhythm guitarist; Pat Karvan, vocalist and lead guitarist; Mark Gutkowski, vocalist and organist; Steve Mortkovits, bassist; and Floyd Marcus, vocalist and drummer. All of the members except Steve Mortkovits write songs and five of these are on the group's just-released LP, "Simon Says."

The 1910 Fruitgum Company's next single, a cut from the album, is "I May Take A Giant Step," which is written by Elliot Chipit, who also wrote "Simon Says." "May I Take A Giant Step" is due for release in the immediate future.

Siimian, President and Head Of Earl Barton Music

NEW YORK—Si Simian has been elected president of Earl Barton Music at an annual meeting of the Board held last week.

Siimian is also president of the Table Rock publishing firm and has an interest in the radio stations KJOY-Shareeport and KJWF-Ford Wood, Mo. For six years, he was co-executive producer of the Red Foley Ozark Jubilee network TV show broadcast over ABC.

Siimian also was a co-executive producer of the Red Foley Ozark Jubilee network TV show broadcast over ABC. Siimian has been with the Earl Barton Music firm for six years, having been co-executive producer of the Red Foley Ozark Jubilee network TV show broadcast over ABC.

Softball League Forming

NEW YORK—Mitch Manning has agreed to help organize a series of softball games for record business athletes.

Anyone in promotion, sales, distribution, publishing, recording, or any other music-oriented activity is invited to contact Manning at 757-1552 as soon as possible to join the east coast team. Individuals or company teams are all welcome.

Alan Lorber, Orpheus

NEW YORK—Alan Lorber has been named musical director of the forthcoming ABC-TV special, "The Great Game." This will also feature on the show is the Alan Lorber MGM group, Orpheus.

The show is designed as a close up of single life today and the complications associated with it. The audience will be kept on their toes as they take a look at Jack Mckenes, a member of Orpheus, and the problems a single man faces regarding his social life.

Feastured as background musical effects are Orpheus' "I've Never Seen Love Like This, "Can't Find The Time To Tell You," "I'll Stay With You," and "Lesley's World."

Alan Lorber, Orpheus Doing 'Mating Game'

The TV show is co-produced by RKO and HGF with broadcasting scheduled for April. The airing will precede the Academy Awards. The group's first appearance in the east and will follow them in the west.

Shorewood Appoints

Rosenblum Acct. Exec.

NEW YORK—Shorewood Packaging Corp. has named Kenneth M. Rosenblum its new national account executive, it was announced by Floyd S. Gilmer, the firm's marketing vice president.

Rosenblum has been a national account representative for ABC-TV and most recently was an account executive for the mail marketing division of 0. R. Mclntyre.

He is married and a graduate of Boston University. Gilmer stated that Rosenblum's knowledge of marketing and sales experience will be of great help in establishing Shorewood's new one-piece record jacket product line.

Cash Box—April 6, 1968
LISTEN TO RADIO ACROSS THE COUNTRY AS STATIONS EVERYWHERE PROCLAIM MONDAY, APRIL 1st, DOC SEVERINSE'S DARROW AT NO CHARGE TO DEALERS AND TRENDS PLAY ON DOG'S LATEST RECORDINGS.

REACHING 11 MILLION PEOPLE COAST TO COAST "TODAY" MONDAY... APRIL 1st

LISTEN TO "WIDE AS THE GUEST STARS" WITH JOHNNY CARSON ON THE MONDAY, APRIL 1st

GET SET FOR A SPECTACULAR KICK-OFF ON APRIL 1st

APRIL IS THE MONTH IT HAPPENS

THE GREAT ARRIVAL!

DOCTOR SEVERINSE'S LATEST ALBUM IS AVAILABLE AT NO CHARGE TO DEALERS

A World of Music

Radio
Night Clubs
Stadia
"Drummers”®

Television
Hotels
Ballrooms

Recordings
Restaurants
Background Music
Special Projects

Through its galaxy of star-spangled American and International publisher affiliates SESAC INC. offers superior musical works to the entertainment industry and its listening audiences. One of the world’s foremost performance rights organizations and a member of the International Confederation of Societies, Authors and Composers, SESAC INC. licenses performance, mechanical and synchronization rights.

SESAC INC.

NEW YORK: 10 COLUMBUS CIRCLE • NEW YORK, NEW YORK 10019 • 212-586-3450
NASHVILLE: 806 16TH AVENUE, SOUTH • NASHVILLE, TENNESSEE 37203 • 615-254-5703

VISIT SESAC’S “COUNTRY MUSIC JAMBOREE” AT THE N.A.B.
MARCH 31st THRU APRIL 3, SUITE 900 CONRAD HILTON HOTEL • CHICAGO, ILLINOIS
Talent On Stage

EDDY ARNOLD

CARNEGIE HALL, N.Y.—Eddy Arnold, the apostle of country-politan music, walked onto Carnegie's stage last Saturday evening (March 23rd) to one of the warmest and most prolonged ovations ever given to any single artist appearing in the history of the great hall. One and a half hours, over three dozen tunes and four encores later, his standing, cheering audience reluctantly let their idol go. Eddy's range was first-rate as he alternately spun a romantic spell with much pop-country favorites as 'Let the World Go Away' and then shattered the mood with such explosive foot-stompers as 'The Rich Man in the World' and 'Cattle Call'.

Arnold's tremendous popularity in this metropolitan area, evident by a scan of the Carnegie audience, is shared by both city sophisticates and by the folks who still prefer to think of him as the 'Tennessee Plowboy'. Midway through the concert, he chased the orchestra, matched up a guitar and a stoll and for nearly half hour, turned the hall into everybody's living room as he threaded through some of his best remembered by-gone hits. Perhaps the only critical note to be mentioned here was the sour wall speaker which beamed the music to those sitting in the right side of the hall—unforgivable for a concert theater of this prominence.

Toward the concert's close, RCA president Norman Racusin took to the stage for the presentation of an award to Arnold for his sale of over 56 million singles and albums. Arnold devotees were also delighted to learn he will host six Kraft TV specials this summer. An RCA-sponsored cocktail reception in his honor followed the concert.

FILLMORE EAST, N.Y.—In four weeks, Bill Graham's Fillmore East has become almost the center of all jazz weekends, as our recent tickets sealed from $3 to $5, it looks like hard rock is big business in the East Village.

Elektra's Doors were the big draw, of course, but their fans were treated to an intertestingly diverse performance by Ars Nova, also on the Elektra label. Ars Nova is basically a home for freelance musicians during the summer and fall developing their act in a 2nd Ave. loft not far from the stage of what is now the Fillmore East. As seems to be the Elektra custom with its new groups, Ars Nova is different. The lead vocalist and the harmony vocalist switch off onto valve trombone and trumpet — again, a solid rock backing.

Command's Crome Cyrus didn't come across too well, particularly on the endings of their songs. It was difficult to tell when they were finished. Their performance of "Love's Last LF" on the LP of the same title.

The new Doors flick, created by Elektra's cinematic wing, Upstart Films, is called "Unknown Soldier", starring 'Unknown Soldier' single. The film has a story that goes along with its agonizing full color close ups of Jim Morrison doing his suffering on stage. Something who knows exactly what it is. In any event, we're not going to begin this review of the Doors' gig at the Fillmore East, as we did not attend the gig, but go on to a discussion of this film. "Unknown Soldier" is released by United Artists and is playing in the Bowery and other New York houses.

MELODY WRITERS! YOU CAN WIN $1000 PLUS 10% ROYALTY For this brand new hit...

"ALWAYS, ALWAYS YOU"

I don't want the world and its riches
I don't want the stars of the blue
My greatest allure is our love to endure, with
Always, Always You

If I had the lamp of Aladdin
I'd make all my wishes come true
I'd shine it each day and hold it and say, it's
Always, Always You

I don't want a mansion or penthouse
Just a love nest cozy for two
Then I'll never again, let it snow or rain For I need only you

So give me the love a goddess dreams of
Through summer and long winters too Then I'll be serene with my heavenly dream, of
Always, Always You

This advertisement will appear only this one time.

Conditions
Accepted Melody must be approved by copyright.
Full 10% Royalty interest to winning Melody Writer. Owner will record at his expense the winning melody free of all charges to the melody writer.

SEND ALL REPIES TO:
BOX 811
CASH BOX
1790 Broadway, New York, N.Y. 10019

SERGIO FRANCHI

PERSIAN ROOM, NEW YORK — The sound of rock, which, we are told, is where-'it's-at is light years away at the Plaza Hotel's Persian Room. However, for these days, as Sergio Franchi put his superior voice on stage to charm us of our little known fact, that what. But only those unalterably committed to one-side-of-the-road music could mind the consistently popular RCA Victor Records attraction's favorite song. Even if he avoids rock the act is generous in its coverage of vocal music, from show tunes (e.g. "My Funny Valentine," "My Cup Runneth Over") to folk to opera to the Persian Room's speciality, "Blue Room," to doo-wop themes which, he explained, are "I Wonder What the Wind's Doing," "Golden Slumber" and "Why Was I Born." Franchi referred to himself as just a guy, the only Italian singer who has appeared in the Persian Room, and he looks quickly and it's easy to see why he'll continue to be classified as such for many years to come.

JIM KWESKIN

CAFÉ AU-GO-GO, N.Y.—Jim Kweskin and the Jug Band offered what is probably the most delightful organized performance ever given in Greenwich Village's Bleeker St. nitey last when they opened there last week. The jug band sound is basically a folk/jazz combo type of sound creating a traditional effect while building on the loose framework particular to the jug band and rural jazz groups. Instruments include: guitars, 5-string banjo, harmonica, wash-tub, fiddle, and wash-tub bass.

Jug band music is fun music. Fun & JUG BAND

Bitter End, N.Y.—The Charlotte Russe is a promising new group consisting of four members—Stan Bieleski, the leader, who sings, plays guitar and writes most of the material, and three vocalists, Blooms. Rae Weirblood, Sue Leiberman and Larry Brewer. The group's performance on Tuesday evening, March 26, proved that they have the potential to become a successfull disk act, and with their first single due out soon on Phillips, the label with which they recently signed a recording contract, they will shortly have a chance to test their mettle with the public.

All of the group's members have good vocal voices, which blend well with one another and create a total sound that is very enjoyable to listen to. As a rule, the way the group courses greatly influenced by the style of Blind Lemon songs, combines elements of jazz, folk and the Broadway musical. At times the group is reminiscient of Harry & Our Gang, his once in awhile they sound a little like the Mamas and Papas.

The group is composed of Jim and Patty一处, and some of their songs are Love songs, which show's a Tom Paxton influence.

Ronnie McLean is a young writer who does fine country songs. His first number, which we also, to this reviewer, his best, was blues, which he sang, and the group accompaning himself on the guitar, with the verses with harmonica breaks. He also did some very groovy blues, accompanying himself on the guitar, with the verses with harmonica breaks. He also did some very groovy blues, accompanying himself on the guitar.

Charlotte Russe

Cash Box—April 6, 1971
Basic Album Inventory

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

ACTA

The American Breed
The American Breed
The Little Steps
The Other Half
Neighbo’hood Child’n

The American Breed
Bend Me, Shape Me
The Other Half
Neighbo’hood Child’n

John D’Angere
99 Tears
Ohio Express
Sweetwaters
Bunny Sigler

The Hardly Worthy Bobby
Senator Bobby
The Young Dynasts
7 & The Mysterians
Begg, Borrow and Steal
Sweetwaters

Bell
Mitch Ryder
The Detroit Wheels
Mitch Ryder & The Detroit Wheels
Mitch Ryder & The Detroit Wheels

All Mitch Ryder Hits
Sock It To Me
Breakout
New Voice 2002M20023S

SPT-10482
The Heartbreakers

The Hardly Worthy Bobby Report Featuring Senator Bobby
The Young Dynasts
7 & The Mysterians
Begg, Borrow and Steal
Sweetwaters

CAPITOL

Canellable Adderley
Ray Anthony
The Beach Boys
The Beach Boys
The Beatles
The Beatles
The Beatles
Revolver
The Beatles
Sgt. Pepper’s Lonely Hearts Club Band
Nat King Cole at the Sands
Nat King Cole
Nat King Cole
Sincerely, Nat King Cole

McKinleyirk Dirksen
Sanny Everett
McKinleyirk Dirksen
Webeeb Edwards
Fila Shy Girl
Tenn. Ernie Ford
Jody Greland

Man Is Not Alone
Hawaii Calls: More of the Greatest Hits
Brighten the Corner
Alota From Tenn. Ernie Ford

Arthur Garland & Luis Minelli “Live” at the London Palladium
The Best of the Starlighters
The Beach Boys Song Book Vol. 2
What Am I Gonna Do Now!
The Best of Sonny James
You Need You
Paul Jones Sings Songs From the Film “Privelegio”
Stan Kenyon Plays For Today
Best of Kingston Trio, Vol. III
Big Spender
Extra Special

The Lettermen
Warm
The Lettermen
Guambardo Country
Magnificent Men

Gracie Mraz
Grace Mraz
The Best Of Dean Martin
Soamesh Evans
Thy Love For You
Daddy’s Little Girl

McQuillan
The Country Souler Of Mrs. Miller
Remarable Rubin
Born From A Walk

Wavine Newton
Donna’s Year—Wavine Newton Style
Teddy Neeley
In—The Outiders

Rock Owens
Rock Owens
Rock Owens & Buckaroos In Japan
Knight In Rusty Armour

Carrie On

The Seekers
The Best Of The Seekers
Two Rackards

George Sharving
The Movie Songs

Frank Sinatra
Hank Thompson
Henny Wilson

New Look
The Best Of Hank Thompson, Vol. 2
Henny Wilson—Natural
Just For Now

Various Artists
Funny Girl (Original ‘Bway Cast)

Various Artists
Walking Happy (Original ‘Bway Cast)

CHECKER SPIRITUALS

The Belles of Joy
Aretha Franklin
Stevie Hawkins
The Violinists
The Soul Stirrers
The Violinists
The Violinists
Harold Smith
The Soul Stirrers

The Belts of Joy
The Gospel Soul of Aretha Franklin
The Spiritual Soul of a Child
Stand By Me
The Soul Stirers
The Violinists
The Violinists
I’m Going to Serve the Lord
Resting Easy

God Never Fails
The Gospel Truth

Cash Box—April 6, 1968
LOVE IS BLUE—Al Martino—Capitol ST 2908

Besides Paul Mauriat, Al Martino has been the only artist to see Top 100 action with a single of "Love Is Blue," and of the many "Love Is Blue" albums currently on the market, this should be one of the biggest. The set showcases the romantic baritone in mixed program of old and new pop tunes and features arrangements by four different arrangers: Charles Calello, Pete Dero, Pete King ("Love Is Blue") and Roy Stragis. Should be on the charts soon.

SIMON SAYS—1910 Fruitgum Company—Buddah IRS 2019

Having achieved national fame with "Simon Says," a bouncy rock ditty featuring lyrics based on the old children's game, the 1910 Fruitgum Company follows up with a bouncy rock album which includes such efforts as "Pop Goes The Weasel," "May I Take A Giant Step," "Bubbles Gum World," and, for variety, "Soul Struttin'." Judging by the reaction to the "Simon Says" single, the "Simon Says" LP should do very well nationwide.

THE HITS OF PEGGIE LEE—Capitol T/ST 2987

Here's an LP of songs that songstress Peggie Lee has stamped with her unmistakable imprint. Such goodies as "Alley Cat," "Fever," "Manana (Is Gonna Mean Something For Me)," "A Lot Of Livin' To Do," and "Call Me" are featured on the set. The lark's sensuous, vital song styling makes this album a must for la Lee's multitude of fans.

SERGIO MENDES' FAVORITE THINGS—Atlantic (SD) 8177

The infectious Brazilian-derived pop style which has made Sergio Mendes part of Epic's successes is shown best at its best on this album, which stars Mendes on piano, harpsichord and electric piano. Arranged and conducted by Dave Grusin, the set contains ten of Mendes' "favorite things" including "My Favorite Things," "A Randa," "I'll Say A Little Prayer," and "O Mar E Meu Chao." Should make the charts shortly.

SUDDENLY YOU LOVE ME—Tremeloes—Epic LN 24367/BN 29583

The English Tremeloes produce a rock sound that is solid all the way through, and their material is of consistently high quality. Their latest album, titled after their current charter, combines youthful spirit with good musicianship and should have no trouble finding a chart berth. From the catchy, handclapping title tune to a reading of "Reach Out," it all looks good enough rock style that it'll be possible for the Four Tops to cheer the set shapes up as a winner.

DANCE TO THE MUSIC—Sly & Family Stone—Epic LN 24371/BN 26371

Titled after their current chart single, Sly and the Family Stone's new LP is a funky, soul-filled R&B workout that should hit, as the single has done, in both R&B and pop circles. The spirited vocals and infectious rhythms that permeate the set make it a powerhouse contender for plenty of spins and sales. There's some interesting, almost-psychedelic instrumental work on the last track on Side One.

THE UNITED STATES OF AMERICA—Columbia CS 9614

This debut album by the United States of America features Dorothy Moskowitz in the lead vocal slot. She is a standout on "Hard Coming Love" and "Love Song For The Dead Man." Another highlight of the set is "I Won't Leave My Wooden Shoe For You Sugar," which features Joseph Byrd. The package appears to make full use of numerous electronic sound devices, used not only to enhance already known musical sounds but also to create new ones as well. Should be a lot of play in store for this one.

NO SAD SONGS—Joe Simon—Sound Stage 7 SSS 15094


THE RING CROSBY STORY VOL. I. THE EARLY JAZZ YEARS (1928-1932)—Bing Crosby and Various Artists—Epic EIE 201

Part of Epic's Encore Series, this deluxe two record set chronicles Bing Crosby in song through the 1928-1932 era. Twenty six of the tracks here are released LP form for the first time. Jazzophiles, Crosby fans, and record collectors in general should have a good time with this one. The sound is, of necessity, old, but therein lies the charm of the set.

THE GOLDEN AGE OF OPERETTA—Joan Sutherland—London OSA 1268

A "SOUND" CONTEMPORARY MUSICAL INVESTMENT—the Corporation—Command RS 929 SD
Sparkling middle of the road/jazz stylings and remarkably good stereo separation are hallmarks of this Command package, performed by the Corporation, an institution. Highlights of the set include such well known works as: "Daydream Believer," "Willow Weep For Me," "To Sir, With Love," and "Lazy Day." There is a striking texture to this particularly rhythmic album and it should see widespread play and sales.

THE BIGGEST BUNDLE OF THEM ALL—Original Soundtrack—EMI SE 4446 ST
The music is composed and conducted by Riz Ortolani and this set features Eric Burdon singing the title song and John Martin singing "Most Of All, There's Your." The film, the cast of which includes Raquel Welch, Robert Wagner, Victor Della, Goffrey Cambridge, and Edward G. Robinson, should see widespread action. The album should do well wherever the film is shown.

Jazz Picks
THE WAILING DERVISHES—Herbie Mann—Atlantic SD 1497
Recorded live at Herbie Mann's "Impressions Of The Middle East," in what used to be the Village Theatre, this set offers flautist Herbie Mann at what is perhaps his best and, at the same time, is a sterling example of the musical exploration that is jazz. "Norwegian Wood," "In The Medina," and the title song are outstanding tracks. Rufus Harley, a jazz bugie player from Philadelphia, is a standout on "Flute Blues." This one is a must for jazzophiles and aficionados of middle eastern music alike.

LIVE FROM LOS ANGELES—Oliver Nelson's Big Band—Impulse A 9153
Lots of bright big band sounds from the west coast on this set. Songs like: "Night Train," "Down By The Riverside," "Ja-Da," and "Guitar Blues." The LP was cut live at Marty's On The Hill in L.A. (Pacific Audio: double take-over, it should prove to be a big item sellsixely.

Classical Picks
VERDI: ERNANI—Bergenzi, Price, Sereni, Flavell; Schippers/RCA Italiana Opera Orch. & Chor.—RCA Victor LSC 5183
Tenor Carl Bergenzi stars in the title role in this three-disc recording of Verdi's romantic opera about a Spanish nobleman who, banished by the king, becomes the bandit chief Ernani. Soprano Leontyne Price, baritone Bruno Sereni and bass Edio Flavell acquire themselves admirably in their roles, and Thomas Schippers conducts the RCA Italiana Opera and Chor. A fine performance of this difficult work.

GLUCK: ORFEO ED EURIDICE—Bumbry, Rothenberger, Putz; Neumann/Radio Leipziger Chor. Leipzig Gewandhaus Orch.—Angel SBL 3717
Gluck's lovely opera, based on the classic Greek myth of Orpheus and Eurydice, is beautifully interpreted in this 2 record package by Grace Bumbry, Annellise Rothenberger, Ruth-Margaret Putz and the Chorus of Radio Leipzig and the Leipzig Gewandhaus Orch. with Mani Neumann conducting. The unaffected grace of Gluck's music should prove a joy to the ears of thousands of classical listeners.

"TELL ME LIES"—Original Soundtrack—Gergar GGS 5000
With music by Richard Peaslee, and lyrics by Lewis Michelson, and sung by members of the Royal Shakespeare Co, this is the soundtrack of the Walter Reade filming of the Peter Brook production of "Tell Me Lies," which deals with the Vietnam War as reflected by the people of London. The cast for this fiercely satirical venture also include Slicky Carmichael and the Open Theatre Group. This one should find a ready market among those concerned about the effect of the war on the homeland.

FLOWERS OF EVIL—Mimieux/Khan/Mirza—Connoisseur SC 7S 3906
This is a most unusual recording. Selections from Charles Baudelaire's volume of poetry, "Flowers Of Evil," are brought to life by the narration of Yvette Mimieux. Intwoven with the reading is the sarod of Ali Akbar Khan and the tabla of Pandit Mahapurush Misra. The album deserves the respectful attention of the listener.

BRAWDY COCKNEY SONGS—Elsa Lanchester—Tradition 2065
Elsa Lanchester sings a selection of slightly risque songs that are mightily entertaining. "Fiji Fanny" deals with the frustration of an amorous tropical miss who is rejected by a man obsessed with botany. "At The Drive-In" recounts the crush of a lady carhop on a man who drives in in a Super 8. She fondly recalls the aroma of his exhaust. The exact sound is expertly delivered in a most attractive manner.

JAZZ GOES TO CHURCH—Father Herrera & Trio ESP—Enterprise ST 1082
The Reverend Father Herrera employs jazz music in his church services, and on this LP he presents the Trio ESP in an in-church performance. Father Herrera sermonizes on the album, and the congregations sing along with some of the music. The album, "So What?" by the group plays clarinet. The jazz on the LP is light and infectious, and the set could sell nicely. Enterprise is distributed by Atlantic.

STRINGS—Pat Martino—Prestige 7547
Plenty of mostly up-tempo jazz here. Martino is a standout on guitar; his virtuoso playing, fast and the long runs (like in the middle of "Misery") are a challenge even for the most inventive and executed beautifully. "Lean/Year's," and "Querido" are also outstanding ventures. Personnel includes Joe Farrell, Peter Waldbig, double bass, and Dave Levin, and Ray Appleton. Looks like a lot of action in the marketplace for this LP.

GINASTERA: BOMARZO—Opera Society of Washington/Rudolf CBS 32 8106
Here is the much-heralded world premiere recording of Argentine composer Alberto Ginastera's controversial opera about a tortured anti-hero, the hunchback Duke of Bomarzo (1716-1755), conducted by his own Musical Theatre in New York, with a cast headed by Joseph Corelli. The opera includes a number of well-known arias, including the "Concerto," which is a memorial to the composer's late wife. It is a fine performance of this opera, and well worth owning.

GLUCK: ORFEO ED EURIDICE—Fischer-Dieskau, Janowits, Moser; Richter/Münchener Bach Or. & Chor.—DEUTSCHE GRAMMOPHON LPM 1625/69
Christoph Willibald Gluck (1716-1787), with the help of a libretto by Calzabigi (1711-1758), joined the musical and dramatic elements of an opera together more closely than they had ever been joined before when he wrote "Orfeo Ed Euridice." Thus the work, in addition to being beautiful, is also, a landmark of Western music. Dietrich Fischer-Dieskau, Gundula Janowits and Edda Moser star. Karl Richter conducts.

Cash Box—April 6, 1968
RCA To Premiere Two Morton Gould Works

NEW YORK—The Seattle Symphony Orchestra, directed by Milton Kalman, will record this week a 1 and 2 by RCA Victor Records, in world premiere recordings of two new works by Morton Gould.

First of the works, "Venice," is scored for two string orchestras and brass choir, and Red Seal will borrow from the contemporary pop group scene to record the orchestra twice and then over dub the two recordings for the final two-orchestra effect.

"This certainly is the first time we have ever over-dubbed a complete symphony orchestra," said Roger Hall, RCA's manager of Red Seal A&R.

"Since it also will be the first time we will use remote 8-track equipment for the session, Seattle promises a sound spectacular to rival anything currently around," Hall continued.

The Gould composition was written on commission from the Seattle orchestra, and the second, "Vivaldi Gallery," for divided orchestra and string quartet, was given its world premiere by the Seattle orchestra recently.

RCA shipped the remote 8-track equipment to Seattle for the recording, which are to be made in a series of sessions between RCA and the Seattle Orchestral Association.

The recordings will be taped in the Seattle Center Opera House with Ka timas, music director and conductor of the orchestra, conducting. Howard Scott, Red Seal A & R producer, has flown to Seattle to produce the album.

Gould who is one of the most successful composers bridging the gap between serious and popular music, will be present to act as special consultant to Ka timas and Scott.

This will be the first commercial recording of a Gould composition, whether any other than its own label, and it is the third major west coast orchestra to appear on the Red Seal label, the others being the Los Angeles Philharmonic and the San Francisco Symphony.

WHERE THE RAINBOW ENDS
Tina Turner (P.I.P.)
MAYBE SOMEDAY
Your Eyes
High Windows
I'M GETTING SENTIMENTAL
OVER YOU
Jack Jones
SWEET LORRAINE
Johnny Smith
GREEN RAY
Johnny Mann Singers
HESITATION BLUES
COLLEGIANA
Nitty Gritty Dirt Band
ASK ANY WOMAN
Carmen McRae
WE CAN GET THERE BY
CANDILESSA
New Faces
CARAVAN
Bert Kaempfert
DEECA
Les Paul
Sergio Franchi
(RCA Victor)
Harold Vick
(RCA Victor)

DIFFERENCE OF OPINION
Montanas
(RCA Libre)
DOWN-DOWN-DOWN
Count Basie & Mills Bros.
(S.O.)
SHEIK OF ARABY
Decca
Jim Kjeskin Jug Band
(RCA)
MOOD INDIGO
Decca
Jim Kjeskin Jug Band
(RCA)
BEYOND THE SHADOW OF A DOUBT
Bell
SOPHISTICATED LADY
Buddy Merrill
(STAR DUST)
Accont
BLUE TANGO
Decca
Guitar Jones
(Ranwood)
ON THE BEACH
Decca
Finder's Keepers
(Fontana)
RED ROSES FOR A BLUE LADY
Jim Kjeskin Jug Band
(RCA)
Ennie Freeman
(Dunhill)
YOU'VE GOT YOUR TROUBLES
Cab Calloway
(S.O.)
EVER SINCE YOU TOLD ME
Brenda Lee & Pete Fountain
Decca
I'M NOT THE ONE
(Jim Kjeskin Jug Band)
(RCA)
THE FOUR TOTS
Reprise

Breaking Big!!

CHARLES VICKERS
"LOST MY FAITH IN YOU"
(And) "DO ME GOOD"
#6128
KING RECORDS INC.

Wearin' the Green

Shown here at the big New York N.E.W. Patrick's Day celebration are (from left to right) Dick Cazz, Ted Jime; Tom Jones, whose "Tom Jones Live" LP on Parrot is causing quite a stir around the country; William B. Williams; and Harvey Glasscock, vice president and general manager of N.E.W.
The NARM Convention held recently in Hollywood, Fla., proved to be, in addition to a face-to-face meeting of record labels and merchants, a showcase for some of the hottest talent and biggest names in country music today. The R&B world was represented in the Motown dinner by the Ike & Tina Turner, the Vandellas, Stevie Wonder and the Temptations; folk-calypso fans found favor with RCA Victor's Harry Belafonte; and the middle-of-the-road crowd was very well represented with the Columbia evening, highlighted by a superb Johnny Mathis.

However, Capital Records, who hit with the country production. Opening with a countrified buffet dinner-complete with the top Capitol brass and wives decked out in Western attire—the evening's performance proceeded along country lines, kicked off by the sharp, slick comedy of perhaps the closest of America's country—The Geesinol Brothers. The show continued with a rapid-fire lineup of strictly headline material, including Glen Campbell, Bobbie Gentry and Byrds, all of whom combined to make a top-flight package.

But supposing Capital Records had no country hit in the country field. Supposing nobody had. Hundreds of people, representing the biggest record merchandising house in the country, and all gathered under the same roof, would have returned to their regular routines after the evening with absolutely no exposure to country music at all.

Think of it, for a moment. These are the people who purchase the records in giant blocks for distribution. The people who can be responsible for the sale of thousands and thousands of different records, but who, up to now, have had no opportunity whatever to sample any of the country music they are being asked to push.

Now we all know what the people who promote product the best are those people who are truly excited by the product. Today, one of the best merchandising ideas is to engage the public in a product that they are being asked to push. Seemingly traveling to the various municipalities and sovereign states is the thing to do among recording artists; towns are being sprung up everywhere you look as far as disks are concerned, with singers heading in more directions than a flock of skittish hens. Cal Smith tells us he has been headlining at Coloniation Atlanta, G.A.; while Sonny Curtis, who's already arrived in that lovely spot, just last week. Johnny Seay, on the other hand, is in "Quintessence, Tulsa," even though Glen Campbell has evidently made it to Phoenix and back by this time. Bobby Lord is home- sick for "Charlotte, North Carolina" and Roger Sovine, who just hoped on the traveling bandwagon, is touring the town of "Culman, Alabama." Maybe you want to just try your ticket and hop on board, doesn't it?

Looks like Loretta Lynn may have started a fad among the female record makers. Just after the lovely lady made her appearance on the CBS TV daytime show, "To Tell The Truth," we received word that another country great will soon be making the same scene. Next shot: Webb Pierce, who taped the show last week for airing on Apr. 9.

George Hamilton IV, who has recently signed a renewal pact with RCA Victor, has also signed on with Emily Broadway's brand new company, Promotions by Emily. Just out with an excellent LP session called "The Legendary Country Sound of George Hamilton IV" (co-produced by Chet Atkins and John D. Loudermilk), the lanky North Carolina soul-beat singer for San Antonio where he will put in two weeks at the Hemisfair.

Just Released

ON \"THE SMASH SINGLE BY DARELL MCCALL\" \n
Sunday, April 6, 1968

CashBox Country Roundup

The A WORLD OF OUR OWN (Chappell--ASCAP)
Ronny James (Capitol 2067)

TAKE ME TO YOUR WORLD (Al Galloco--BMI)
Tommy Wynn (Epic 10269)

JUST FOR YOU (Tree--BMI)
Bobby Notty (Capitol 2048)

FIST CITY (Sure-Fire--BMI)
Charlie Pride (RCA Victor 9420)

HOW LONG WILL MY BABY BE GONE (Blue Book--BMI)
Buck Owens (Capitol 2080)

YOU ARE MY TREASURE (Forest Wilcox--BMI)
Jack Greene (Deeco 23261)

THE DAY THE WORLD STOOD STILL (Hall-Climent--BMI)
Charlie Pride (RCA Victor 9420)

IT'S ALL OVER (Galloco--BMI)
David Houston & Tommy Wynn (Epic 10274)

WALK ON OUT OF MY MIND (Tarnley--BMI)
Waylon Jennings (RCA Victor 9414)

SAY IT'S NOT YOU (OleBlue--BMI)
George Jones (Mercury 1289)

LEGEND OF BONNIE & CLYDE (Blue Book--BMI)
Haggard (Capitol 2123)

HERE COMES THE RAIN BABY (Arroll-Rose--BMI)
Eddy Arnold (RCA Victor 9427)

SKIP A ROPE (Tarnley--BMI)
Henson Corrigan (Monogram 1041)

BABY'S BACK AGAIN (Tarnley--BMI)
Connie Smith (RCA Victor 9313)

HAVE A LITTLE FAITH (Galloco--BMI)
David Houston (Epic 3-10291)

THE LAST GOODBYE (Tarnley--BMI)
Dick Mills (Capitol 2113)

HEY LITTLE ONE (Arroll-Rose--BMI)
Glen Campbell (Capitol 2067)

LITTLE GREEN APPLES (Browne--BMI)
Roger Miller (Smash 2318)

ANOTHER TIME, ANOTHER PIE (Powell--BMI)
Jerry Lee Lewis (Smash 2146)

TOGETHERNESS (Blue Book--BMI)
Fredric Hart (Kapp 879)

NOTHING TAKES THE PLACE OF LOVING YOU (Frenzler--BMI)
Shawnelock Jackson (Columbia 4141)

REPEAT AFTER ME (Frenzler--BMI)
Jack Reno (Job 909)

STOP THE SUN (Rapport--BMI)
Bennie, Guitar (Gol 17057)

THE CAJUN STRIPPER (Auss--BMI)
Jim Ed Brown (RCA Victor 9424)

THE LITTLE THINGS (Takacs--BMI)
Wally Nelson (RCA Victor 9427)

MOTHER MAY I (Green--BMI)
Liz & Lynn Anderson (RCA Victor 9445)

HONEY (Boswell--BMI)
Stevie Goldkamp (United 50283)

THERE AIN'T NO EASY RUN (Newberry--BMI)
Dave Dudley (Mercury 72779)

THAT'S WHEN I SEE THE BLUES (Powell--BMI)
Jim Reeves (RCA Victor 9455)

SHE WENT A LITTLE BIT FARTHER (Afton--BMI)
Faron Young (Murray 72774)

SMOKE, SMOKE, SMOKE-BY (Kim--BMI)
Tommy Wynn (Epic 10269)

SUNDOWN MARY (Melody--BMI)
Billy Walker (Monument 1055)

MOODS OF MARY (Jerry--BMI)
Tompall & Gloser Bros. ( MGM 13880)

WILD WEEKEND (Scott--BMI)
Bill Anderson (Deeco 32276)

BEER BOTTLE WITH ME (Pever--BMI)
Dirt Cockes (Creek 399)

ALABAMA GEORGIA STRAY (Russell--BMI)
Lyle Lovett (Capitol 656)

TRUCK DRIVING CAT WITH NINE WIVES (Capitol--BMI)
Glen Campbell (20476)

MENTAL JOURNEY (Galloco--BMI)
Marty Robbins (Capitol 2075)

WELCOME HOME (Pever--BMI)
John Howard (Deeco 32269)

COUNT YOUR BLESSINGS, WOMAN (Acuff--BMI)
Donna Howard (Capitol 1054)

LUVIANIA (Takacs--BMI)
Weddie Pierce (Deeco 32246)

FOGGY MOUNTAIN (Browne--BMI)
Bobby Bare (RCA Victor 9430)

BRAVE MAN--RARE THINGS (Browne--BMI)
Hurt & Sarraga (Mercury 72739)

PROMISES, PROMISES (Yarn--BMI)
Merle Travis (Browne--BMI)

WILD BLOOD (Pever--BMI)
The Unaccompanied Artists (2007)

WANDERIN' MIND (Galloco--BMI)
Billie Jo Spears (Atlantic 607)

GET ME FREE (Tarnley--BMI)
Charlie Rich (Capitol 10287)

YOU WILL VISIT ME ON SUNDAYS (Blue Crystal--BMI)
Charlie Louvin (Capitol 2106)

DESTINATION ATLANTA, GA. (Rapport--BMI)

RAINBOWS ARE BACK IN STYLE (Rapport--BMI)
Elvis Imperial (66283)

YOU'LL BETTER SIT DOWN KIDS (Powell--BMI)
Roy Drusky (Mercury 72774)

I G OT YOU (Parner--BMI)
Dee Dee Pomplin & Aline Corter (RCA 9490)

ORDINARY MIRACLE (Rapport--BMI)
Loretta Lynn (Deeco 50583)

A THING CALLED LOVE (Chart--BMI)
Jimmy Dean (RCA 9454)

ASHES OF LOVE (Galloco--BMI)
Glen Campbell (RCA Victor 9440)

WHAT A WAY TO LIVE (tarnley--BMI)
Johnny Cash (Deeco 32276)

BORN TO LOVE YOU (Newberry--BMI)
Bob Wills (Kapp 886)

I'D LIKE TO LIVE WITH YOU AGAIN (Wesley--BMI)
Darrell McCull (Wesley 1011)
SHELBY SINGLETON MUSIC INC.

Presents...

BEN PETERS (Writer)

COLUMBIA RECORDS (Recording Company)

STONEWALL JACKSON

"NOTHING TAKES THE PLACE OF LOVING YOU"

JOHNNY DUNCAN

"I'M THE ONE"

ARLENE HARDEN

"WHEN"

DJ's Needing Copies Contact:

SHELBY SINGLETON MUSIC INC.

817 16th Avenue South, Nashville, Tenn. 37203
(615) 244-5584

Columbia 4-44416
BOB NEAL TALENT AGENCY
SONNY NEAL, Personal Manager
(615) 244-1725

Columbia 4-44461
MOELER TALENT AGENCY
(615) 255-6611

Columbia 4-44484
JIMMY KLEIN AGENCY
(615) 744-3737
BUCK OWENS & HIS BUCKAROOS (Capitol 2142)
Sweet Rosie Jones (3:33) [Blue Bim-Owens]
Although he's still riding way up high with "How Long Will My Baby Be Gone?" (Capitol 2141), Bucky Owens lets loose with another barrelful in "Sweet Rosie Jones." This moaning, sorrowful ballad is a slow-moving item that should be just the opposite when it comes to sales. Don't overlook the undercut, either. Flip: "Happy Times Are Here Again" (2:27) [Blue Bim-Owens]

GEORGE JONES (Muscicor 1297)
Small Time Laboring Man (2:34) [Glad Bim-Montgomery, Jones]
Although "Say It's Not You" is still steaming up the chart river, George Jones has another hot hunk in his pocket in "Small Time Laboring Man." Already starting to stir up response, this brand new ballad powerhouse gets a superb Jones treatment, making it a natural. Flip side shouldn't be ignored. Flip: "Well, It's Alright" (Gret Bim-Walker)

DOTTIE WEST (RCA Victor 9497)
Country Girl (3:03) [Tree Bim-West, Lane]
Just coming off her recent charter of "Childhood Places," Dottie West follows up with a very catchy ballad called "Country Girl." Plaintive and haunting, the session has an excellent shot at stirring up some strong middle-of-the-road action as well as its guaranteed country response. Flip: "These Old Blue Eyes Have Been Crying" (2:38) [Tree Bim-West]

URL SMITH (Columbia 44486)
You Ought To Hear Me Cry (2:40) [Pamper Bim-Nelson]
Following quickly behind his successful venture up the "Foggy River," Carl Smith offers a first-rate interpretation of "You Ought To See Me Cry." The blues-filled ballad should certainly generate some healthy response from dealeroys, not to mention buyers. Flip: "I Used Up My Last Chance Last Night" (1:40) [Cedarwood Bim-Tills]

KENNY PRICE (Boone 1070)
Going Home For The Last Time (2:53) [Pamper Bim-Pennington, State]
Sangs the big, brassy sound of his former hits, this latest Kenny Price side is undoubtedly, is headed for nice Top 50 action. Strong and country all the way (even with the big strong section), "Going Home For The Last Time" is an emotion-packed story headed for big things. Flip: "Blame It On Me" (1:58) [Richwell Bim-Price]

MERLE KILDORE (Columbia 44463)
Wild Rose (2:50) [Al Gallic Bim-Sutton, Sherrill]
Uncorking one of his best offers in many a moon, Merle Kilgore makes a deft decision on the chart scene with "Wild Rose." The loping, rhythmic feel of the lid gives it that extra zing to carry it on through. Flip: "The Patches (Made The Change)" (2:37) [Al Gallic Bim-Singleton, Ashley]

MARGIE BOWES (Decca 32301)
Billy Christian (2:24) [Newkeys Bmi-Hall]
A long-time tag team with a premier balladeer Bowes' latest Decca single is worth the wait. Utilizing a sound reminiscent of a Scottish march, the deck has a very cataplastic quality that grows stronger with each spin. Both Margie and "Billy Christian" should be soon decorating the chart picture as a result of their union here. Flip: "Broken Hearted, Too" (2:10) [Forest Hills Bim-Walker]

ELTON BRITT (RCA Victor 9503)
The Jimmie Rodgers Blues (5:30) [Southern American Hatchon, Britt]
The Jimmie Rodgers 40th anniversary celebration is celebrated by Elton Britt with a special cut which he calls "The Jimmie Rodgers Blues." The 5-minute, 30-second, a potpourri of familiar Rodgers titles and lines, makes a fine tribute to the famed Brakeman and should see nice airplay as a result. No flip info available.

STAN HITCHCOCK (Epic 10307)
I'm Gonna Leave The (2:23) [Capitol Bim-Putnam]
Stan Hitchcock came very close to breaking out with last Epic venture and may finally do it with this new one entitled "I'm Easy To Love." A free-wheeling flavor and a good lyric combination to make the deck a good piece of programming material. Flip: "Don't Do Like I've Done (Do Like I Say)" (2:41) [Bare]

CARL VAUGHN (Monument 1064)
Jimmy Jacob (2:38) [Banderilla ASCAP-Crockett]
The appealing sound of "Jimmy Jacob," as done up in this potent Monument cut, could be a big hit for Carl Vaughn. Excellent both in material and production, the side may turn into a hot item very shortly. Flip: "Old Lovers Make Bad Friends" (3:17) [Central Songs Bim-Allison]

MARGARET LEWIS (SSS Int'l)
Honey (I Miss You Too) [Russell-Cason ASCAP-Russell]
Margaret Lewis is the Bobby Lewis variety of "Honey" rocking along its merry way, Margaret Lewis has come up with a female answer to the tune and is bound to score some nice action as a result. The female answer could follow close behind of the original for a long chart ride. No flip info available.

ROGER SOVINE (Imperial 66291)
Culman, Alabama (2:25) [Cedarwood Bim-Sovine]
Roger Sovine, like many of his contemporaries, is packing up and headin' out to distant parts. Roger's destination, "Culman, Alabama," sounds like a swingin', jazzed-up city, judging by the songster's perky portrait of the populace. Flip: "Savannah Georgia Vagrant" (2:20) [Cedarwood Bim-Sovine]

JOHNNY BOND (Staraday 825)
I'm Gonna Raise Calm (While I'm Aboe) (2:29) [Staraday BMI-Bond]
Veteran specier Johnny Bond makes another effort here to break in his latest, a cute novelty item that could be another goodie for him. Airplay and take box should be in good shape. Flip: "Bottom Of The Bottle" (2:16) [Sea Shell BMI-BMie]

LLOYD GREEN (Chart 1029)
Woman, Woman (2:16) [Glaser BMI-Glaser]
Payne Lloyd Green offers an excellent instrumental version of the pop-country item and can expect strong air action on the deck. First-rate workout. Flip: "Mr. Nashville Sound" (2:11) [Yonah BMI-Green]

JIMMY MARTIN (Decca 23300)
Tennessee (2:24) [Champion BMI-Martin, Neilhirk]
The boom on the Tennessee line has been pretty good as of late. Now the new Jimmy Martin deck. Great bluegrass dedication to the title tune, the flip side is also an effort of their most recent single effort, Mr. & Mrs. John Smith,"as well as "Hello There Stranger" and "Lately Among the grooves.

TEXAS IN MY SOUL—Willie Nelson—RCA Victor LPM/LSP 3937
The distinctive quality of Willie Nelson's vocalization has been responsible for the success of his material. One of the more distinctive areas of our land, the great state of Texas. A land filled with romance, tragedy, humor and sorrow (as per the material here) the Longhorn State gets great representation from this Nelson, who should soon be scoring lots of points with the item. Some fine tracks in "Streets Of Laredo" and "Beautiful Texas."

A NIGHT ON THE TOWN—Buckaroos—Capitol TST 2902
Once again the Buckaroos are out riding the range. This is 'Mighty Right Folks,' a selection of material penned mostly by the boys themselves. Swinging out immediately with a tune of old form, the crew present a fine assortment of both vocal and instrumental grooves, with some nice workouts in "Battle Traps" and "Pedal Pat." Bound to meet with good consumer response.

WHY SO LONELY—Skeeter Davis—RCA Victor LPM/LSP 3960
Some of the biggest of the femm fiddler kids to stick are currently charting rights, here's a smattering of male action, highlight this material offering. The band-picked selection of material, as well as the songstresses' interpretation of that material, should cause this tune to move out smoothly. Tracks such as "Lonely Again" and " Burning A Hole In My Mind," in addition to the title track, make for some nice listening.

MAKE A LEFT AND THEN A RIGHT—Johnny & Jonie Mosby—Capitol TST 2903
Offering a set that's kicked off with their recent chart stand of "Make A Left And Then A Right," Johnny and Jonie Mosbie may find themselves right back decorating the chart scene, this time in album form. Some nice vocal work on the mixed selection of romance-oriented material, sometimes slow and misty and sometimes lively. To the title tune, the two also offer their most recent single effort, Mr. & Mrs. John Smith," as well as "Hello There Stranger" and "Lately Among the grooves.

TENNESSEE ERNIE FORD'S WORLD OF POP & COUNTRY HITS—Capitol TST 2896
From pop to country to Broadway to rock, Tennessee Ernie Ford spans the musical horizon with a package of goodies that's sure to please a good portion of country disc buyers. The easy-going, rambunctious Ford makes an effective cut, be it a country standard such as "Detroit City," a brand new Broadway entry like "Step To The Bear" or the rock hit "Avon's Other Side And Down There" (2:55) [Aud Lee BMI-Younger, Matt Hn].

Best Bets
A Country Happening.

HANK LOCKLIN
"LOVE SONG FOR YOU"
'9476
Before we could even advertise it, Hank's new Victor single has hit the country charts. A great follow-up to his recent "Country Hall of Fame" hit.

RCA
NEW YORK—Radio station WJRZ-Hackensack, the New York Metropolitan area's only country music outlet, was sold last week for the sum of $5 million dollars. The station was bought by Lin Broadcasting, headquartering out of Nashville.

The strengthening of the union between Nashville, Mecca of country music and New York City, the country's largest single record market, was negotiated between WJRZ owner Lazar Emanuel and Lin proxy Fred Gregg and represents the first venture into country music for the Music City broadcasting chain.

Emanuel noted that no personnel changes are foreseen in the WJRZ roster. He himself will remain on as general manager while Lee Arnold will continue as music director for the outlet.

WJRZ first changed over to a country format in the summer of 1965, and has since become a respected country showcase in the Northeast. In addition to bringing country music to New York City in its recorded form, Emanuel also has been greatly responsible for bringing top name talent into the area in its 'live' state.

The sale of the station is subject to FCC approval.

Stonemans Return From Political Barnstorming

NASHVILLE—The Stonemans have returned to Nashville from a highly successful whirlwind campaign in North Carolina's 5th Congressional District. The two-day excursion was filled with significant surprises for Congressional Candidate Jim White as well as for the Stonemans.

Fifteen campaign stops were made during the two days—night on Thursday (14) and seven on Friday (15)—beginning at 9:30 a.m. both days. Each stop began and ended with a show by the Stonemans; the campaigning was done between performances.

Effectiveness was evident at each stop; maximum crowds were on hand for all shows, even the early morning performances. Crowds for the Jonesville stop were so heavy that the campaign bus couldn't get to its shopping center destination; the show had to be moved a few blocks down the road in order to accommodate everyone.

Decca-KRAK Choose Song Contest Winner

NEW YORK—Decca Records and Sacramento-based radio station KRAK, teamed to choose the winner of a jointly sponsored contest throughout Northern California tied to Decca's single recording by Jean Peloucin, "Mr. Painter, Paint My Dad."

The winning entry, culled from the many thousands submitted, answered the question, "Why is my Dad the best Dad in the world?" The first prize in the contest offered to the father of the winning contestant a portrait painted by the noted Bay-area artist Roberto Lupetti.

Maverick Lounge Opens As All-Country Nitey Nitey

LUBBOCK—Another showcase of 'live' country talent has been brought about with the reopening of the Maverick Lounge in Lubbock, Texas, on Mar. 23.

Flower Fair Set To Blossom In Dallas

DALLAS—Flower Fair '68, Dallas' first annual youth fair, will be held over the Easter weekend, April 11, 12 and 13, at Dallas' Market Hall, it was announced by Mark Lee and Danny Eaton, two youthful Texas promoters.

Featuring at Flower Fair will be top international entertainment attractions including: Neil Diamond, the Lemon Pipers, Mitch Ryder, the Illusion, Jimmy Boyd, The Gfrag, Kenny O'Dell, and Spencer Davis Group.

Also represented will be a host of youth-oriented exhibits ranging from cosmetics and fashions to automobiles and the space age, and an array of give-a-ways and free vacations, including trips to Hollywood, New York, and London via American Airlines, the official airline of Flower Fair. Miss Teenage Americas, Stephanie Crane, a guest of American Airlines, will reign over the three-day event.

The executive producers of Flower Fair, Mark Lee and Danny Eaton, plan to use the Dallas' market to test their "Youthquake" before taking it to other large U.S. cities. They admit their formula is "not your standard rock 'n roll show nor is it your standard con- sumer show...it's Flower Fair!"

A-Okay Records Ready To Roll

NEW YORK—A-Okay Records, managed by Mike Jaffe, has inked a national distribution contract with Al-do of Los Angeles. The first release features Eddie Keely with "Dangerous Livin'"/"Rekindle Me Of You." The firm, which will specialize in C&W product, may be reached at Box 4531, Panorama City, Calif., 91412.

Booking Dollar

Date Record's Johnny Dollar is shown signing an exclusive booking agreement with the Wilhelm Agency in Nashville, the agency president Smiley Wilson looks on in satisfaction. Dollar, whose career has blossomed rapidly in recent months, was most recently represented on the country charts with his Date single of "Everybody's Got To Be Somewhere."

CashBox Country Roundup

WJRZ Sold To Nashville's Lin Broadcasting

1 SING ME BACK HOME
Marie Haggard (Capitol 1/ST 2648)

2 IT TAKES PEOPLE LIKE YOU
Bill Owens (Capitol 1/ST 2641)

3 THE COUNTRY WAY
Charley Pride (RCA Victor LPM/SLP 3995)

4 BY THE TIME I GET TO PHOENIX
Gene Watson (Capitol 1/ST 2651)

5 BRAND MANED
Marie Haggard (Capitol 1/ST 2789)

6 BEST OF EDDY ARNOLD
(RCA Victor LPM/SLP 3960)

7 FOR LOVING YOU
Bill Anderson & Jan Howard
(Disc D 4997/4998)

8 YOU MEAN THE WORLD TO ME
David Houston
(Fapa In 24383/BN 26338)

9 PROMISES, PROMISES
Joe Dowell/PRM/CHS 1004

10 GENTLE ON MY MIND
Glen Campbell (Capitol MT/ST 2809)

11 ALL THE TIME
Merle Haggard/Disc D 4994/D 4996

12 JUST BETWEEN YOU & ME
Foster Weigner & Dolly Parton
(Disc D 4997/4998)

13 WHAT LOCKS THE DOOR
Jack Greene (Disc DL 4993/4997)

14 RAY PRICE'S GREATEST HITS
VOL. II
(Columbia CL 2607/CS 9470)

15 FROM SEA TO SHINING SEA
Johnny Cash
(Columbia CL 2647/CS 9447)

16 JUST FOR YOU
Ferlin Husky (Capitol 1/ST 2870)

17 TAKE ME TO YOUR WORLD/I DON'T WANT TO PLAY HOUSE
20 Tammy Wynette (Capitol BH 36333)

18 SKIP A ROPE
Mason Garagi
Management By KNS/SLP 18094

19 QUEEN OF HONKY TONK STREET
Fifty Watts (Disc DL 4997/4998)

20 BONNIE GUITAR
(Del DL 3840/DLP 25540)

21 BILL ANDERSON'S GREATEST HITS
(Disc DL 48297/4939)

22 DAVID HOUSTON'S GREATEST HITS
(Epilo BN 26342)

23 GEORGE JONES SINGS
DALLAS FRAZIER
(Musicium MM 2149/MS 3149)

24 TURN THE WORLD AROUND
(RCA Victor LPM/SLP 3869)

25 PHANTOM 309
Red Sovine (Disc DL 3842/DLP 4141)

26 HERE'S THAT MAN AGAIN
Bob Wills (Kapp KS 3542)

27 WHO SAYS GOD IS DEAD
(Lee Rocker, Exchange 18094/SLP 107)

28 TOGETHERNESS
Freddi Hunt (Kapp KS 3546)

29 EVER LOVIN' WORLD OF
EDDY ARNOLD
(RCA Victor LPM/SLP 3921)

30 CHANGIN TIMES
Frank Wilson
(Columbia CL 2796/CS 9596)
April 6, 1968

The success story of The Bee Gees goes back to 1958 when three British-born brothers Robin, Maurice and Barry Gibb emigrated with their parents to Australia. Once established there as a top pop group they returned to Britain in February 1967 and were signed up by agent-manager Robert Stigwood. Two Australians living in London, drummer Colin Peterson and guitarist Vince Melouney joined the group. In the past year The Bee Gees have become world famous with such hits as “New York Mining Disaster 1941” and two million sellers “Massachusetts” and “World.” Their latest Polydor smash is “Words.” With trips to Scandinavia and America already completed this year The Bee Gees return to the States in July for a 25-city tour and their own show at the Hollywood Bowl. In the U. S., the group is heard on the Atco label.
Great Britain's Best Sellers

This Week
Week No. 17

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Producer</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Cinderella Rockefella—Esther &amp; Abi Ofarim</td>
<td>(Philips)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Love Is Blue</td>
<td>(Paul Mauriat)</td>
<td>Philips</td>
</tr>
<tr>
<td>3</td>
<td>Lady Madonna—The Beatles</td>
<td>(Parlophone)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Radio Love</td>
<td>(The Firebirds)</td>
<td>Stax</td>
</tr>
<tr>
<td>5</td>
<td>Chiquito</td>
<td>(Sergio Mendes)</td>
<td>Philips</td>
</tr>
<tr>
<td>6</td>
<td>5 o’Clock Beach</td>
<td>(The Animals)</td>
<td>Pye/Denon</td>
</tr>
<tr>
<td>7</td>
<td>Autumn Kitty</td>
<td>(The Animals)</td>
<td>Pye/Denon</td>
</tr>
<tr>
<td>8</td>
<td>Fire Brigade</td>
<td>(The Move)</td>
<td>Regal-Zonophone</td>
</tr>
<tr>
<td>9</td>
<td><em>What I Really Want</em></td>
<td>(Paul Mauriat/Louis Armstrong)</td>
<td>(HMV)</td>
</tr>
<tr>
<td>10</td>
<td>Daydream Believer</td>
<td>(The Monkees)</td>
<td>RCA</td>
</tr>
<tr>
<td>11</td>
<td>Dream of Summer</td>
<td>(Herbert Ellis)</td>
<td>RCA/Oriental</td>
</tr>
<tr>
<td>12</td>
<td>Do You Remember Me</td>
<td>(The Fabs)</td>
<td>CBS</td>
</tr>
<tr>
<td>13</td>
<td>Don’t Let Me Be Misled</td>
<td>(The Borderliners)</td>
<td>CBS</td>
</tr>
<tr>
<td>14</td>
<td>Don’t Stop Me Loving</td>
<td>(The Spencer Davis Group)</td>
<td>CBS</td>
</tr>
<tr>
<td>15</td>
<td>Do You Remember Me</td>
<td>(The Fabs)</td>
<td>RCA</td>
</tr>
<tr>
<td>16</td>
<td>Don’t Stop Me Loving</td>
<td>(The Spencer Davis Group)</td>
<td>CBS</td>
</tr>
<tr>
<td>17</td>
<td>Dogs—The Castells</td>
<td>(CBS)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Doing the Best</td>
<td>(The Spencer Davis Group)</td>
<td>CBS</td>
</tr>
<tr>
<td>19</td>
<td>Doing the Best</td>
<td>(The Spencer Davis Group)</td>
<td>CBS</td>
</tr>
<tr>
<td>20</td>
<td>Doing the Best</td>
<td>(The Spencer Davis Group)</td>
<td>CBS</td>
</tr>
</tbody>
</table>

Great Britain's Top Ten LP’s

This Week
Week No. 17

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Producer</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>John Wesley Harding—Bob Dylan</td>
<td>(CBS)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>The Supremes Greatest Hits</td>
<td>(Tamla)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>History of Otis Redding—Otis</td>
<td>(Tamla)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Sound Of Music—Soundtrack</td>
<td>(RCA)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>This Is Soul—Various (Atlantic)</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Four Tops Greatest Hits—Four Tops (Tops)</td>
<td>(Motown)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>13 Smash Hits—Tom Jones</td>
<td>(Decca)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>In 3—Esther &amp; Abi Ofarim</td>
<td>(CBS)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Blue Cheer—The Four Tops</td>
<td>(CBS)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>The Hangman's Beautiful Daughter</td>
<td>(Columbia)</td>
<td></td>
</tr>
</tbody>
</table>

Japan's Best Sellers

This Week
Week No. 17

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Producer</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yaye-No Himitsu</td>
<td>(Tomoko Ogawa)</td>
<td>Toshiba</td>
</tr>
<tr>
<td>2</td>
<td>Koi-No Shizuku</td>
<td>(Yuki Ito)</td>
<td>King</td>
</tr>
<tr>
<td>3</td>
<td>Zanetsut &amp; Kazuo Funaki</td>
<td>(CBS)</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>Namida-No Kawakumade—Sachiko Nishida</td>
<td>(Polydor)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Nijiro-No Miazumi—Akiko Nakamura</td>
<td>(The 1910 Fruit Gums)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Jukuenke Blues—Tosya Takashiki</td>
<td>(Victor)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Sakasuki Blues—Shimichi Mori</td>
<td>(Vicot)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Izusakicho Blues—Mina Aoe</td>
<td>(Victor)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Tsubaku-No Shishuku—Terunobu</td>
<td>(CBS)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Ame-No Ginza—Los Primos</td>
<td>(CBS)</td>
<td></td>
</tr>
</tbody>
</table>

Argentina's Top LP's

This Week
Week No. 17

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Producer</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>El Impacto Paltico Ortega (The Beatles)</td>
<td>(CBS)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Presenta Los Exitos Lafayette</td>
<td>(CBS)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Los Hijos del Castelano Adrano (The Beatles)</td>
<td>(CBS)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Hablame Los Panchos (The Beatles)</td>
<td>(CBS)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Am I Amor Con Amor Armando Manzanero (Astor)</td>
<td>(CBS)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Al Porvenir el Sol (Fleetwood Mac)</td>
<td>(CBS)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Rosemal &amp; Rosamel Ayra</td>
<td>(CBS)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Ritmo de Locura—J. Rito (The Beatles)</td>
<td>(CBS)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Llegaron Beova (The Beatles)</td>
<td>(CBS)</td>
<td></td>
</tr>
</tbody>
</table>

Cash Box—April 6, 1963
TRADE-IN, Used-Up Stereo, New RCA Victor Record

MONTREAL—"Trade-In, Used-Up Stereo, New RCA Victor Record," is the slogan of the current promotion campaign which RCA Victor Records has just launched to sell more used stereo records in Canada. During the month of April, consumers will be invited to exchange their old record, in any condition, any label, any speed, for one of RCA Victor's 110 top-selling records. Included in the free offer are such titles as: "Hirt, Harry Belafonte, the Mantas," and "Barefootin" by Robert Booker. The deal with London includes a free gift brochure to be mailed to all future customers during the period of the promotion.

The London-Dover agreement was negotiated by Mike Trepel, manager of RCA Victor's foreign distribution with Dover's New York legal representatives, Marshall, Vigoda and Morris.

Tremeloes Wind Up Successful S.A. Tour

While the British rock group, the Tremeloes, have just concluded a successful tour of South America, they have also signed with London Records.

The group's opening concert at the Coliseo Peron in Buenos Aires, was attended by more than 35,000 persons. The tour began in Buenos Aires and ended in the Philippines, where the group played to an audience of 15,000 gathered at the Manila Coliseum.

The group will return to the United States to begin taping a television special for the NBC network, and will then return to Europe to begin taping a second television special.

Serrat's Eurovision Performance Cancelled

Today's News—Serrat Box

Cash Box—April 6, 1968

The Serrat Box learned last week that Spanish singer Juan Manuel Serrat will not be representing his country at the Eurovision Song Contest Finals at the Albert Hall, London this weekend (April 6th), as it is known whether Spain will be represented with a song. The Serrat Box is backed by the Spanish Government but no further explanations were given.

OPENING NIGHT—Warner Bros./7-Arts (Reprise) hosted a cocktail party for the premiere of "The dinner party" performance at Toronto's O'Keefe Centre. Shown here (from left to right) are: Mike Reed, Canada's record man for the label; Sammy Davis Jr.; Lorri Brunner, Canadian representative for Cass Elliot and Hilliard Elkins, producer of the Sammy Davis Show. The Ontario Romp was successfully toured at the O'Keefe Centre was completely sold out.

Dot & Cosdel Renew Far East Distribut Pact

HOLLYWOOD—Dot Records and Cosdel Records, the Tokyo, Japan, firm, have signed a renewal of their distribution agreement. The contract, which has been extended for another three years, calls for Cosdel to distribute Dot product throughout the entire Far East.

Keneth L. Cole, president of Cosdel, was in Los Angeles last week, accompanied by Assistant Manager of the Cosdel Company of Japan, Ltd., manager of Distribution for the Dot Records Group. During Cole's visit to Dot, meetings resulting in the renewal were held with Arnold D. Burg, vice-president in charge of music operations at Paramount Pictures, general manager Dick Peirce, resident manager A. Schenkelberg and Judy Hicks, Dot International manager. A Cosdel Dot pact for distribution of Dot product throughout Japan was signed in 1957. In 1964, Cosdel enlarged its operation to embrace the overall Far East area, including Singapore, Hong Kong, Thailand, the Philippines and other territories.

Capitol Of Canada Names Campbell Marketing Veep

TOORONTO, CANADA—G. Edward Leatham, president of Capitol Records of Canada, Ltd., has announced the appointment of E. Taylor Campbell to the newly created position of vice-president.

Campbell will be responsible for the implementation of Capitol's new market plan, which includes a sales force of four employees, each of whom has been included to further promote Canadian sales.

RCA Launches Big Promo For Stereo In Canada

The executive re-4ction to the "Trade-In, Used-Up Stereo" promotion has been tremendous. Dealers have stocked heavily, taking advantage of the extra discount. Colorful window cards, in-store displays and a free offer on new records and in-store displays have been supplied by RCA to further facilitate the promotion. RCA Radio advertising, direct mail copy and advertising mats have also been made available.

Many dealers across the country are taking the opportunity to gain maximum sales during the promotion period. RCA is helping by collecting the most records, b) offering a two-price charge on the original and the new one bringing in the oldest and most unique record, c) selling the traded-in records back to the consumers for 10, 15, or 20 cents each.

Musicor's Scerbo In Canada To Expand Distribution

NEW YORK—In order to expand and coordinate the distribution of Musicor and Dynamic Records product in Canada, E. T. Scherbo, director of international operations for the labels, is currently visiting Columbia Records of Canada to a) offer-and-establish a new record deal, and b) select and begin distributing Canadian records.

Many dealers across the country are taking the opportunity to gain maximum sales during the promotion period. RCA is helping by collecting the most records, b) offering a two-price charge on the original and the new one bringing in the oldest and most unique record, c) selling the traded-in records back to the consumers for 10, 15, or 20 cents each.

Musicor's Sberbo To Have Soviet Performance

NEW YORK—This coming October, "The Rise and Fall of the Third Reich" will be performed in the Soviet Union.

Vladimir Golinov, deputy director of the Gness-Isert, an agency of the Russian Ministry of Cultural Affairs, made the announcement at a concert of the cantata performed in Moscow.

Shürfin's "Rise And Fall" To Have Soviet Performance

NEW YORK—This coming October, "The Rise and Fall of the Third Reich" will be performed in the Soviet Union.

Vladimir Golinov, deputy director of the Gness-Isert, an agency of the Russian Ministry of Cultural Affairs, made the announcement at a concert of the cantata performed in Moscow.

Shürfin's "Rise And Fall" To Have Soviet Performance

NEW YORK—This coming October, "The Rise and Fall of the Third Reich" will be performed in the Soviet Union.

Vladimir Golinov, deputy director of the Gness-Isert, an agency of the Russian Ministry of Cultural Affairs, made the announcement at a concert of the cantata performed in Moscow.

Shürfin's "Rise And Fall" To Have Soviet Performance

NEW YORK—This coming October, "The Rise and Fall of the Third Reich" will be performed in the Soviet Union.

Vladimir Golinov, deputy director of the Gness-Isert, an agency of the Russian Ministry of Cultural Affairs, made the announcement at a concert of the cantata performed in Moscow.

Shürfin's "Rise And Fall" To Have Soviet Performance

NEW YORK—This coming October, "The Rise and Fall of the Third Reich" will be performed in the Soviet Union.

Vladimir Golinov, deputy director of the Gness-Isert, an agency of the Russian Ministry of Cultural Affairs, made the announcement at a concert of the cantata performed in Moscow.

Shürfin's "Rise And Fall" To Have Soviet Performance

NEW YORK—This coming October, "The Rise and Fall of the Third Reich" will be performed in the Soviet Union.

Vladimir Golinov, deputy director of the Gness-Isert, an agency of the Russian Ministry of Cultural Affairs, made the announcement at a concert of the cantata performed in Moscow.

Planetary & Abkehral Make Int'l Rest Deal

NEW YORK—An agreement has been made between Morris Levy, president of Planetary Music, and Leonard Storpe, president of Abkehral Music, whereby Planetary will represent selected Abkehral catalog material in Japan, Scandinavia and Mexico.

The catalog material includes songs made famous by such artists as the Cowsills, Jay & The Techniques, Sam the Sham, Sparky & Our Gang, J. & Jean, Keith and Sandy Posey.

Norman Kurs, director of international operations for Big Train Music, parent company of Planetary Music, and Harry Lipton, the company's business manager for Leonard Storpe, are currently conducting negotiations for other overseas territories.

Levy emphasized the importance of Planetary's overseas development by saying: "We're working publishers, not just collectors. We continually promote material to keep the rights active and profitable."

Since January 1, 1968, Planetary has acquired international publishing rights to eleven hits, including 'I'd A Winner (Impresion),' "We Can Fly Through The Rain, The Park & Other Things" (the Cowsills), "Suan and Our Love" (the Buckinghams), "Pumpkin Pie" (Jay & the Techniques), "Doo-Wop (That Old Time Feeling)", "Makin' Every Minute Count" and "Sunday Will Never Be The Same" (Sparky & Our Gang).

Cancel Latin Song Fest

MIAMI—The International Festival of Latin Song, scheduled for this week in Buenos Aires, has been cancelled. According to a spokesman for the event, a TV station in Buenos Aires could not fulfill its commitment to cover the fest. Event has been rescheduled for Mexico City next March 25-28. If estrants will enter new songs, they should do so before June 30, 1968.
The RCA Latin American Convention, which took place last week in Buenos Aires, attracted a record attendance and respectable results obtained. Dario Soris, RCA’s VP in charge of International Releases, R. R. Jackson, who is in charge of the Latin American Operations, and Joe D’Imperio, VP in charge of Music Publishing and Talent Service, were also present at the meeting which was directed by Joe Vias. Bill Beltran, of RCA Española, represented the European area and will visit Paris this month to report the results of the gathering. Although no official report was issued, this CB representative was able to learn that the main points discussed were contracts with artists and the continuing appeal of artists from different countries for live performances.

Music Hall has released the first single recording by the local Top Sellers by artists Billy Bosc, Tony Fontan and melodic group Los Nocturnos. Fontan has waxed “Pata Pata,” “La Copa Raya,” “Cuando Salí de Cuba” and “The Last Waltz,” while Lee Armstrong has performed “La Cumpa Té Vidi Lil.” “Habilita” and also “La Copa Rota.” The disc is also available for the release of Lalo Schifrin’s “Mission: Impossible.”

Maurice Breener ofermenalso info on the release of a Certa album with the songs from the San Remo Festival 1988, added to the singles already in the market by Celeste, Borja Elgosa, Louis Armstrong and others already mentioned in this column. On the publishing side, Breener is working on “Lady Madonna,” the new Beatles product which has been already premiered through radio in Buenos Aires by Kleinman’s “modart en La Noche.”

Odeon has released the “Magical Mistery Tour” EP by the Beatles and expects it will reach good sales in this market. There is also a special promo campaign around Vace Monti’s second LP, and a new single by Zaima Beleko, as well as the LP cut by Daniel Riboleti with the Armando Patroño Orchestra. There is also a single by the new group Galara, “Se Fue La Luna” and one by tango orkester Alfredo de Angelis.

Phonogram’s A&R top Santos Lipik reports the release of two new records which have already been released in April by Alfa and Latin recording artists, among them is a single by Jacques Dutronc, “The Most Difficult” and “Hippie Hippie Hourrah,” and another one by the Steven Somerset Orchestra.

Disk Jockey is starting a promo campaign for French artist Nicoletta who will soon arrive in Buenos Aires as part of an American tour covering both the States and some Latin countries as well. The disc is also very satisfied with the sales of Mireille Mathieu and her rendering of “The Last Waltz” still appearing in the charts.

CBS inside sources that a few weeks ago, the premiere of the new Leo Dan film, “La Novela de un Joven Pobre,” which is expected to show fantastic box office results. Brazilian orkester Caravelli and chanter Renato are expected to be premiered in July. And Italian chanter Milva will visit Argentina in a few weeks, performing on TV and probably some p.a.’s. Brazilian star Roberto Carlos is also being offered contracts for performances in Buenos Aires by several local impresarios.

### Argentina’s Best Sellers

| 1 | Pata Pata (Odeon) Miriam Makeba, Tony Fontan (Music Hall) | Jacko Zeller, Cuarto Brillante (Odeon) Zaima Beleko (Odeon) Los Venetos (Disc Jockey) | 2 | Carmen de la Fuente (Odeon) Robertito Carlos (CBS) Sergio Engrid (Fermata) Ello Roca (Polydor) |
|---|---|---|---|---|---|---|
| 3 | La Copa Rota Jose Feliciano (RCA) Rosamel Araya (Disc Jockey) | 4 | Suddenly You Love Me (Uno Trangulo) Tremelos (CBS) |
| 5 | Digan Lo Que Digan Mi Gran Noche Raphael (Odeon) | 6 | la canción que nos hizo Amor Anthony Swete, Balbin & Dick (RCA) |
| 7 | Malaysia Miriam Makeba (Music Hall) Barbara & Dick (RCA) | 8 | El Rey Lloro (Fermata) Los Gatos (CBS) |
| 9 | The Last Waltz Engelbert Humperdinck (Odeon) Mireille Mathieu, Raymond Lefevre (Disc Jockey) Tony Fontan (Music Hall) | 10 | Yo Tengo La Culpa Palito Ortega (RCA) |
| 11 | Depues de la Guerra Melograto Sandro | 12 | Massaguetin (CBS) |
| 13 | El Ray Lloro (Fermata) Los Gatos | 14 | Esta Tarde Llueve (Relax) Armando Manzanero (RCA) Otto Guiguet, Los Nocturnos (Music Hall) King Klave (Polydor) Cuarto Brillantes (CBS) |
| 15 | El Ray Lloro (Fermata) Los Gatos (Music Hall) | 16 | Cuando Salí de Cuba (Korn) Luis Agulle (CBS) Tony Fontan (Music Hall) Sandpipers (Fermata) Juan Ramon (RCA) |
| 17 | Spalding (CBS) Los Nocturnos (Music Hall) | 18 | Julio De Vina (CBS) Los Nocturnos (CBS) |
| 19 | Juan Llano (CBS) Los Nocturnos (CBS) | 20 | Teddy Van (Relax) Armando Makeba (RCA) Los Nocturnos |

### A deal has just been completed between RCA and French company Area (which manages the label here) whereby RCA’s publishing branch Publication Rights is now represented through Marc Fontenoy, who will closely cooperate with the Grande Avenue and Fonier publishing companies (Benedix) with Fontenoy in charge of this publishing group. Another important contract just signed is that between Charles Aznavour and Georges Roquiere, Chappell France Prezyx, wherein Aznavour and Georges Gsaryants sold the world rights of all their songs which compose the Editions Musicales Aznavour catalogue.

### Henri Marchal of Sunny Music bought the publishing rights for France of the German Eurovision song (“Ein Hoch Der Liebe” from Horst Jankowski) which will be titled here “Vive L’Amour.” Dany Marco will record it for the French deejay “Cara Mia” and Pierre Daléno. First recording in a foreign language of a Henri Des song just occurred in Germany. Willy Hagara is music production. Marchal also announced that Henri Salvador just recorded an original song from Gerard Gustin and Serge Sauvin, “Si J’Etais En 1960.”

### Charlotte Leslie, who is produced by Jimmy Walker through Polydor, will soon record in Italian (RCA) and English. Famous Spanish guitarist Narciso Yepes’ records will soon be released in France. Yepes signed an exclusive contract with Deutsche Grammophon Gesellschaft. The Polydor International Department that has been handling the artist’s music in France, is now being represented by the Mother’s Invention with the release of three albums.

### Tutti Publishing will be strongly present at the Eurovision Song Contest. Not counting the French song copyright we announced a few weeks ago, Tutti also has the rights of “Talk Is Cheap” (Austria), “Congratulations” (Great Britain), “Blue Max” (Te) (Italy), “Venice” (Portugal), ”Jedan-dan” (Yugoslavia), “Guardiano II Sole” (Switzerland).

Quickies: Patricia Carl, who records through Riviera, just released an excellent EP with four of her own compositions. Main title, “Attendos”... State side is releasing this week “Green Light” by the American Breed. The River” on Fontana is still high... First single by Gisela Bertossi through his Diminuendo label “Reviens To Tes Chercher”... New Nicoletta EP through Riviera with French treatment of “I’ll Never Leave You”... “La Nuit M’Attire”... Movie star Mireille Darc is releasing her first LP through Philips this week. Title is “Compartment S3” which is the same as a Frederic Bouton song... Vogue presents an LP by the Shirelles entitled “Spontaneous Combustion.”

### The Unicorn” by Decca’s Irish Rovers is the number one song in Canada. Their album “The Unicorn” is fast approaching the number one spot. Gordon Lightfoot, just back from London where he wrote seventeen songs and a poetry, feels it was the most creative period of his career. Compo reports strong sales on Lightfoot’s latest single “Black Day In July” which has gone onto charts from the mid-Knights, one of Canada’s largest bands (11 members) featuring its new Dimension label, “Je Reviens To Tes Chercher”... New Nicoletta EP through Riviera with French treatment of “I’ll Never Leave You”... “La Nuit M’Attire”... Movie star Mireille Darc is releasing her first LP through Philips this week. Title is “Compartment S3” which is the same as a Frederic Bouton song... Vogue presents an LP by the Shirelles entitled “Spontaneous Combustion.”
Creating New Locations

There have been so many cries of location saturation over the last few years that even many of the smarter and more progressive music and games operators themselves have come to believe it. The spectre of urban renewal, unfair legislation, direct sales etc. etc. are all said to be hacking away at the number of existing locations, while those new ones opening don’t come near to making up the difference. Well, such factors as those mentioned above have taken their toll of good locations and admittedly, the number of new tap rooms opening up don’t sufficiently provide what might be called “every operator’s fair share.” Stiff competition among the richer operating companies, who usually snap off those bright new places with a healthy loan, a little complimentary lettuce and a brand new juke or game, keep many new spots out of the reach of the smaller operator who then complains that no avenue for growth is open to him. Ergo—the cry of location saturation.

But in all honesty, isn’t this “condition” too often used as a scapegoat by those less enterprising traders—men who are either too spoiled by memories of the industry’s so-called “hey days,” too lazy to employ modern sales techniques in searching out and securing new spots, too indifferent to the sweeping changes taking place in modern commerce (e.g. above board financial statements) or too blind to the wisdom of effectively merchandising the equipment from which they earn their living.

Let’s get the record straight. This business is not in a state of stagnation. It is definitely not drying up under the glare of urban renewal, bad publicity, unfair legislation. It is not a dust-covered memory of a once happy, healthy, prosperous industry. The only dust around us is in the minds of our own people who’d rather live off the residuals of a once robust route now fraying at the edges through neglect.

We’ve done a little telephone research, talking with some of the really enterprising operators around the country to learn if avenues for expansion do exist. The number of new location sites and the types of these locations we unearthed leads us to believe a tremendous wealth of untapped music and games locations awaits the operator who need nothing more than the imagination to find them. Check just these few for a starter and then try to add some of your own.

1. Firehouses (volunteer or municipal) — When you consider the many hours firemen spend hanging around the house, waiting for the alarm, plus those off-duty who gravitate to the house as their social center, could you think of a better spot for a coin table? It’s certainly better than playing checkers.

2. All-Night Service Stations — Every moderate-sized town has a 24-hour gas station, usually located on the same corner as a bus stop. Buses don’t come too often in the late hours and a pинgame at the service station can get a heck of a lot of play while folks are waiting.

4. Drive-In Hamburger Restaurants—Huge numbers of these curb-service styled snack places offer ideal locations for music machines (set inside the building with external speakers piping the music to the lot where the folks are parked). Several large chains of these road-side spots, like MacDonalds and Carrolls, might possibly offer a one-stop “route-acquisition” to a large operating company.

5. Social Clubs, Settlement Houses, YMCA’s — All great for music and games (see separate story this issue).

6. Private Schools—Many private schools, offering indoor recreational facilities, are looking for attractions to get the kids off the streets and into the hall. Music and games again provide a superb source of entertainment for the kids, the attraction the school’s executives are looking for and another set of location-possibilities to the operator. Public schools are a different story but with the proper sales pitch, they might also qualify.

7. Labor Camps—Many areas of the country find large masses of migrant workers who congregate in labor camps provided by the landowner. Each offers the workers some type of building where they can gather to dance, drink and generally socialize. Here again, music and games offer the folks solid diversion and give the operator another area for the placement of his equipment.

There are numerous potential locations like those mentioned, each waiting for the right operator to come along and snap them up. Too much depressing talk has been the order of the day in coinbiz—both among operators and distributors. It’s time for a little enthusiasm. Set yourself or your route salesmen a goal, say 12 additional stops within the next thirty days. If you have sales help, offer a prize to the fellow who brings in the next new stops in a specified period of time. We know one operator who set his men out to get 80 new spots and ended up with 90. How’s that for enthusiasm!
New ChiCoin Shuffle Offers Fast Game; Red Pin Bonus: 2.25c Optional Pricing

Monsters Fly, Dynasaurs Roar In New Midway Target Rifle

WHIPPANY, N. J.— Five vice presidents and a secretary and general counsel have been appointed by Rowe International, Inc., a wholly-owned subsidiary of Triangle Conduit & Cable Co. Inc., it was announced last week by William D. Harper, president of Rowe.

The new officers are D. J. (Joe) Barson, vice president—domestic sales; Jerome Marcus, vice president and treasurer; John S. Moyer, vice president—manufacturing; Alvin D. Schaffer, vice president—engineering; and Maurice K. Chacon, secretary and general counsel.

Barson served as general sales manager of Rowe since 1965. He was with the Bush International Division of Rowe from 1952 to 1955 and was general manager of the Jacksonville, Fla. office. He has spent 25 years in the wire and cable industry, starting as a route man.

Marcus joined Rowe in 1957 when it was Rowe Manufacturing Division of Canteen Corporation and was named executive controller in 1962. He was named vice president and controller of Rowe in 1965.

Moyer was vice president and general manager of Rowe’s manufacturing facilities in Grand Rapids, Mich. He joined Rowe in 1962 after 29 years with the Seeburg Corporation, where he was chief engineer of The Vending and Contract Divisions.

Mueller has been in the vending machine industry since 1939, starting in the engineering department of Automatic Canteen Company of America. He was named supervising engineer in 1951 before joining Rowe, where he has been responsible for field service, foreign licensing and staff assignments for engineering.

Schaffer joined Rowe in 1956 and has served as vice president and general manager of Rowe’s main production facilities in Whippany since 1961. Schaffer is also a licensed insurance agent in New Jersey and registered to practice before the Interstate Commerce Commission.

Chaban comes to Rowe from Canoe Corporation, where he was chief patent attorney. He was previously patent attorney for the Hotpoint Division of General Electric and prior to that was an engineer with the Automatic Electric Company. Chaban is a member of the American Bar Association, the American Patent Law Association, the Chicago Patent Bar Associations, and the Chicago Patent Law Association.
PhonoVue Stars Lulu, Aretha, Dionne—Apr. 6
WHIPPANY, N. J.—Rowe International released PhonoVue-Record pairings for the week ending April 6 last week. Below is a list of PhonoVue films and the records they are best suited for.
‘Chain Of Fools’, by Jimmy Smith (Verve) is matched with ‘Maritime Mates’ (L-2911A), ‘Montmartre Strip’ (L-2905W), ‘Wheel Of Fortune’ (L-2905N) and ‘Limb Dance’ (L-2907S).
‘It’s Gotta Be Love’ by The Montanas (Independence) is paired with ‘Pat’s Great New Day’ (L-2912D), ‘Water Witch’ (L-2912T), ‘Ballet In Black’ (L-2912F), ‘Chimney Sweep’ (L-2914G) and ‘French Street Cafe’ (L-2908S).
‘Me, The Peaceful Heart’ by Lulu (Epic) is matched with ‘Girl In A Spin’ (L-2913F), ‘Car Wash Reggae’ (L-2913E), ‘Klondike Joy’ (L-2913D) and ‘Service With A Smile’ (L-2908D).
‘Girls Need Love’ by Dionne Warwick (Merkur) goes well with ‘Cafe Society’ (L-2912F), ‘Jazzy Madness’ (L-2911P) and ‘Getting Myself Ready’ (L-2911R).

LATIN TOP 5

1. JUICY
   Mongo Linao & Tania—Fania

2. SUBWAY JOE
   Joe Benetano—Fania

3. AFRICAN TWIST
   Eddie Paulette—Fania

4. MY MAN SPEEDY
   Joe Cuba—the Fania

5. JUMPING AROUND
   Angel & Johnny Orchestra—Mardi Gras

LOOKING AHEAD

1. MR. SLICK
   The TNT

2. BLACK IS BLACK
   Hans Brandon—Musstar

3. SOUL DRUMMER
   Tony Barrera—Fania

4. FEVER
   La Lopez—the Fania

5. MR. TRUMPET MAN
   Ricardo Ray—Allegro

Compiled from New York City One Stop and Operations

Stereo Little LP Releases

ADULT POP

FRANCIS A. SINATRA & EDWARD K. ELLINGTON—Reprise 1218

YELLOW DAYS

INDIAN SUMMER

TO EACH HIS OWN

YOU ALWAYS HURT THE ONE YOU LOVE

LAUGHING ON THE OUTSIDE (Crying On The Inside)

FRANKIE LANE—ABC 1219

I’M HAPPY TO HEAR YOU’RE SORRY

I DON’T WANT TO SET THE WORLD ON FIRE

PLEASE BELIEVE ME

YOU HAVE EVER BEEN LONELY

WHO CAN I TURN TO

JIMMY ROSELLI—UA 1212

CORE NAPOLITANO (NAPOLITAN HEART)

‘O SOURO’ (NAMMORATO) (Soldier’s Sweetheart)

Stereo Location Programming Guide

THIS WEEK’S TOP RECORD RELEASES FOR COIN PHONOGRAPH

SURVEY LEADERS

I CAN’T BELIEVE I’M LOSING YOU (2:43)

FRANK SINATRA

How Old Am I (3:30) Reprise 0677

CABARET (2:39)

HERB ALPERT & TB

Slick (3:28) A&M 925

STRENGTH POTENTIAL

WE CAN FLY/UP-UP AND AWAY (2:41)

AL HIRT

The Glory Of Love (2:34) RCA 9500

THE SCALPHUNTER’S THEME (1:58)

AL CAIOLA

Theme For Version (2:23) United Artists 50288

C & W

SWEET ROSEY JONES (3:33)

BUCK OWENS & BUCKAROOS

Happy Times Are Here Again (2:27) Capitol 2142

COUNTRY GIRL (3:03)

DOTTIE WEST

That’s Where Our Love Must Be (2:38) RCA 9497

SMALL TIME LABORING MAN (2:34)

GEORGE JONES

Well It’s Alright (2:36) Musician 1297

ITALIAN

MARAVIDEOSISIO (3:48)

DOMENICO MODUGNO

Maraividioso (3:48) RCA 9502

Stereo Location Programming Guide

SUZY LEADERS

A BEAUTIFUL MORNING (2:32)

THE RASCALS

Replay Day (3:26) Atlantic 2493

AIN’T NOTHING LIKE THE REAL THING (2:14)

MARVIN GAYE & TAMMI TERRELL

 Ain’t Nothing Like The Real Thing (2:14) Tamla 54163

BABY MAKE YOUR OWN SWEET MUSIC (2:40)

JAY & THE TECHNIQUES

(No information for side B) Smash 2154

FOLLOW-UP

SOUL TRAIN (2:40)

CLASSICS IV

Strange Changes (2:22) Imperial 66293

R & B

SUZY LEADERS

SHE’S LOOKING GOOD (2:15)

WILSON PICKETT

We’ve Got To Have Love (2:01) Atlantic 2504

FOLLOW-UP

I DON’T WANT TO LOSE YOU (2:53)

BARBARA MASON

(No information for side B) Atlantic 140

MISSION: IMPOSSIBLE (2:21)

SOUL SURVIVORS

Poor Man’s Dream (2:43) Crimson 1016

SURVEY LEADER—The heading "Survey Leader" refers to those artists and groups whose record releases normally enjoy healthy play on coin- operated phonographs (as determined by the Cash Box Operator Survey). New single releases by Survey Leaders, therefore, present the most promising programming material for jukebox locations.

FOLLOW-UP—The "Follow-Up" title refers to artists and groups who have enjoyed a recent chart hit and follow-up with a promising new release.

Teen Pop

IT’S A GREAT LIFE

WINDY

LET’S TAKE A WALK

TRINI LOPEZ—Reprise 1217

I CAN’T GO ON LIVING BABY WITHOUT YOU

SALLY WAS A GOOD OLD GIRL

NOGHEGRA

R & B

WERE A WINNER

NOTHING CAN STOP ME

I’M GETTIN’ READY

THE IMPRESSIONS—UA 1220

NO ONE TO LOVE

UP AND AWAY

LITTLE BROWN BOY

COUNTRY

I DON’T WANNA PLAY HOUSE

THE PHONE CALL

TAMMY WYNNEETTE— Epic 26653

TAKE ME TO YOUR WORLD

GOOD

IS IT LOVE

Cash Box—April 6, 1968
Look inside the new ROCK-OLA ULTRA and CENTURA phonographs for the ALL-OUT ACCESSIBILITY that means more money for you

Beauty is as beauty does! And these beauties make sure the lion's share of the “take” doesn’t get eaten up in time-consuming service calls. Here’s total accessibility—everything up-top, out-front—at eye-level, within arm’s reach!

"EASY VIEW" PROGRAMMING
Hinged program holders flip down for faster title changes. Magazine has clearly visible record indicator numbers on top for faster, one-look loading. New slotted, precision casted magazine hub keeps records aligned for perfect indexing every time.

FLIP-TOP SERVICING
Flip up the self-locking program dome. The push-button switches are at eye-level. Album price changes are made with electrical clips, so they can’t be accidentally changed. Even the amplifier and credit unit can be serviced inside the cabinet!

NEW PROMISE OF PROFITS
Animated top, brilliant new colors and sleek chrome trim make coins flow in like never before! New top design finally ends all danger of spillage. There’s a new (optional) dollar bill acceptor and a common cash box for both coins and bills.

The new 160-play Ultra Model 437 plus its 100-play version, the new Centura Model 436...and the modestly priced, compact, 100-play Concerto Model 434...make ROCK-OLA the only manufacturer that covers all locations, large or small, for maximum take.

Look to ROCK-OLA
All-out, all the way, for profits!

NEW ULTRA!
MODEL 437
160 SELECTIONS

NEW CENTURA!
MODEL 436
100 SELECTIONS
“This nation can expect a population explosion in the next ten years that will create 35 million more people, all expecting new ideas, willing to pay for new ideas—all visually oriented with the added ingredient that all visual media will truly become a dominant force including even such items as the telephone.” So states the subject of this week’s Cash Box Profile, M. S. Greenman, vice president and general manager of the Color-Sonics division of the National Radio Company and a no-nonsense marketing veteran who can back up his firm’s commitment to the concept of coin-operated audio/visual entertainment with a catalog of fascinating facts and predictions that demand the consideration of the entire coin machine industry.

Greenman’s knowledge of the film industry, the application of the medium (both educationally and in entertainment) and its role in the present and future culture of the nation is solidly founded upon a career in journalism as a United Press International executive, covering nearly 17 years—six of which were spent as vice president and general manager of their Movietone News division.

Greenman graduated from Boston University and received his master’s degree in journalism from New York University—first as a student boy withUPI (then simply United Press before its merger with International). Shortly thereafter, he stepped up to the sports desk and eventually was appointed radio sports editor for the wire service’s syndicated broadcasts. UPI’s Movietone News ultimately called him to their television and film production division where their extensive global syndication of news features, sports programs, short subjects for theatrical exhibition and other special events qualified the company’s claim as the largest producer of film in the world. As stated, Greenman headed the film and TV arm for six years. Some of the many TV programs he personally produced included a widely acclaimed series entitled “Bowling Instructions” and some half-hour programs which provided new evidence of communism and how it affected the United States, called “The Enigma of Communism.”

The pressing disciplines of televised newscasting, which Greenman lived and worked under all these years, is perhaps best described in his “replay” of a syndicated sports series he produced on the Notre Dame football team. “The Notre Dame series required extremely special handling,” Mickie recalls, “since it was to be a Sunday replay of the previous Saturday’s game. It forced us to create our own network of 180 stations and film half of the programs, we had less than twelve hours to edit and narrate the game for the day’s replay.”

As a greater and greater number of TV networks and local stations began airing their own news program productions and the value of the medium began to diminish considerably especially in the areas where newscasts were showing items already seen by patrons weeks in advance on the home tube. Greenman decided to pull up stakes. Hank Schwartz, the engineer with whom Greenman originally worked towards the development of the Color-Sonics film unit, invited him into the organization. He joined C-S in January of 1967 as general sales manager.

The following September, he was appointed vice president and general manager by National’s president Frank Oddi with responsibilities expanded to include supervision of manufacturing, research and development and in addition to sales. Today, Greenman compliments the courage and vision of National’s president for his faith in the development of a coin-operated film unit which could achieve wide acceptance by the nation’s operators.

With a unique position to observe the growth of the film concept, its obvious values to a news-oriented organization, its fellowship with recorded music and its subtle but permanent entrenchment into the cultural mores of this post-war society, Greenman’s opinion is that the potential of the coin-operated film unit remains tremendous.

“It is our policy to provide entertainment across the broad spectrum of present tastes. The Combi-150, admittedly, is a challenge to existing jukeboxes since the machine is quite large but the necessary addition of the film mechanism, I believe, is the next plateau to which the industry must eventually rise—the added dimension of sight and sound.”

“As an industry faced with rising costs and diminishing net returns on investment, we are demanding a greater share of the gross dollar with a comparatively minimum increase in equipment cost must be studied carefully. I believe Color-Sonic and its Combi-150 provides this opportunity. But that is only part of its marketing story. The other part is the continuing history and influence of generations to the world of sight and sound.”

“In ten years, the labor force of this country will approach 50 million, and while leisure is more leisure than ever it seems to me that our industry exists on the technology of film and sound reproduction is presently making giant strides, so it is no longer possible to dismiss as professionally inadequate the product available for use on audio-visual equipment. Our industry is approaching a crossroad and is in need of making a decision.”

(Continued on page 65)

M. S. GREENMAN

vietone News service began to diminish considerably especially in the areas where newscasts were showing items already seen by patrons weeks in advance on the home tube. Greenman decided to pull up stakes. Hank Schwartz, the engineer with whom Greenman originally worked towards the development of the Color-Sonics film unit, invited him into the organization. He joined C-S in January of 1967 as general sales manager.

The following September, he was appointed vice president and general manager by National’s president Frank Oddi with responsibilities expanded to include supervision of manufacturing, research and development and in addition to sales. Today, Greenman compliments the courage and vision of National’s president for his faith in the development of a coin-operated film unit which could achieve wide acceptance by the nation’s operators.

With a unique position to observe the growth of the film concept, its obvious values to a news-oriented organization, its fellowship with recorded music and its subtle but permanent entrenchment into the cultural mores of this post-war society, Greenman’s opinion is that the potential of the coin-operated film unit remains tremendous.

“It is our policy to provide entertainment across the broad spectrum of present tastes. The Combi-150, admittedly, is a challenge to existing jukeboxes since the machine is quite large but the necessary addition of the film mechanism, I believe, is the next plateau to which the industry must eventually rise—the added dimension of sight and sound.”

“As an industry faced with rising costs and diminishing net returns on investment, we are demanding a greater share of the gross dollar with a comparatively minimum increase in equipment cost must be studied carefully. I believe Color-Sonic and its Combi-150 provides this opportunity. But that is only part of its marketing story. The other part is the continuing history and influence of generations to the world of sight and sound.”

“In ten years, the labor force of this country will approach 50 million, and while leisure is more leisure than ever it seems to me that our industry exists on the technology of film and sound reproduction is presently making giant strides, so it is no longer possible to dismiss as professionally inadequate the product available for use on audio-visual equipment. Our industry is approaching a crossroad and is in need of making a decision.”

(Continued on page 65)

M. S. GREENMAN

vietone News service began to diminish considerably especially in the areas where newscasts were showing items already seen by patrons weeks in advance on the home tube. Greenman decided to pull up stakes. Hank Schwartz, the engineer with whom Greenman originally worked towards the development of the Color-Sonics film unit, invited him into the organization. He joined C-S in January of 1967 as general sales manager.

The following September, he was appointed vice president and general manager by National’s president Frank Oddi with responsibilities expanded to include supervision of manufacturing, research and development and in addition to sales. Today, Greenman compliments the courage and vision of National’s president for his faith in the development of a coin-operated film unit which could achieve wide acceptance by the nation’s operators.

With a unique position to observe the growth of the film concept, its obvious values to a news-oriented organization, its fellowship with recorded music and its subtle but permanent entrenchment into the cultural mores of this post-war society, Greenman’s opinion is that the potential of the coin-operated film unit remains tremendous.

“It is our policy to provide entertainment across the broad spectrum of present tastes. The Combi-150, admittedly, is a challenge to existing jukeboxes since the machine is quite large but the necessary addition of the film mechanism, I believe, is the next plateau to which the industry must eventually rise—the added dimension of sight and sound.”

“As an industry faced with rising costs and diminishing net returns on investment, we are demanding a greater share of the gross dollar with a comparatively minimum increase in equipment cost must be studied carefully. I believe Color-Sonic and its Combi-150 provides this opportunity. But that is only part of its marketing story. The other part is the continuing history and influence of generations to the world of sight and sound.”

“In ten years, the labor force of this country will approach 50 million, and while leisure is more leisure than ever it seems to me that our industry exists on the technology of film and sound reproduction is presently making giant strides, so it is no longer possible to dismiss as professionally inadequate the product available for use on audio-visual equipment. Our industry is approaching a crossroad and is in need of making a decision.”

(Continued on page 65)
Jukebox Factory Execs Like Potential of Compatible Disk

NEW YORK—The very likely possibility that music operators will soon be able to purchase their records in stereo as easily as they now do in mono gained strength last week as sources high in the recording industry voiced unqualified confidence in the technical success of those LP’s and singles already recorded and mastered through the revolutionary new Holzer “compatible stereo-mono” system. In short, the prediction is that eventually, every single released will be stereo.

Of primary importance to the operator is the fact that these stereo disks will be popular chart items as opposed to the more institutional music previously issued in stereo form. In addition, “compatible” singles ($45pm 7” disks) can be played on existing monophonic jukeboxes with no compromise in quality or tone.

Those record companies already utilizing the new system are labeling their stereo singles with various trade names to identify it as the compatible product; e.g. Atlantic (the first label to announce plans to use the Holzer generator on singles and LP’s) will print “CSG” on their process records. MGM Records is calling theirs “Saturation Sound.” Warner Bros./Reprise, Buddah and A&M are also issuing stereo singles and LP’s.

The import of the technical revolution to the operating trade was voiced last week by several factory executives. Dr. David Rockola, vice president of the Rock-Ola Mfg. Corp., said: "Technology is always improving and some move like this was bound to come. I think the presence of well-orchestrated, popular tunes in stereo on phonographs at locations, especially those better locations, will be a tremendous bonus to the operator. The average hi-fi oriented location customer does recognize better sound, which stereo obviously provides, and he’s willing to pay for it.”

(Continued on following page)

Knowledge gets the action!

“IQ Computer....they are dropping $200 a week in that machine,” says Bill Rodgers at the Golden 20’s Tavern.
—As reported by Al Stork, Detroit News staff writer

OPERATORS CALL IT A BONANZA!

Success in hundreds of locations prove once again there is money in knowledge! IQ Computer lets you cash in on the tremendous popularity of quiz games on radio, in newspapers and magazines. Makes the “thirst for knowledge” a profit-maker for you. This amazing machine, using the same kind of transistorized circuits used in large sophisticated computers, is filled with thousands of questions and thousands of right answers. Appeal is tremendous and fascinating! A natural for spots where students gather, in transportation terminals, bowling alleys, taverns, government bases and many, many more spots.

I.Q. COMPUTER

"The Money Maker!"

The ONLY MACHINE of its kind on the market in which ALL PARTS may be REPLACED RIGHT ON LOCATION.

Service is a breeze. All parts accessible for fast, easy replacement.

A Few Distributorships Still Available.

Write, wire or phone at once for complete information.

NUTTING INDUSTRIES, LTD., 3404 N. Holton Street, Milwaukee, Wisconsin 53212

Sales - 313-846-8077

Factory - 414-332-8260

Cash Box—April 6, 1968
50% of Existing Phonos Said to Be Stereo (Cont'd)

Harold Handkins, sales administrator at Rowe International, stated: the music operator has always had trouble obtaining good stereo records

Active's
THE CHOICE FOR THE
Lowest Prices
and Best Equipment
ALWAYS

Exclusive Contino, Rock-Ole, Fischer and Chicago Cane Distributor for Western Pennsylvania, South Jersey and Delaware.

ACTIVE'S Assignment Machines Co.
666 South Street, Philadelphia, Pa. 49-4405
1101 Pittston Ave., Scranton, 5, Pa.

Dependability
You Can Count On
—for the finest new and reconditioned equipment

BANNER
Specialty Company

1009 Fifth Ave., Pittsburgh, Pa.
(215) 356-3000
(412) 471-1225

FOR SALE FROM THE LARGEST STOCK IN THE MIDWEST

MUSIC ROCK-O-LA

MODEL
421 1484
404 432
424 426
409 436
429 1483
15-1593 418 SA
414 S 433

SEEBURG

LPC 480 5 100
200 1 100
V 200


H. Z. VENDING & SALES CO.

1201 Doubles St., Omaha, Nebr. Phone: 402-541-1121

Cash Box One-Stoppin'

New York

Top Spanish tunes in NYC according to the A-List Creeps of Anson's sales, Smokey Smolder of Town Hall Records, Jose Cortez of WIN Records and Frank Y. Y. Chan of the 'Juicy' by Monguito Santa Maria (Fania), 'Simple Joe' by Musho (Fania), 'African Twist' by Eddie Palmieri (Teo), 'My Man Speedy' by Joe Colonial and 'Willy's Around' by The Angel & Johnny Orchestra (Mardi Gras). Spanish disc expectations close as Mr. Schl, black by the TNT, 'Black Is Black' by Rockway (Musicor) and 'Soul Drummer' by Ray Barretto (Fania).

Cincinnati

Royal Dist. Corp's. Paul Smith and Pete Brown at Ambient Records say 'Honey' by Bobby Goldberg (United Artist) is the top tune in the Queen City. Another hot record is 'You Made Me Bananas' by Guy Marks (ABC) and 'Goin' Away b/w Groovy Marjorie' by The Fireballs (Aloe) as strong potentials ... while Pete goes with 'Master Jack' by 4 Jacks & A Jill (Aloe) and 'Mrs. Columbus' by L. David Sloan'.

Indianapolis

Jim Collins of Associated Dist. cites 'Honey' by Bobby Goldberg as the big one for the hometown of the 'India 500'. Other local tunes are 'Babes in the Fell's Elfa' by Esther & Abi Ofarim (Philips) is getting a lotta action.

Pears

'Simon Says' by 1910 Fruitgum Co. (Buddah) is still going strong in Pears according to Gimmy Ward of HI! One Stop. Gimmy's 'Baby Driver' by Mills Bros (Dot), 'Sea-

'Man of the Hour' Howard Holzer (left) is shown with Atlantic Records engineer Phil Iehly after disk company agreed to use his revolutionary CRG system.

signal component never exceeds its original occurrence in the live program from which the stereo material was derived. Therefore, the identical recording can be played back on either stereo or mono equipment with no compromise of the stereo or mono quality as related to the live performance. Furthermore, the device adds no distortion or loss in signal to noise ratio. Patents are pending.

MOA Insurance
Premium Reduced

CHICAGO—In this day of ever increasing costs, it is a pleasure to announce that the MOA Group Life Insurance programs are being cut by Fred Granger, executive V.P. of MOA.

"Through negotiations with the carriers, Bankers Life Company of Des Moines, Iowa, the Life rates will be lowered approximately 10% effective with the June quarterly billing. For a member enrolled for $15,000.00, this means a saving of $150.00 per year. The comparative value of our plan has been demonstrated to the families of members and employees—$131,000.00 in the ten years. Granger went on to reveal.

MOA members who have not yet enrolled in the program are urged to drop us a note requesting the brochure and information. MOA points out that, too, the comparatively low-cost benefits are also available to a member's employees.

Wealth of LP's
Issues Coin

CHICAGO—Robert Garfisa announced last week the availability of an additional number of a recently delivered from Garfisa Sales in Chicago. Following is a list of titles and artists:

#121 England's Greatest Hits, Vol. 1
#122 England's Greatest Hits, Vol. 2

"Please Believe Me," Who Can I Turn To, 'Have You Ever Been Lonely,' Core Napulitos' (Neapolitan Heart), 'O Sacratissimo,' (Soldier's Sweetheart).

#1216 Petula Clark
The Other Man's Grass Is Always Greener,' 'Smile,' 'Answer Me Love,' 'I Could Have Danced All Night,' 'At the Crossroads,' 'The Cat In the Window.'

#1217 Trini Lopez—It's A Great Life


#1218 Francis A. Sinatra & Edward K. Eliscu
'Follow Me,' 'Sanny,' 'Yellow Daze,' and Indian Summer.'

#1219 Frankie Laine—To Each His Own
"Each His Own," You Always Hurt The One You Love," 'Laughing On The Outside (Crying On The Inside),' I'm Happy To Hear You're Sorry,' 'I've Got A Right To Cry,' 'I Don't Want To Set The World On Fire.'

#1220 The Impressions—We're A Winner
"We're A Winner," 'I'm Getting Ready,' "Nothing Can Stop Me," 'No Love,' 'Love Is Not Brown Boy,' and 'Up, Up And Away.'

#1221 Paul Mauriat—Blooming-Hearts
'Love Is Blue,' 'Somethin' Stupid,' This Is My Moment,' There's A King Of Hush (All Over The World), 'Penny Lane,' and 'Puppet On A String.'

#1222 Lawrence Welk—Love Blue
"Love Is Blue," 'Green Tambourine,' 'Downtown,' 'Hey Fly,' 'Spooky,' and 'Talk To The Animals.'

#1223 Del Reeves—The Best Of Del Reeves
"Girl On The Billboard," 'Dance Of The Southern Bell,' 'Women Don't Go Outside Things To Me,' 'A Dime," 'Angel In The Morning,' 'A Million Miles Away,' and 'Down In The Boneyard.'
CHICAGO — The Illinois Amusement & Music Association (I.A.M.A.) held its third meeting, in El Dorado, Kansas, on Saturday and Sunday March 23 and 24.

In attendance were Harlan C. Win-grave, president; Gus Prell, vice pres-ident; Ronald Cazal, secretary-treasurer; and Board members Don Foshee (El Dorado), Ivan Martin (Winfred), John Emich (Lawrence), Verl Byerley (Liberal), Al Finney (Salina) and George Harlan (Hutchinson).

Members and their wives, who at-tended the weekend conclave, enjoyed meals at the El Dorado Country Club, on Saturday night, as guests of Mr. and Mrs. Cazal. On Sunday morning, at 9:00 A.M.,

**Johnson Offers Bandachock Bill Counting Machine**

**John Bandachock**

CHICAGO—The Johnson Parbox Company announced last week that their compact, low-priced mechanical bill counter is now available for im-mediate delivery.

The unit weighs 35 pounds and is designed for a square foot of deck or counter space. Belying this compactness is an electronic counting mechanism which handles bills at the rate of 100 per 6 seconds. Accuracy is assured by a double feed device which makes it im-possible for two bills to pass thru the machine as one. Should a bill become folded or stuck to another, the unit will turn itself off rather than make a faulty count.

All bills, crisp or wrinkled, are counted with electronic reliability, the result of a photo-electric cell mounted in the mechanism which is sensitized to accept all types of notes, regard-less of condition. Bandachock is offered in pre-selector, batching and standard counting models, with prices starting below $1,500. Full details are available upon written request to Johnson Parbox Company, 4619 N. Bovenswood Avenue, Chicago, Illinois 60640.

**GREENMAN (Cont’d)**

position must not let these new developments go to others by default.

"The giants in our business," Green-man indicated, "must not make the mistakes that manufacturers of bug-gies, carrousels, etc., often make in trying to enter the automobile business. The result today is that there are no baggy manufacturing companies left in busi-ness. And none of them could get a foothold in the auto business when they finally decided to enter it. New products and new ideas are what create new markets. We now have the new product," the Color-Sonic executive declared, "and we’re entering a new era. The public’s fancy has been caught. Now we must nurture and pro-ceed to make the most of this new seg-ment of our industry for our own industry’s people."

---

**KANSAS OPs Begin Member Drive; Newsletter Planned; Next Meet June**

CHICAGO—The Kansas Amusement & Music Association (K.A.M.A.) held its third meeting, in El Dorado, Kansas, on Saturday and Sunday March 23 and 24.

In attendance were Harlan C. Win-grave, president; Gus Prell, vice pres-ident; Ronald Cazal, secretary-treasurer; and Board members Don Foshee (El Dorado), Ivan Martin (Winfred), John Emich (Lawrence), Verl Byerley (Liberal), Al Finney (Salina) and George Harlan (Hutchinson).

Members and their wives, who at-tended the weekend conclave, enjoyed meals at the El Dorado Country Club, on Saturday night, as guests of Mr. and Mrs. Cazal. On Sunday morning, at 9:00 A.M.,

**PR Expert to Address ICMOA; Granger, Winning on Program**

CHICAGO — ICMOA’s executive di-rector Frederick C. Gain announced that he expects a large turnout for ICMOA’s Spring Conference to be held on April 6 and 7th at the St. Nicholas Hotel in Springfield.

The Association’s activities will be- gin on Saturday evening, April 6th, when Illinois operators will register in the lobby of the St. Nick from 6:00 P.M. to 7:30 P.M. and then gather for a cocktail party and hos-pitality hour where they will discuss operating problems and new ideas and get acquainted with operators from around the state.

Sunday’s activities will begin at 9:30 A.M. when operators gather for another meeting for coffee and brunch and late arrivals may register until 10:30 A.M. when a brunch will be served for all operators. The business meeting will begin at noon.

Highlights of the business meeting will include an address from M.O.A.’s Fred Granger who will report on the M.O.A. Board of Directors meeting and also explain the latest Washing-ton, D.C. developments in the copy-right problem: a principal address from Veteran Statehouse correspondent, “Melden Jones” of the Chicago Americans on public relations activi-ties—the livelihood of the Industry. In addition ICMOA’s legislative coun-sel, Jim Winning, will be present to answer any questions on pending or expected Illinois legislation.

Advance registrations should be sent to the ICMOA office in Suite 718, Ridgely Building, Springfield, Illinois, as soon as possible.
Chicago Chatter

At Chicago Dynamic industries all eyes are focused on “Melody Lane,” the new product which debuts this week. Mert Secore info’s that samples of the new piece are now being shipped to the firm’s network of distributors across the country—so watch for it! . . . World Wide Dist vending chief Irv Ovitz returned from his vacation last week. Distrib’s Art Wood is in Springfield, Ill., arranging to enlarge the World Wide display space out there. To better serve the area’s operators, Art is available at the space on Monday and Tuesday of every week . . . “World Cup” continues to reign at Bally Mfg.—and Bill O’Donnell, Herb Jones, Paul Calamari, et al, couldn’t be happier! . . . Williams Electronics is readying a new release according to Bill DeSelm but, mum’s the word until next week . . . Congrats to Cathie Goehry, World Wide Dist. office staffer, who became engaged! . . . Association news: The ICMOA Spring Conference is scheduled for April 6 and 7 at the St. Nicholas Hotel in Springfield, Ill., Executive Director Fred Gain expects a big turnout and urges all members, who have not yet done so, to get their reservations in now! . . . Thomas B. Hungerford, NAMA’s executive director, announced the appointment of Marc D. Brookman as Eastern legislative counsel of NAMA. Brookman will handle the association’s activities in the eastern states, in the areas of legislation at the state and local levels, taxation and public health regulations. He will work closely with NAMA’s recently named eastern office manager Elmer Kuekes . . . Got the word from Alvin Gottlieb that the D. Gottlieb & Co. plant addition in Northlake, which is still under construction, should be ready this summer. As for “Spin Wheel,” production is going full speed ahead to meet the demand! . . . MOA’s Fred Granger will be heading for Springfield, Ill., this weekend to speak at the ICMOA spring conclave . . . Rock-Ola field service rep Bill Findlay was out on the west coast last week attending (along with a multitude of other coinbix reps, we understand) the open house festivities at Portale Automatic Sales. On the homefront, the Rock-Ola plant is exceptionally busy these days as a result of the wide acceptance throughout the trade of the lush “Princess Deluxe” and “Ultra” 437! . . . Called over to Lomar One Stop for a looksee at the local singles picture. According to Joe Codd, operators are showing interest in the following: “Honey” by Bobby Goldsboro (UA), “How Old Am I?” by Frank Sinatra (Reprise), “You’ve Still Got A Place In My Heart” by Dean Martin (Reprise), “My Melancholy Baby” by Kay Starr (ABC) and “I Don’t Want To Set The World On Fire” by Frankie Laine (ABC), to name a few! Bob Garmisa of Garwin Sales, distributors of Little LP products for the major labels and Seeburg released ten (10) new Little LP products last week (see separate story).
HICKEN GETS POST

CHICAGO—Paul G. Hicken has joined the national hearing and time sales division of Mercantile Financial Corporation as an account executive, according to an announcement last Thursday by Sid Bloom.

Hicken is a specialist in the financing of coin-operated amusement equipment, income producing machinery and equipment. He has served manufacturers and wholesalers to develop financing programs designed to foster business growth by increasing cash flow.

A veteran in the commercial finance industry, he was with Walter E. Heller & Co., for five and one-half years just prior to joining Mercantile.

Organized in 1917, Mercantile is a nationwide commercial finance organization with general offices in Chicago.

Summer Location Rush Is On!

Got any antiquated jukes, tables, pins, etc., laying around the shop? If so, it might behoove the indulgence coin machine operator to polish it up and place it on the ready line to be contacted the nearest settlement house organization in his area. Settlement houses are usually headed up by interested members of local communities. Their function is to provide summer social clubs offering recreation in the form of dances, skill classes, sports programs, etc., to neighborhood teenagers. Club space is loaned to the organization by local businessmen . . . it might be a basement, a loft or an empty store that has no prospect of being rented.

Several weeks ago we got wind that a few enterprising New York operators were getting a jump on the 'summer rush' by going to those local organizations and renting space for one of their old jukes, pinball machines or pool tables for as little as ten bucks a week. Naturally, this is not the kind of location where you can initiate two-for-25c play, (one operator said he had a box on five cent play), this is a whole lot better than having the phonograph sitting dormant in shop.

How do you get these locations? One New York coinman said, "The first one may be hard, but once you get the first one the others come easy. They're hundreds of these clubs in the larger cities and it gets out thru word-of-mouth."

With the summer months ahead (the coin machine operators most lucrative season), there will be millions of out-of-school teens frequenting these social clubs. Many of these less fortunate teens are re-created thru recreation. While benefitting yourself (making money with that used equipment that would otherwise just lay in your shop all summer and age another year), you are also providing wholesome entertainment and recreation for the children of your community.

So put on your best smile, contact these organizations, explain to them what you want to do and hope they're in your favor. You'll brighten up a lot of kids' faces that otherwise might well be saddened with the prospect of another bleak summer vacation. Polish up that used equipment and let it make money for you.

Milwaukee Mentions

The Milwaukee Coin Machine Association held their monthly meeting last Tuesday at the Club Chateau in West Allis. Prexy Sam Hastings tells us attendance was 100% and the meeting was most fruitful . . . Speaking of Sam, we got the word from his son, Jack, that the entire Hastings household is still enjoying the fishing Sam caught on his recent Florida trip . . . As for business, Jack Items that Hastings Dist. has been getting heavy action lately on the Valley pool tables line and Gottlieb's "Palace Guard" . . . Among the ringers scoring on local juke boxes, according to Record City's Gordon Pelzer, are "Honey" by Bobby Goldsboro (UA), "Why Say Goodbye" by Connie Francis (MGM), "She Wears My Ring" by Solomon King (Capitol), "The Legend Of Ronnie & Clyde" by Merle Haggard (Capitol) and "No Another Time" by Lynn Anderson (Chart).

Gottlieb's 4-Player SPIN WHEEL

A NEW CONCEPT IN SCORING AND SOUND

Spinning Arrow and "Whizzer" Sound Create Exciting Action

- Spinning arrow in lightbox combined with "whizzer" sound effect scores from 50 to 500 points and "shoot again" feature.
- "Whizzer arrow" activated by scoring hit home-side kick-outs or bottom rollovers.
- Illuminated coin entrance plate.
- Scoring 5 kick-out hole sequence lights center targets alternately for 500 points, top targets for 100 points and pop bumpers for super score.

Round the Route

Mid-West Musings

Mr. & Mrs. Bob Adington, Bismarck, in the cities for a few days on a business trip . . . Earl Porter and some friends in town for a few days on business . . . Mr. & Mrs. Jim Dorn told left March 15th for Oregon to visit some relatives and then will fly to Idaho a few days before returning home . . . Roy Foster, Sioux Falls, in town for the day doing some business for a checkup. Will have to go back for an operation in the near future. Mr. & Mrs. Pete Reinert in the cities for the day. Doe doing some buying and picking up parts and records . . . Congratulations to Mr. & Mrs. Richard Hawkins on the birth of their first child, a boy . . . Mother and baby doing fine . . . The Gene Gunons are back from a spending a three week vacation at Acapulco. Loved it so much they are going back for a return engagement . . . Mr. & Mrs. Ike Pierson are still in Florida. Have been since November and still not ready to go home . . . Eddie Mischel on the job again but taking it very easy. Eddie suffered a heart attack six weeks ago. Spent three weeks in the hospital and three weeks at home just resting. Got the O.K. from his doctor last week . . . Mr. & Mrs. Earl Porter drove from Miami to Ft. Lauderdale to visit the Truconos who are vacationing here, then on to Atlanta to visit Mrs. Porter's brother and home. Should be a nice trip . . . Congratulations to the Richard Moebius's on the arrival of a new baby boy. Dick headed up the Sam Sales and Acme Sales at Lieberman Enterprises . . . Rose Thompson and Ann Douglas of Lieberman Enterprises in an automobile accident. Rose lucky to get off with just some bruises but Ann is still in the hospital with a fractured leg and several broken ribs . . . PREMIERE SHOWING OF NEW VENDING AT OPEN HOUSE AT THE VIKING VENDING CO., Sunday, April 7th, 1968, 9049 PENN AVE., Chicago, Illinois. ONE DAY ON GAMES AND THE OTHER DAY ON PHONOGRAPHS AND ACCESSORIES. REFRESHMENTS WILL BE SERVED.

That Extra Touch of Quality and ORIGINALITY

D. GOTTLEIB & CO.
1140 N. Kostner Ave., Chicago, Illinois 60651

Cash Box—April 6, 1968

WANTED: Quality Dashboards and accessories. No extremes accepted. Will buy or trade with PHOTO. Giving your home phone number. Ewing, N.J. 08638.

WANTED: Quality Dashboards and accessories. No extremes accepted. Will buy or trade with PHOTO. Giving your home phone number. Ewing, N.J. 08638.

WE ARE CONSTANT BUYERS OF ALL AMUSEMENT MACHINES AND surplus parts apart for cash or trade. We pay top cash either way. Phone BELGIUM, 3903, ANSPERG, BELGIUM.

FOR SALE—OVER 200 DIFFERENT MACHINES in stock, ready for location. Basketball, games, novelty, arcade, kiddie rides, etc. Give us a call or write for list of machines. 70 Libby Rd., New Haven, Conn. 06513. PHONE: 70-9607.

FOR SALE—SEEBURG 2400, $250.00. Will sell complete or parts. Seeburg St. Louis, Mo. 63112. PHONE: 631-9965.


LOCKS KEYED ALIKE SEND LOCKS and the key you want them mastered to $1 each check or money order. LOCK SERVICE, 61 ROCKAWAY AVE., VALLEYS, N. J. 07401. PHONE: 61-5516. Our 35th year in vending.

POOL TABLES, NEW COP-IT OF 7 FT., $50.00. 12 ft. table $125.00. Make offer. We are in business for over 30 years. We have a complete line of pool tables. Write: 1070 7th Ave., New York, N.Y. 10033.

WE WILL BUY: ALL types as they come in. We pay a fair price. Call or write. We pay a fair price. P.O. Box 491, Brooklyn, N.Y. 11210. PHONE: 625-3400.

WE WILL BUY: ALL types as they come in. We pay a fair price. Call or write. We pay a fair price. P.O. Box 491, Brooklyn, N.Y. 11210. PHONE: 625-3400.

WE WILL BUY: ALL types as they come in. We pay a fair price. Call or write. We pay a fair price. P.O. Box 491, Brooklyn, N.Y. 11210. PHONE: 625-3400.

WE WILL BUY: ALL types as they come in. We pay a fair price. Call or write. We pay a fair price. P.O. Box 491, Brooklyn, N.Y. 11210. PHONE: 625-3400.
An official message from the president:

I, MYRON SUGERMAN, INTERNATIONAL, AM DEDICATED TO THE BUYING AND SELLING, NATIONALLY AND INTERNATIONALLY OF ALL COIN OPERATED EQUIPMENT.

(at the official rate of $35. per ounce)

JUKE BOXES
AMI
G-100
G-200
G-120
H-120
H-120M
I-100
I-120
I-200E
I-200E 120-200M & E
J-100
J-200
K-100
K-120
K-200
Cont. 200–1
Cont. 200–2
Lyric
Jal–200
Jel–200
M–200
N–200
O–200
Phillips-Merchant
Wu–200–1
Wu200–2
CDA Star
CCA Star
Hideway
200 Select.

SHEBUR
G–100
R–100
J–100
V–200
VL–200
KL–200
KL–201
KL–202
160
220
220
AG–160
DS–160
AY–160
UPC–180
LPC–180
ESPN
3W1–100 WB
1620 WB
200 WB

Rockola
1455
1465
1465
1455
1475
1485
1485
1495
1495
404
408
410
418

ARCADE EQUIP.
Bally Holly Graff
Cleaver Model
LeBaron Model
Cleaver Rotary’s
AutoPace 14
AutoPace 11
W. Roadracer
CC Pro Basket
CC Pro Hockey
Mid-Red Ball
Min. Golf
So. Speedway
So. Time Trial
J. Painted
So. Little Pro

B. All Star Del. Wm. Ten Pin Wm. Tenstrike C. Pop Up D. Standard Metal Tbilder

GUNS
CC Riot
CC Showdown
CC Ponyrap.
CC Rangemaster
CC Longrange
CC Playland
CC Championship
CC Texas Ranger Wm. Vanguard Wm. Hercules Wm. Crusader Wm. Titan Wm. Spaceglider

C. Wildwest
CC Woolworth
M. Bazooka M. Rifle/Gun M. Rifle Range M. Trophy M. Rifle Chp.

M. Monster S. Shootout
Wm. Arctic Gun

K. Shootout Two Gun Fun C. Super Space Gun Bally Gun Smoke C. Captain Kidd

BASEBALL (F.P.)

MIDWAY
1. Pilot Target 2. Target Shooting

Flying Turns Winners

Winners’ Mystery Score

ADDABALLS
G. Flipper G. Light G. Flint

Gottlieb—1963
Swingsong, 2 Shipmate, 4 Slick Chick, 1 Flying Champagne, 2 Sweetheart, 1 Rackaball, 1

Gottlieb—1964
Super X, 2 Kinky Crown, 4 World Fair, 1 Starlight, 1 Queen, 1 North Star, 1 Shoshone, 2 Dodge City, 4

Gottlieb—1965
Marquee/4

Bankaball, 1 Skyline, 1 Ice Review, 1 Buckaroo, 1 Deep Dish, 1 Paradise, 2

Gottlieb—1966
Central Park, 1 Crosswinds, 1 Thoroughbred, 2 Mayfair, 3 Hilo Dolly, 2 Dancing Lady, 4

Gottlieb—1967
Super Score

used, 2

hit, 4

used, Beat-Time, 4

Gottlieb—1963
Hootenanny, 4 Cross Country, 1 Cue Truck, 4 Moon Shot, 1 Star Jet, 3 Three In Line, 4

Gottlieb—1963
Track Odds (7 player)

United ABC

AB

Circus

J. Bayley & Company

Bally Bowler’s 62 Bally Bowlers 63 United

Bally Bowler’s 62

Bally Bowler’s 63

United

UNIVERSAL

UNIVERSAL

UNIVERSAL

UNIVERSAL

BALLY SIX CARDS

F Schlumberg

Lotta Fun

Barrel Fun

Barrel Fun, 62

Life a line

Shoot a line

ALL UNITED BINGOS

BINGO

Frolics

Beauty

Miami Beach

Broadway

Big Showtime

Nightclub

Parade

Keywest

Doubleheader

Beach Beauty

Sun Valley

Mics America

Cyp. Gardens

Beach/Queen

Carnival Queen

Sea Island

Ballerina

County Fair

Luftmens Beach

Toupee

Doubleheader

Touchdown

Circus Queen

Arcadia

Bikini

Carroll

Lido

Golden Gate

Silver Sails

Bounty

Beauty Beach

Borsalino

Follies Br.

Bahama

Zodiac

BALL BOWLERS

Bally Bowlers 62 Bally Bowlers 63 United

Bally Bowlers 62

Bally Bowler’s 64

Un Matador 64

Rarity 65 United

Gallion 65

WM. Oasis 65

WM. Maverick 65

Un Amazon ’66

Un Aztec ’66

WM. Bowlama- rama ’66

If quantity is involved, we are willing to negotiate a deal based on picking up with our own truck, unpacked.

M.S.I. wants to know if you have used machined not listed above? Chances are good we can move it.

Get our mailing list. We send you offerings listing what machines we need and prices we’ll pay.
Special New Easter Single

ELVIS PRESLEY
WE CALL ON HIM
YOU'LL NEVER WALK ALONE

TWO GREAT SACRED LPs
FOR YOUR COLLECTION

ALSO AVAILABLE IN 45 EP
PEACE IN THE VALLEY

#9600

PLUS ELVIS' MOST-HONORED SACRED ALBUM

LPM/LSP-3758
Available on Stereo 8 Cartridge Tape
RIAA certified and NARAS Grammy Award winner—both in first year of release!