Americom's Pocketdisc: The Big Test ••• New Look At UA/Liberty In England ••• Racusin's Profile Of Stereo 8 Consumer ••• See Maitland, Lee In MPHC Posts ••• Atlantic Forms Cotillion Label ••• Editorial: Group Staying Power ••• Phonodisc Grows

THE REIGNING SUPREMES

Int'l. Section Begins Pg. 68
It's time everybody stopped playing games with this song and started listening to it.

Then they'd see why Bobby Cole's "Mr. Bojangles" is the one that's really making it. Making it on more major stations all over the country. On Top 40 and Easy Listening. Because Bobby Cole gets inside the song. Because Bobby Cole's a great singer. Because Bobby Cole knows how to make a great song really great.

Listen to "Mr. Bojangles." Then sit down and listen to Bobby Cole sing "Mr. Bojangles."

BOBBY COLE

"MR. BOJANGLES"

2-1613

date

Records
Group acts that are credited with supplying a high form of music in the rock area have established a new phenomenon in album chart success. These are the groups that, by and large, have had limited breakthroughs in the singles market. This factor may well be a key to the emergence of the phenomenon, namely the situation whereby both new and previous records by such groups maintain hit status on the LP listing.

There is a general awareness in music circles that certain rock teams are contributing a very literate sound, as new and unpredictable as it may be. Its appeal, if not its sound is similar to the sense of accomplishment accorded to the most avant-garde of jazz and classical performances. Rock music of this genre, like jazz and serious music, is best suited to the album format, where length of performance is of little concern, or where the "jam session" approach can be realized. "Serious rock," then, blossoms in the climate of the LP. And the list of "serious rock" acts is an impressive round-up of some of the industry's most successful attractions. They include the Cream, Jimi Hendrix Experience, Moby Grape, and the Doors, to cite the dominant exponents of "serious rock" at this date.

Their chart careers are what we are talking about. Unlike many pop acts whose new LP’s arrive to replace their previous effort, these groups’ previous LP’s have shown remarkable stamina in keeping pace with the new entry, sometimes actually being boosted to higher chart positions as the new LP starts its chart run. Even at this early date in the well-founded acceptance of a "serious rock" form by what is obviously a vast audience of their admirers, we are evidently witnessing the creation of "classic" endeavors by groups who pursue this new art form. Such acts do record business a world of good, for they interest (and act as a stimulant toward creating) the hard-core album "collector," the fellow who considers each and every release by a favored act as a "must" purchase. This is select company for any performing group to be in. And the label that is the happy outlet for this type of acceptance may well be offering "definitive" works by these teams that perhaps will stand tall many years hence.

From the "underground" to well above the surface, the "serious rock" groups are giving the trade a new stability. This from a source once considered the essence of fly-by-night record success!
WORLD OF OZ

MUFFIN MAN

that will be:
PICKED, PLAYED
and
PURCHASED!

PRODUCED BY WAYNE BICKERTON

2

JOHN MAYALL

BROKEN WINGS

PRODUCED BY MIKE VERNON & JOHN MAYALL

85029

20039

LONDON RECORDS
Four Jacks and a Jill introduced you to "Master Jack" a while back.

Now, meet their new friend...

"Mister Nico"

:c/w 'Hamba Liliwam'  #9572
Both sides are from their
Victor Album. They're traveling
in the best of circles.
LPM/LSP-4019

Available on RCA Stereo 8 Cartridge Tape

Cash Box—July 13, 1968
Americam's Pocketdisc: The Big Test In Northwest

NEW YORK — The four inch pure vinyl, plipple pocket disc can be the major vehicle of the future for the release of single records, according to Fred Hyman and Larry Kanaga of the Americam Corporation, Ameri- cam pressur e such records and will be putting this new product to the most extensive test accorded any new disc product in Americam's 30-year history.

The test will take place in the state of Washington beginning July 15 through July 31, 1969, with Con- solidated Distributing, the ABC owned distribution and rack facility in Seat- tle, controlling the test.

What Americam wants to determine and what they believe will be able to prove conclusively to itself and the whole record industry is that single records can be merchandised, and with adequate display and proper coverage where and when people want records, many more single records can be sold than are being sold today.

Pocket Book Principle

Many record industry executives have often said that for most companies, there is little left in 45 singles. For most companies, they contend, they're a promotional tool, and when you can sell singles at a 14½ price and by making singles available in outlets where they were not normally available, you can increase sales. Americam listed up a number of the industry's leading labels, including Capitol, the Atlantic labels, the ABC labels, including Dunhill, Warner-7 Arts, Re- cord Platter, and others.

A number of others are presently being negotiated.

by What They Want To Know

Americam is to gather the fol- lowing information from their dis- tributors:

1. The total increase in record sales that can be generated by the introduction of a low-priced, high quality pop single.

2. The profitability of the above sales to dealers and distrib-utors of the company.

3. The number of new outlets for single records that can be profitably

added and maintained.

4. The type of distribution that is best equipped for maximum efficiency in maintaining inventory at point-of-

sale.

5. The affect of Pocketdisc intro- duction on portable phonograph sales.

6. The efficiency of the new Pocket-
disc Display Racks in cutting down operating costs.


Merrily Family, Jay Gee

NEW YORK — Fred Hyman, Ameri- cam president, reports that Mercury Records and the family labels: Smash, Phillips and Fontana, as well as the Jay Gee labels (Jubilee, etc.) have agreed to make Pocketdiscs available to Americam for the test of the Pocketdisc in the states of Washington, N.Y. and N.J. from Sept. 15 thru Jan 31, 1969. The new additions are added to the kindred labels: Confab, Major, Warner-7 Arts, Roulette and Repri.se.

Others, a number of them top singles producing companies, are almost at the agreement stage, with only con- tracts remaining to be signed.


UA/Liberty Realigned British Unit

LOnD0N—Before his return to the States, Al Bennett, president of UA/Liberty U.K., has resigned his po- intments and confirmed that the two labels, although jointly owned, would remain independent.

Noel Rogers, managing director of UA in Britain, will take over the mantle of UK and European di- rector of operations for records and music. At the same time, Brian Kean responsible for Metrie Music. An appointment will be made shortly to replace Rogers as director of Liberty Records, Bob Reiser who

leaves at the end of July.

John Spalding, present financial di- rector of UA and Liberty Artists in the UK, has been appointed Financial Director for both Liberty and UA for the UK.

Martin Davis, present manager of UA Records, will assume the respon- sibility of managing director for both Liberty and UA companies. Before his depar- ture Al Bennett said, "We intend to develop the Liberty and UA business both at home and under one roof and are currently look- ing at a variety of spheres to develop as we intend to create a streamlined organization to produce greater pro- ductivity." These responsibilities will be with the new "United Kingdom, the rest of Europe."
THIS ALBUM IS ON THE CHARTS AND CLIMBING.

These Singles—THE ORIGINAL VERSIONS—are from the album.

419 - The Shape of Things to Come
434 - Listen to The Music

THEY’RE CLIMBING!

THIS SINGLE IS ON THE CHARTS AND CLIMBING.

Mrs. Bluebird—416
Eternity’s Children

It’s from this great album.

This single is new and happening.

Childhood Friends—433
Teddy & The Pandas

These albums are too new to be happening—but will!
Mercury Building 'Growth Plant' In Virginia

CHICAGO—In response to the spiraling growth of Mercury Records as well as the entire recording industry, the label will begin construction immediately of a new multi-million-dollar manufacturing plant near Richmond, Virginia. The plant will be supervised by Irving B. Green, Mercury president.

The new, completely self-contained facility, which will more than double the space available in the corporation’s present plant in Richmond, is the result of two years of planning by Green, executive vice president Irving R. Steinberg, and fellow executives Jack Greenberg, Lloyd Shaw, and other Mercury execs, whose planning is based upon the tremendous growth expected by the industry over the next ten years.

With Mercury’s present modern facilities, once the original artwork and mastered tapes are sent to Richmond, the entire process results in finished records and LP’s under three months. With the new facility, these already short turn-over procedures will be improved to an even greater extent.

Pressing operations for other labels, which has been done at Mercury’s Richmond plant, will also be continued on a large scale.

Green noted that construction of the multi-million dollar operation is consistent with the corporate policy of expansion policies over the past several years. That expansion has given Mercury major offices in New York, L.A., London, Nashville, and San Francisco as well as the home office in Chicago.

The new plant, which will be built on a 30 acre site northwest of Richmond, will have an approximate 285,000 square foot and will be built on one level. “This facility will enable us to assume leadership in the industry and operate with greater economies in production efficiency and quality,” Shaw maintained.

Shaw, who noted that the new plant will be equipped with fully automated equipment, said that the facility will serve as distribution outlet for Mercury home entertainment product and tape cartridges as well as for records. “The whole set up ties in with the company philosophy of giving the customer next-day service,” he said.

Mercury has been manufacturing records at its Richmond plant at 300 St. First Street since 1938. Nearly 800 persons are employed there.

The new facility will be constructed by Richmond Development Corporation.

Universal City’s Decentralization Moves: Tannen Exec VP; Weidemann & Regan, VPs

UNIVERSAL CITY, Calif. — MCA’s decentralized management label operation has moved into a new phase of executive responsibility. Ned Tannen, who has served as president of Universal City Records, the MCA subsid under which run the Kapp and Uni labels.

In addition, Russ Regan has been elevated to the post of vp of Uni, as has Jack Weidemann of Kapp.

“Our decentralized concept,” Berle Adams, MCA exec vp, said in announcing the appointments, “provides more immediate decision-making, closer liaison with artists and more opportunity for individual style, taste and executive concentration.” At Uni, the team consists of Regan, Rick Bro, Pat Pi-polo and Holsa Wilson (of Uni’s Reva label). The Kapp group includes Weidemann, Tony Martell and Gene Armand.

Adams further stated that the 2-year-old Uni set-up had demonstrated the “effectiveness of individual creative and identification to the record business. Units consisting of the A&R head, sales manager and promotions manager already agree on projects and work together from the creation of the recording to its distribution.”

E. H. Morris Publishing ‘Dear World,’ Promises

NEW YORK—E. H. Morris & Company will publish the scores of two Broadway productions for the 1968-69 season. Jerry Herman’s “Dear World” and Richard Rodgers and David’s “Promises, Promises,” reports Mrs. Sylvia Herscher, head of Morris.

“Dear World” is the adaptation of Jean Giraudoux’s London play “The Madwoman of Chaillot,” which will star Angela Lansbury. Jensen and Leonard are writing the adaptation; Lucia Victor will direct, and Donald Saddler is the producer.

“Promises, Promises,” to be produced by David Merrick from a book by Neil Simon, is based on the hit motion picture, “The Apartment.” Jerry Orbach, of the Broadway hit, “Scuba Duba,” has been signed to star, and Robert Moore, director of “The Boys of the Band,” will direct.

The show will be a Columbia caster, while “Promises” will be released by United Artists.

Mickey Newbury, Hit Writer, Seeks Hits On His Own Via RCA Artist Contract

NEW YORK — Mickey Newbury, the successful pop writer, is now singing for his supper via an exclusive disk contract with RCA Records. Considered a major acquisition by the label, Newbury will hit the disk market with a single, “Are My Thoughts With You,” penned by Newbury and “Weeping Annalease,” which he wrote with George David.

In conjunction with this disk, RCA is embarking on a strong trade ad campaign, which will be spearheaded by Harry Jenkins, vp of record operations who discoursed the Newbury pact.

The single, in a 4-color sleeve, will be sent to deejays, distribs, and the press with a pic, a press re, and 8x10 black-and-white photo. Also, RCA will have special streamers designed for in-store and display use.

Hits for Others

The Nashville and Texas-based artist-writer has been contributing hit material to RCA with Hank Williams, Ray Charles, Don Gibson and Bob Dylan. He came to RCA’s attention via Nash- ville A&R producer Felton Jarvis, who first heard him on a demo cassette. An impromptu audition before the late Steve Sholes, who happened to be in Nashville’s office in Nash- ville, led to his signing.

Mickey Newbury

Cotillion Label Formed By Atlantic; Label Home Of Company’s New Pacxes

NEW YORK — Atlantic Records is forming a new label this month called Cotillion, sporting R&B, pop and jazz sounds. The new label, headed by Ahmet Ertegun, president of Atlantic, the label will be produced and supervised by the company, and will itself distribute outside labels. These include Qwest, the record label of boxing king King, the Olympics, and the Mohawks, with others to be announced shortly. Cotillion, which will offer a complete line of singles and LPs, Ertegun said, will be handled by distribs other than the current-line up of Atlantic or Atco outlets. A major ad-promo push is planned for the label’s release schedule. Cotillion, by the way, is also the name of Atlantic’s BMG publishing operation.

ITCC Buys Capitol’s Stereo Devices, Inc.

NEW YORK — International Tape Cartridge Corp last week (1) purchased the equipment and production operations of Stereo Devices, Inc, the wholly-owned subsidiary of Capitol Industries, Inc., which has been manufacturing exclusive cassette and tape cartridges exclusively for ITCC. At the same time, ITCC acquired 200,000 of its common shares, formerly held by Capitol Industries, Inc.

Capitol Industries has sold Stereo Devices in order to concentrate on its own tape and cartridge manufacturing.

CBS Names Keane To Pop LP Post

NEW YORK — CBS Records has named Bill Keane to the post of associate manager, popular albums merchandising, according to Bruce Lund- vall, director of merchandising at CBS Records.

Keane, who joined CBS in 1966 as regional promotion manager for Date on the West Coast, will oversee the position of CBS Records promotion manager for the San Francisco area.

Keane, moving to New York, will be responsible for the merchandising of Columbia, Columbia archive and domestic albums, as well as assist in other popular merchandising activities.

‘Convention ’68’ Awards To Capitol’s Top Salesmen

Hollywood—Capitol Records Distributing Corp honored six of its top salesmen at the recent Capitol “Convention ’68” with their $10,000,000 Award. The award, presented to those men with Capitol who have sold in excess of $10,000,000 worth of product, was presented by Stan Goody, president of Capitol Records, Inc., to Anthony Camardo (New York), Joe Mai- none (New York), Sun Gangan (Philadelphia), John Sammartino (Houston), Sam Mil- olis) and Harold Newman (Oakland).

In addition to the $10,000,000 Award, Nance and Newman, each received a trip to Atlantic City. Goody presented the 1968 President’s Award, which is given to the man advancing and provid- ed Capitol with the best overall “total performance.”

Cash Box—July 13, 1968
HOLLYWOOD—A new entertainment complex, under the proposed name of Trans General Artists Corp., has resulted from the merger of Creative Management Associates, General Artists, Trans-Beacon and Carlisle. It was announced by Freddie Fields, Buddy Howard and Sheldon Smerling, the respective presidents of the conglomerate.

There will be three operating divisions: a management division, promoting talent agents, Creative Management Associates (CMA); the theatrical division, Trans-Beacon, which continues the merchandising-licensing division, Weston Merchandising (WMC).

The principal officers of CMA will be Buddy Howe, chairman of the board and executive committee; Freddie Fields, vice chairman and president of CMA International; Martin Baum, senior executive vice president, Herman Rush will serve in Cleveland by Don Garvey, sales manager at the branch for the past three years.

Tirk, who joined Mercury in 1957 as a salesman, moved to Bel Canto Tapes for a year stint in 1960 before returning to Trans-Beacon as sales manager for the Philippines label.

Tirk will supervise a major expansion of the Trans-Beacon operation, including its children's Storyteller, Childcraft and Playcraft series, through the acquisition of a new producer and release of catalog material from the worldwide Mercury organization.

"Since its inception in 1959, Wing has had an amazing growth pattern and will continue to expand," said Tirk.

Garvey & Tirk

Dover Reactivates Spoken Word Line

NEW YORK—Dover Publications has reactivated its Spoken Word line, which it acquired in 1966, with the release of 10 albums in its "Voices Of History" series, including a four album deluxe package of the 1960 Kennedy-Nixon debates.

The series' LP's feature inaugural addresses and other crucial talks by the five last Presidents; Eisenhower, Harding, Hoover, Kennedy and Johnson. Three Kennedy speeches on the Cuban missile crisis are included. A sixth album contains a speech and an interview by Adlai Stevenson. All speeches were previously available, but new editions will feature completely reissued jackets and new and lengthy, liner notes.

Darel To Diamond As Sales, Promo Head

NEW YORK—Bill Darel, former head of national sales and promotion with Bang and Shoot Records, has transferred to Diamond and Breed in the same capacity. While with Bang, Darel was responsible for the long string of Neil Young hits. He has worked with Van Morrison, and many others. As a sales executive, Darel has had experience in all phases of the recording and publishing industries. Darel started in the music business as a singer with the Red Nichols Orchestra and Bob Chester Orchestra. He recorded for Coral and Decca before joining Bang as both an artist and national promotion. During his time at Bang, Darel was associated with such hits as Don Rondo's "Two Different Worlds" and "White Silver Sands," Delta Reeves' "And That Reminds Me" as well as hits by Johnnie Taylor, Moe Koffman and Reg Owens.

In announcing Darel's appointment, label president Joe Kolsky stated that he looked forward to working with other artists to join Diamond, which was recently acquired by E. H. Morris.

Junimy Saunders Back W/ Music Factory Disk

NEW YORK—Singer Junimy Saunders is releasing his Music Factory label, distributed through MGM Records. His initial disk on the label is a self-penned number, "The Seven Lost Souls."

5th Dimension's New Dimension: A Label

Soul Serenaders—Atlantic's "Soul Together" packed a record crowd into the new Madison Square Garden June 28, with an attendance larger than 21,000 who were admitted and at least 2,000 were turned away from the show. The program included tracks recorded for Dimension and NATRA's Program for Underprivileged Children. Show grossed $128,000 from New York sale, Kramus, soul singer Joe Lee Wilson was seen and signed by John Hammond, director of talent acquisition at Columbia, and at a meeting Wilson will be cutting Wilson in the near future.

Wilson was also signed for an appearance on NBC-TV's "Talent Showcases" series. "Diamond," talent coordinator of the show, and, for the first time in the show's history, a contestant Wilson was the unanimous selection of all the judges. (The show will be aired later this month.)

Father X: Not a member of the record academy's New York chapter, initiated the talent audition and, after much discussion, he will be successful thrills us because it puts artists in the spotlight and the exposure of the Academy to recognize, encourage and reward artistic creativity in the field of recording. This is the direction in which NATRAS is going and, we hope, will continue to go."
Just released, and all across the country—on good music stations, top 40 and even some Country stations—"Sweet Memories" has gained total acceptance. And we just had to tell you about it.

"Sweet Memories" follows Andy's most recent album, "Honey" (CS 8662*) which is also receiving enormous airplay and stepping up the charts very fast.

**ANDY'S SUMMER TOUR**
July 22-28/Framingham, Mass. Carousel Theater
Aug. 5-10/Holmdel, New Jersey Garden State Art Center
Aug. 12-17/Westbury Music Fair, Long Island, New York
Aug. 26-27/Indiana State Fair, Indianapolis, Indiana

ANDY WILLIAMS
HONEY
INCLUDING:
THEME FROM "VALLEY OF THE DOLLS"
I GET BY WITH A LITTLE HELP FROM MY FRIEND SCARBOROUGH FAIR
LOVE IS BLUE
UP UP AND AWAY
THE IMPOSSIBLE DREAM

Andy Williams/On COLUMBIA RECORDS

*Available in 4-track and 8-track stereo tape cartridges and 4-track reel-to-reel stereo tape.
...another million seller

Archie Bell & The Drells

"I CAN'T STOP DANCING"

Atlantic 2534
Produced by GAMBLE/HUFF
Arranged by TOMMY BELL
Looking Ahead

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

1 THE IMPOSSIBLE DREAM (Rambler—ASCAP) Roger Williams (Kopp 907)
2 JUST A LITTLE BIT (Blue Cheer—BMI) Blue Cheer (Phillips 40541)
3 THE DOCTOR (Welwyn—BMI) Marry Wills (Jubilee 5031)
4 STEP INSIDE LOVE (Medcom—BMI) Cilla Black (Bell 725)
5 GEORGIA ON MY MIND (Peer Int—BMI) Winst Montgomery (A&M 940)
6 I NEED LOVE (Bunker Hill—BMI) Third Booth (Independence 86)
7 SEND MY BABY BACK (Harmony—BMI) Frankie Laine (Pound 1182)
8 SLIP AWAY (Frazer—BMI) Clarence Carter (Atlantic 2558)
9 TO LOVE SOMEBODY (Haverhill—BMI) Sweet Inspirations (Atlantic 3229)
10 BOY (Peer Int—BMI) Lulu (Epix 10546)
11 LITTLE GREEN APPLES (Russell Coven—ASCAP) Porti Page (Columbia 44234)
12 THIS WHEEL’S ON FIRE (Draught—ASCAP) Julie Driscoll (Alto 6393)
13 DIVORCE (Tree—BMI) Tommy Wynette (Epic 10315)

The Fantastic Johnny C

STRAIGHT FROM THE HORSE’S MOUTH
A RUNAWAY...

The House

PHIL L.A. OF SOUL #315


Cash Box—July 13, 1968
“irresistible!”

“...essentially, it is a vocal show, and vocally, it is irresistible, and the thirteen members of the cast command a remarkable range of sound and volume.”

Edwin Newman, NBC-TV

“fabulous!”

“Voices, Inc. make up the cast. Their voices are fabulous... individually and collectively. The arrangements are superb. This is a treat for the ear seldom experienced in the theater.”

Allan Jefferys, WABC-TV

“extraordinary!”

“...the show does an extraordinary thing— it manages to take the black experience from the heart of Africa to the heart of freedom now, and make it authentic from period to period.”

David Goldman, WCBS Radio

The explosive Off Broadway hit at the Garrick Theater is a powerful listening experience.
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 JULY 3, 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>
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<tr>
<td>47%</td>
<td>Halfway To Paradise—Bobby Vinton—Epic</td>
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<td>44%</td>
<td>Hello, I Love You—Doors—Elektra</td>
<td>75%</td>
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<td>42%</td>
<td>Sunshine Of Your Love—Cream—Atco</td>
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<td>41%</td>
<td>Dream A Little Dream Of Me—Mama Cass—Dunhill</td>
<td>84%</td>
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<td>38%</td>
<td>Alice Long—Tommy Boyce &amp; Bobby Hart—A &amp; M</td>
<td>59%</td>
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<td>35%</td>
<td>1, 2, 3 Red Light—1910 Fruitgum Co.—Buddah</td>
<td>35%</td>
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<td>33%</td>
<td>You Met Your Match—Stevie Wonder—Tamla</td>
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<td>Breaking Up Is Hard To Do—Happening—B. T. Puppy</td>
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<td>30%</td>
<td>My Name Is Jack—Manfred Mann—Mercury</td>
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<td>Face It Girl—It’s Over—Nancy Wilson—Capitol</td>
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<td>Never Goin’ Back—Lovin’ Spoonful—Kama Sutra</td>
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<td>Somebody Cares—Tommy James &amp; Shondells—Roulette</td>
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<td>22%</td>
<td>Hitch It To The Horse—Fantastic Johnny C.—Phil L. A. Of Soul</td>
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<td>21%</td>
<td>Yesterday Dreams—Four Tops—Motown</td>
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<td>20%</td>
<td>(Love Is Like A) Baseball Game—Intruders—Columbia</td>
<td>53%</td>
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<td>19%</td>
<td>Amen—Otis Redding—Atco</td>
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<td>18%</td>
<td>Classical Gas—Mason Williams—Warner Bros.</td>
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<td>Mr. Bojangles—Bobby Cole—Date</td>
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<tr>
<td>15%</td>
<td>Stay In My Corner—Dells—Cadet</td>
<td>89%</td>
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<td>14%</td>
<td>Mr. Bojangles—Jerry Jeff Walker—Atco</td>
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<tr>
<td>12%</td>
<td>And Suddenly—Cherry People—Heritage</td>
<td>37%</td>
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<td>11%</td>
<td>Journey To The Center Of The Mind—Amboy Dukes—Mainstream</td>
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<td>10%</td>
<td>Soul Limbo—Booker T &amp; Mg’s—Stax</td>
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<tr>
<td>10%</td>
<td>Loves Makes A Woman—Barbara Acklin—Brunswick</td>
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**LESS THAN 10%—BUT MORE THAN 5% TO DATE**

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<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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<td>Two Bit Manchild—Neil Diamond—UNI</td>
<td>Neil Diamond—UNI</td>
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<td>Walk On—Roy Orbison—MGM</td>
<td>Roy Orbison—MGM</td>
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<td>Impossible Dream—Roger Williams—Kapp</td>
<td>Roger Williams—Kapp</td>
<td>16%</td>
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<tr>
<td>Turn On Your Love Light—Bill Black—Hi</td>
<td>Bill Black—Hi</td>
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<td>Soul Meeting—Soul Clan—Atlantic</td>
<td>Soul Clan—Atlantic</td>
<td>8%</td>
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<tr>
<td>Born To Be Wild—Steppenwolf—Dunhill</td>
<td>Steppenwolf—Dunhill</td>
<td>7%</td>
</tr>
</tbody>
</table>
A Unique Poetic and Musical Experience

Sung and Spoken by

JOAN BAEZ

MUSIC COMPOSED AND
CONDUCTED BY PETER SCHICKELE

Exclusive Vanguard Recording Artist

*Stereo

Cash Box—July 13, 1968
Vanguard Releases New Baez LP, 'Baptism'

NEW YORK—A new Joan Baez album entitled "Baptism, A Journey Through Our Time," has been released by Vanguard Records.

Music for the LP has been composed by Peter Schickele (of P.D.Q. Bach fame). The album features Joan Baez speaking and singing the poetry of Henry Treece, Walt Whitman, Jacques Prevert, Frederico Garcia Lorca, James Joyce, William Blake, Norman Rosten, John Donne, Arthur Rimbaud, Tennyson, E. E. Cummings, Wilfred Owen and Countee Cullen. Also included are poems from the Japanese and Chinese translated by Kenneth Rexroth and Arthur Waley. "Baptism" has been in the making for almost two years, and was conceived as a means of "saying something through a synthesis of poetry and music." The idea of poems in tone—song or read to background music—was conceived by Maynard Solomon. Miss Baez, who has enjoyed a number of best-selling Vanguard albums, has also written a book, entitled "Daybreak," which is being published by Dial Press. An autobiographical account, "Daybreak" will be in stores in late August. It has already been chosen as an Alternate Selection by the Literary Guild for the fall. The Atlantic and McCall's will print excerpts from the book in their August issues.

VMC Growing

HOLLYWOOD—Vance Music Corp. has moved its merchandise offices at 6922 Hollywood Blvd., to accommodate staff and product expansion. The firm's six-month old VMC Records subsidiary has announced that, starting in July, they will release two singles and two albums each month, three times as much product as the indie has issued since its founding in January by VMC president Steve Berle.

Awaiting release are singles by Milton Berle, Clint Miller and Tony Harris, whose title sound track theme for the Raquel Welch movie, "The Other Side of Eve." Upcoming albums include efforts by Kaye Stevens, Gene Page and Peggy Lee.

MIC Elects Officers

WASHINGTON—The Music Industry Council, an auxiliary of the Music Educators National Conference, recently elected a new slate of officers to the executive board. The parent MENC is a 56,000 member strong organization of music teachers, mostly from elementary and high schools, and the MIC is composed of music publishers, music companies, music publishers, instrument manufacturers and others. Only MENC members are allowed to exhibit at the MENC conventions, held nationally in alternating months during the intervening years. The MIC was formed as a non-profit organization to create a better understanding between the manufacturers and the education field.

Officers elected for two year periods include Harry Wengler, of the Wengler Corp., president; Charles Godbeman, Conn Corp., president-elect; (a newly created office whose holder will automatically assume the presidency after two years), and then serve as vice-president for the next two years); Arnold Brooks, Frank Music, vice-president; and Clem Prak, King Musical Instruments, secretary-treasurer. New board members Lewis Roth, MCA Music; and Jim Graham, Martin Band Instruments; join Ralph Archer, Uniforms By Max; and Robert Schell, Shawnee Press.

Among the Guests and hosts at the recent MGM sales conference held at the Regency Castle's Palace hotel are: top row from left: MGM president Mr. & Mrs. Artie Ripp, Artie Cas, Neil Bogart and Lenny Sceott; Mickey Stevenson, Warren Lieber, Dave Watson; Jerry Ross, Hal March, Nasatir and Erv Tencher; Nasatir and Melody again with Jesse Karp. Bottom row includes: Tom White, Lennie Kazan and Sal Benedeke; Jerry Schoenbaum with Friend & Lover; Nasatir with Julie Budd; Richie Havens and members of the Cherry People.

Hangin' Around—Hugo Montenegro (with beard) has just signed an exclusive personal management contract with Gerard W. Purcell Associates. Shown following the past ceremony, the RCA Victor recording artist is banked (from left) by Vince Carbone who is the general manager of Purcell's West Coast office; Purcell himself and Joe Reisman, West Coast manager of A&R for RCA. Still seeing action with his single "The Good, the Bad and the Ugly," Montenegro is now beginning to break through with his follow up "Hang 'Em High" from the new Clint Eastwood movie. Leo Montenegro, the orchestra leader's brother and former manager, conferred with Purcell and arranged and approved the management representation which will include areas such as recordings, record production, motion pictures, television and concerts.

Rascals' Symphony

NEW YORK—The premiere performance of the "Groovin'-Do You Feel It Symphony?" written for the Rascals by Charles Morrow, was performed by the Atlantic Records quintet with the American Symphony Orchestra last week (11) at the Garden State Art Center in Holmdel, N.J. Joseph Eger conducted the piece, which was commissioned at his request, with the approval of the American Symphony Orchestra.

Sound Management Formed

HOLLYWOOD—Indie concert producer Gary Berwin has opened Sound Management, a complex including business management, personal management, legal services and publicity. Acts already signed to the new firm for personal management include: Sweetwater (Richard Hayman); the Lovin' Spoonful and the Public Bubble, Fair Fairl, the Love Exchange, and Red Beans and Rice. Berwin has also formed three publishing subsiders, Rainwater, Only Music and Gary Berwin Music. Sound Management has purchased a 4,000 sq. foot building for rehearsal and recording studios, at 701 E. Brand in Glendale and will retain office headquarters in the 9000 building on Sunset Blvd.

Monmouth-Evergreen Sets Meyer Davis LP For Fall

NEW YORK—Monmouth-Evergreen Records is cutting an album spotlighting society band leader Meyer Davis this week. The LP marks Davis' return to recording for the first time in several years. Featuring a 23-piece orchestra under Davis' leadership, the album, entitled "Meyer Davis Plays Cole Porter," will include 36 Porter tunes. The package will be the first release that fall in Monmouth-Evergreen's schedule for the 1968-69 season.

First From Kooper

NEW YORK—Al Kooper, recent addition to the Columbia A&R staff, has finished his first single for the label, a Tim Rose outing entitled "Long Haired Boy," penned by the artist. Kooper was co-founder of Columbia's Blue Heron and Tears.

Studio Deal S

HOLLYWOOD—International Management Combine has added a four studio recording setup to its holdings. To be named the Sound Factory, it's located at 8355 Selma Avenue in Hollywood. Facilities will be open to indie producers.

Cash Box—July 13, 1968
DON'T FORGET...

"DREAM A LITTLE DREAM OF ME"

#4145

BY THE MAMAS AND THE PAPAS

FEATURING THE VOICE OF MAMA CASS, IS IN THE NEW PAPAS AND THE MAMAS ALBUM

STEREO

Papas & Mamas

...SUPER GROUP
...SUPER ALBUM
...SUPER SINGLE

PRODUCED BY LOU ADLER
Picks of the Week

JAMES BROWN & THE FAMOUS FLAMES (King 6141)
I Got A Woman (Soul 5050) [Reissue: King-Brown]
James Brown is in an extremely mellow mood, for the first time in a while, on this attractive r&b ballad that makes the most effective use of strings in a JB session since "This Is A Man's World." As always, the vocal impact is terrific and should have him Rising on the hit list both in r&b and pop locations. Sales powerhouse. Flip: [No info available.]

PETULA CLARK (Warner Bros.-7 Arts 7216)
Don't Give Up (0:32) [Duchess, BMI-Hatch, Trent]
In the same mold as that fine "Downtown" period, Petula Clark turns up in a teen track that should become her biggest seller in many months, a soft and mellow r&b ballad that could be a major hit. The emphasis here is on rhythm and the "Day in the Life" slow-tremolo adds the kick to make this side explode. Flip: "Every Time I See A Rainbow" (3:08) [ASCAP, Grant-Carpent, Trent]

FOUR TOPS (Motown 11277)
Yesterday's Dreams (2:55) [Motown, BMI-Hunter, Bullock, Goga, Saway]
A soft-core r&b cut from the Four Tops shows them grooving in a melancholy blues waltz tempo with a song that builds in volume and impact as its story of a failed relationship reaches its end. The power of the team is just as bright as ever and packing a potent vocal showing to start an avalanche of sales in teen pop and r&b markets. Flip: "For Once in My Life" (2:44) [Stein & Van Stock, ASCAP-Miller, Murden]

NANCY SINATRA (Reprise 0756)
Happy (2:28) [Lee Hazlewood, ASCAP-Hazlewood]
A kind of new style for Nancy Sinatra, who has been a chart regular with lamentoey lyrics and tales of love and loss. On the new track, she's got a "blue-eyed" voice here and the swing and organ workouts to prove it. Anticipate a solid showing in teen areas with sales catcholding with a possible spread into middle-of-the-road areas. Flip: "Nice 'n Easy" (2:04) [Barton, ASCAP-Spence, Bergman, Keith]

BEACH BOYS (Capitol 2239)
Do It Again (2:19) [ASCAP-Miller, Love]
Overtunes of their current interest in electronic innovation are almost obvious in the progress made by the Beach Boys. Team's theme concert their old summer sound with the new sound to produce a record that has become a trademark of more recent BB sides. Overall effect is one that will prompt a resurgence of sales for the performers. Flip: "Wake the World" (1:29) [Sea of Tunes, BMI-Wilson, Jardine] Interesting shortie.

ARQUE BELL & THE DRELLS (Atlantic 2534)
I Can't Stop Dancing (2:10) [Downright, Diamond Diamond, BMI-Barnacle, Huff]
Stepping up the pace a bit from his "Tighten Up" smash, Archie Bell & the Drells (from Houston, Texas) bring back the rhythm workout in a short-cut format that is almost ready to fasten the lid that the team's concert session with a cute break that sparks the side to a solid teen reposition, Status as one of the biggest sides of the year. Flip: "You're Such a Beautiful Child" (2:13) [Cottilion, Aurella, BMI-Bell]

BOBBY TAYLOR & THE VANCOUVERS (Gordy 7073)
I Am Your Man (3:00) [Estate, BMI-Curtom, Simpson]
Outstanding vocal performance from Bobby Taylor, and a very appealing background showing from the Vanquers give the team a solid shot at hit success. It's "in" these type of tunes that does "Do You Mama Know About Me." Good old-fashioned harmonic work with a lightly Detroit-isch orchestral thrust to set the pace on this side. Should happen. Flip: "If You Love Her" (2:25) [Stein & Van Stock, ASCAP-Bald, Taylor] Another exceptional side with prospects.

LAURA LEE (Chess 0252)
Need to Belong (2:25) [Conrad, Custom, BMI-Mayfield]
Back in the wake of her "As Long as I Got You" blues breaker, Laura Lee returns once more with a slow set from the Curtis Mayfield songbook. Track's powerful emotion-studded instrumental support, another biting vocal front from Miss Lee, and the love story material should help the makers another run up the r&b lists with a possible pop showing too. Flip: "He Will Break Your Heart" (2:39) [Conrad, BMI-Buter, Mayfield, Carter]

DUSTY SPRINGFIELD (Philips 40547)
Sweet Ride (2:42) [20th Century Fox, ASCAP-Hazlewood]
Coming from the soundtrack of the recently released teen-show film, this title is the key racist the song's tongue along with some very fine orchestral flour to ice the sales cake. Anticipate teen outlets to latch onto this one, and expect the track's the pop radio play look at some best seller proportions. Flip: "No Stranger am I" (2:40) [Saturday, BMI-Tanega] Unusual ballad beautifully performed. Could overshadow the "A" side.

LAURA NYRO (Columbia 45492)
Save the Country (2:24) [Tuna Fish, BMI-Nyro]
Light taste of gospel work in the vocal, traces of traditional lyric, and a message along the "Reach Out in the Darkness" vein becomes the core of the most commercial sound from Laura Nyro to date. "Bread & Butter" beat opening and a sticky rock-throb strikes the point home and gives the finishing touch to this great grouping. Should catch hold. Flip: [No information available.]

ROOSEVELT GRIER (Amy 11029)
People Make the World Go Around (3:00) [Tracehead, Press, BMI-Womack]
Here is one of the super-sides of the week, a powerful message lyric delivered with vocal power unleashed by Roosevelt Grier. Instant reactions have him rising on the hit list due to the side being recently been pushed out, and a national hook up of breakouts can be expected to turn this into the biggest year yet for the solo chart. R&B action will be matched with pop explosions. Flip: "Hard to Forget" (2:05) [Press, BMI-Emmons, Young, Chrisman, Leech]

RAY STEVENS (Monument 1083)
Mr. Businessman (3:19) [Abb, BMI-Stevens]
Ray Stevens evolves into a new man with this scathing look at the contemporary scene of a man just "Mr. Businessman." From the comic "Abah the Arab" to the pop singer of "Unwind" was one step; but here, Stevens presents a new slant to his talent as both tunesmith and artist. Certain to attract underground attention, the side could become a modern teen anthem of indictment. Flip: "Face the Music" (2:25) [Same credits.]

FIREBALLS (Atco 6595)
Chicken Little (2:06) [Unart, BMI-Beives, Loerber]
A return to the up-tempo antics that brought home the sales of "Bottle of Wine" should be the agent in returning the Fireballs to the best seller lists this time. Blazing dance side carries a zestful drive that should make it a breakout offering with teen spinners. Expect sales to follow through for both sides. Flip: "3 Minutes Time" (2:14) [Dundee, BMI-Budge, Ridding]

MIRIAM MAKEBA (Reprise 0755)
Emawungwini (Down in the Dumps) (2:09) [Makeba, ASCAP-Xaba]
Loaded with the rhythmic magnetism that brought home a winner with "Pata Pata," Miriam Makeba drives onward and upward with an Afro-rock offering here which promises to crack the pop lists and top the r&b bill. Track's a distinctive vocal tour de force with a mass of attention levels for this winner. Flip: "Ibabalazie" (2:40) [Xina, ASCAP-Adapt. & Arr. Makeba] Strong couple that could become the top side.

MERRY-GO-ROUND (A&M 957)
Tell the Day After (2:43) [La Brea, ASCAP-Rhodes]
Extraordinary lyrics provide the catalyst in this new Merry-Go-Round offering that should start an avalanche of teen sales. The group's regular blend of teen and r&b vocals with a gently throbbing dance rhythm gets the added plus of a message whose application should spark underground and top forty receptions to finally give the group a national breakout. [No flip info.]

BEN E. KING (Atco 6596)
It's Amazing (2:00) [Groovesville, Cotillion, BMI-Barker, Davis, Current]
Ben E. King takes on a new guise in the power-backed Detroit styled offering that projects the soft balladeer into a blustering pop image. Fine driving ride and a super singing vocal performance give the track enough appeal to crash through the sales barriers on blues and pop fronts. Expect the side to take off. Flip: "Where's the Girl" (2:20) [Tino, BMI-Leiber, Stoller]

EASYBEATS (United Artists 50289)
Hello, How Are You (3:10) [Miller, ASCAP-Vanda, Young]
Ben E. King returns with a solid piece of material that should carry them back into the American best seller lists. Best effort since "Failing of the World," and a deck that stands a mighty chance of gaining a towering reception from pop and progressive MOR outlets. Flip: "Come In, You'll Get Pneumonia" (3:51) [Miller, ASCAP-Vanda, Young, California]

FIFTH ESTATE (Jubilee 5627)
Coney Island Sally (2:43) [Chardon, BMI-Gordon, Brass]
Fine rock caper that has the thunder of a rock hit and the sunshine of a summer special for overall impact. Wild romp that is likely to gain immediate breaks in teen format shows with a sales reception that will send the track off on the hitsville circuit. Just plain fun for teen spinning. Flip: [No information available.]

MONTAGE (Lauris 3453)
Wake Up, Jimmy (2:57) [Apricot, BMI-Brown, Sommer]
Very unusual side with oversimplified instrumentation keying listener attention away from the glory of the Montage. Impressive group work makes this a memorable side that merits particular attention for possible programming in both pop and middle-of-the-road formats. A one-of-a-kind single exuberant spastic effect. Flip: "Tinsel & Ivy" (2:25) [Minet, BMI-Brown, Feher] Sparkling ballad with good possibility.

JEWEL AKENS (Colgems 1025)
It's a Sin to Tell a Lie (2:20) [Myers, ASCAP-DeKnight, Miller]
Jewel Akens is just the thing to kick off a re-run of popularity for Jewe Akens. Track is a potently handled goodie that is treated to a revamping that could create super interest in the tune. Side is an excellent blend of rock and soul, and shows the potential of great reactions from left-field. Flip: "You Better Move On" (2:50) [Keva, BMI-Alexander]

BOBBY COLE (Date 1613)
Mister Be Jangles (3:58) [Cottillion, BMI-Walker]
Beginning to outpace the original version of the "Mister Bojangles" by Jerry Jeff Walker, this revision alters the folk influence into one that creates an atmosphere of melancholy and intimate despair. Newly edited version is being steady which dege as they the lyrical band, excited by generation gap youngsters. From the comic "Abah the Arab" to the pop singer of "Unwind" was one step; but here, Stevens presents a new slant to his talent as both tunesmith and artist. Certain to attract underground attention, the side could become a modern teen anthem of indictment. Flip: "Face the Music" (2:25) [Same credits.]

Cash Box—July 13, 1968
THE ROCK EXPLOSION ON ATCO

Exploding!

VANILLA FUDGE

"YOU KEEP ME HANGIN' ON"

Atco 6590
Arranged by THE GUYS
Directed by SHADOW MORTON

New Smash Album

VANILLA FUDGE
RENAISSANCE

Atco SD 33-244

Exploding!

CREAM

"SUNSHINE OF YOUR SMILE"

Atco 6544
A ROBERT STIGWOOD PRODUCTION

The Hottest Album in the country

CREAM
WHEELS OF FIRE (DOUBLE LP)

Atco SD 2-700

Cash Box—July 13, 1968
Newcomer Picks

SOUNDS OF SYNANON (Epix 10357)
Hoop La (2:40) (Yenom, BMI-Long, Jackson)
Sons of Synanon brings down the hammer with a grade-A dance impact to spur a sales breakthrough for this basically instrumental side with exciting drive to maintain a run-up on the charts. Expect interest beyond the rock & roll scene with the pop circuit bringing in overall aid in setting the "Hoop La" on the best seller path. Flip: "Long Hoop La" (2:41) [Same credits.]

PLASTIC PENNY (Page One 21005)
Your Way to Tell Me Go (2:33) (Dick James, BMI-Raymond, Murray)
Comes on strong with a heavy modern rhythmic-undertone and a fine group sound which should make this a top forty breakthrough side. Flip: "Baby You're Not to Blame" (2:38) [Same credits.]

THE THREE HEADS (Chart 1041)
You Fit to My Heart (2:10) (Sue-Mir, ASCAP-Bedfielding, Gay, Domingo, Hand)
Unique blend of rock & roll with old-fashioned blues vocal for openers and a powerful undergound performance beyond gives this one enough sleeper appeal to become a side with mass action. Strong rhythm & blues and pop suggest some use to be made here.

JIMMY SAUNDERS (Music Factory 414)
Seven Lost Souls (2:36) (Desmo, ASCAP-Saunders)
Rocks in on a heavy wave of rock rhythm on this motorcycle-rambling track. Husky vocal from Jimmy Saunders could bring the side in for a spotting line on the rock circuit. Very different sound that could be just the dish for many pop stations. Flip: Little Wishing Star (2:17) (Yandalo, ASCAP-Saunders)

Best Bets

RAY CHARLES SINGERS (Command 4122)
I Don't Know How It Would Feel to Be Free (2:33) [Duane, ASCAP-Taylor, Chuck, Manners]
Initial spots light to shine in rock & roll sections of the pop circuit bringing in overall aid in setting the "I Don't Know How It Would Feel to Be Free" on the best seller path. Flip: "Let's Go" (2:26) [Duchess, BMI-Howard, Givens, Delitore]

PEARL BAILEY (Project 3 1334)
I Believe (4:48) (Cromwell, ASCAP-Drake, Graham, Shirl, Stillman)
Inspirational standard takes on a added depth in this soft reading by Pearl Bailey. Straightforward handling makes for stirring easy listening action. Flip: "The Color of Rain" (2:53) [Screen Gems/Columbia, BMI-Meltzer, Fischhoff]

RICHIE HAVENS (Douglas 8102)
Oxford Town (3:15) (Unart, BMI-Havens, Long)
Freight train vocal and down-east vocal job by Richie Havens creates an excitement that could bring the side in for a spotting line on the ground stations on this racial stateement with a hold back "intensity." Flip: "Rider" (3:15) [Douglas Int'l, BMI-Arr: Havens]

SINCERELY, SAN JOSE (Karma 301)
Where the World Need Now (2:50) [Blue Seas, BMI-Bacharach, David]
Contemporary handling of the theme and an attractive arrangement comes across with enough impact to stir up some attention. Flip: "You Don't Get Young Anymore" (3:15) [Sam Coplin, Phil Vickyory, BMI-AM, Meltzer, Rider]

GARY EDWARDS & THE EMMERS (Sanctuary 271)
I Got A Lot of Love Left in Me (2:39) [Tree, BMI-Harley, Wilkins]
Good material for a snappy showing on pop and some progressive middle-of-the-road, spots. This high-stepping teen ballad could break into the best seller lists. Flip: "Shucks My Love" (1:55) [Brownboro, BMI-Edward]

THE FRONT END (Smash 2172)
Shot (2:50) [BMI-Monterey, DeBrambling, BMI-Linder, Randall]
Pretty teen side with a solid throbbing bottom and some nice lyrical magnetism for the younger set. Side should see regional action with a possible nationwide hook-up for hit showing. Flip: "Go on Home" (2:49) [Goodness & Truth, BMI-Tortora]

WATERPROOF TINDER TOY (Laurel 3457)
Groovy Girl (2:40) [S&J, ASCAP-Zeroto, Cortissa] Highly attractive effort here on a cute novelty type offering. Good novelty could find a sleeper birth at many top forty outlets. Lovely group sound drifts into a tender mood and comes across with solid appeal. Flip: "It's Not Going to Be That & This" (2:53) [S&J, ASCAP-Greenberg, Morris, Schwartz, Neuland]

VAUGHN MONROE (Rod 105)
God Is Alive (2:39) [Notable, ASCAP-Neuland, Williams, Brown, Neuland]
Soulful vocal with a tenderly delivered vocal from Vaughn Monroe. The side's enticing mood and a tenderly delivered vocal have strong performance should see plenty of middle-of-the-road and one-stop activity. Flip: "Do You Know Where God Lives" (2:35) [Towne, ASCAP-Cohen]

BALLEDS (Venture 615)
God Bless Our Love (2:37) [Jalynne BMI-Benfield]
The ballad makes a lid for hitville with a sampling of that sweet sound that still makes for good listening. Should be some good response regionally. Flip: "My Kind Of Man" (2:37) [Mikim BMI-Hutchinson]

ROD KING & SOULS (00005)
I Miss You (2:15) [Atu-Magoo, BMI-Bing]
This sappy-titled deed by Rod King and the Souls stands a nice chance of finding favor with a heavy chunk of the pop and rock markets. Needs some play. Flip: "These Arms Of Mine" (2:28) [English BMI-Redding]

KENT & CANDIDATES (Double Shot 192)
There Oughta Be A Law (2:30) [Hot Shot BMI-Rodgers] Steady, danceable sounds of soul permeate this Kent and the Candidates session. While-backer could come again in this pop-indie-brass laced version. Flip: "Slick Ike" (2:15) [Hot Shot BMI-Sprague, Rodgers, Douglas]

SUNNY & PHILLIS (Uni 55064)
I've Been Lost (2:49) [Le Bill BMI-Threatt, Scott, Budd, Phil Thirlay] to make some sort of name for themselves as a result of this lid. Stop-go pace and groovy vocal work highlight the performance by the duo. Flip: "You Win, I Love You" (2:15) [Le Bill BMI-Threatt]

STAINED GLASS (Capitol 2787)
In Less Than A Minute (2:24) [Screen BMI-Stumpa] Easy-cwewing rock offering, tinged heavily with British favoring, has a lot of potential in the grooves. Could be some nice response from the teen-oriented djs. Flip: "Soap And Turkey" (2:29) [Beechwood BMI-Rominger]

MAARVA (Capitol 2271)
Turn It Out (2:57) [Hastings BMI-Baldrielle, Scott] Some excellent Merle Haggard style. "Turn It Out" has a bit of British Love. Soundstress' efforts may be rewar ded with a hearty reaction from newcomers in pop and rock markets. Flip: "Walk Proud And Pretty" (2:13) [Roosevelt BMI-Singleton, Keynes]

GORDON KNIGHT (Verve 10559)
If Only I Could Fly (3:09) [King Gordons, ASCAP-Weatheray] Guitar quirks and a fine group sound could bring home the action for this mid-speed side geared for pop play and teen excitement. Flip: "The Year of the Sun" (2:57) [King Gordons, ASCAP-Bussell]

BOBBY RUSH (ABC 11056)
Another Look At My Darling, Pearl (2:40) [Panco, Dea, Wicky Rollah, BMI-Despenza, Jones, Folkwall, Rush] Big beat on this one and meaty in the rhythm and a rhythmic kick that could spark powerful dance-room infections. Market adds to the track's potential. Flip: "Cameo Walk" (2:47) [Dea, Panco, BMI-Despenza, Rush, Bowson]

FOOTPRINTS (Capitol 2215)
You Got a Ticket to a Mobile (2:21) [Poston, Beechwood, BMI-Cafcond] Bright rhythmic attractiveness should stand up to a teen acceptance if this unusual rock effort with a "Prees Jacques" in round break. Flip: "Just Lazy" (2:11) [Same pues, BMI-Wurm].

CASH BOX—July 13, 1968
If You Play Mamie P. Galore's Record Today,
By "This Time Tomorrow"
It Will Be A Hit!
The item.

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title the

HOLYOKE

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Eddinghouse.

SHOESTRING

OUTSIDERS

MELVIN DAVIS (Maia 12.009)
Love Buzz Got A Beer Harp (2:40) [Shicham, BMI-Davis] Pounding, thumping R&B
dance track

INSIGHTS

RICHARD HARRIS (Warner Bros. 7 Arts 215)
How To Handle A Woman (2:40)

FAMILY ALBUM (Columbia 45708)

Eddinghouse.

BROKERS FOUR (Columbia 44578)
I'm Falling Down (2:32) [Russell Dazee, BMI-Randall, Pizzo] Easy-going

WITNESS INC., (Decca 32295)
I Put A Spell On You (3:20) [Trevor BMI-Hawkins] The years back Jay

BERNARD EDDINGHOUSE

BERNARD EDDINGHOUSE

BOYS AND GIRLS (Smash 2165)


good sound, this smooth-sounding rock stand on a

BOY SINGERS (Chesky 229)

Wakefield)

Betty and the 

BOY SINGERS (Chesky 229)

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Wakefield)
Chet Atkins' new Victor single will walk all over the Pop and Country Charts.

"HUNTIN' BOOTS"
c/w "BLUE ANGEL"
#9578

Both sides are from Chet's latest Victor album "Hometown Guitar" LPM/LSP-4017
In the shelter of Main Street Mission.
O.C. Smith sings about it.
How you get there. What it's like being there.
O.C. sings it as real as Main Street Mission is real.
"Main Street Mission" is a powerful single. The big follow-up to O.C.'s hit, "The Son of Hickory Holler's Tramp."
"Main Street Mission" is also in the strong, new O.C. Smith album, Hickory Holler Revisited.

"Main Street Mission"
c/w "Gas, Food, Lodging"
O.C. Smith. On Columbia Records®
CashBox—July 13, 1968

Best Bets

CHARLES DAVENPORT (Warner Bros.-7 Arts 7290)
The Girls Of Our Time (2:35) [Duchess, BMI-Glasser] This musical lecture on the various advantages and disadvantages of women is delivered in good rock form by Charles Davenport. Could cause a chart stir. Flip: "You Mean The World To Me" (2:57) [Car- man, BMI-Boldi, Davenport]

BOB BRADY & CON CHORDS (Chariot 5925)
Everybody's Goin' To The Love In (2:50) [Cascargo, BMI-Brady, Samuel] Ultra-commercial rocker with strong R&B touches could provide a winner for Bob Brady & group, good number for joke box & disco play. Flip: "It's Been A Long Time Between Kisses" (2:30) [Same credits]

TRENDERS (Dom 410)
I Gotta Travel On (2:45) [Sanga, BMI- Clayton] Good old-fashioned harmonies and the familiar stylings of the Trenders will stir up adult listener memories and programmer attention for this standard in easy swing style. Flip: "Let It All Hang Out" (2:45) [David Marshall, ASCAP-Trender, Trender]

GARLAND GREEN (Revue 11620)
You Played On A Player (2:20) [Cor- fan, BMI-Armstead] Watch this soulful stand by Garland Green, a compelling ballad with just the right touch of feeling. Could be a significant item. [No flip info available]

TERESA BREWER (SSS Interna- tional 744)
A Woman's World (2:20) [Shelby Singleton, BMI-Peters] Teresa Brewer makes her switch to SSS official with this strong country-styled tale of female emancipation. Could be big flip: "Ride-A-Roo" (2:50) [Shelby Singleton, BMI Lewis, Smith]

PANCHO GONZALES (Page One 21,002)
Puppet On A String (2:27) [All Gal- lieo, BMI-Martin, Coulter] Cute novelty version of the white-band Saddle Truck hat is done up in Mexican style by Pancho Gonzales, featured on ping pong paddle. Flip: "Happy Pablo" (2:10) [Dick James, BMI-Page, Frech- ter]

LOAD OF MISCHIEF (Holiday Inn 2250)
I'm A Lover (2:24) [Knox, BMI- Housel] Good bluescutting in the Memphis vein could prove a stepping stone to success for Load of Mischief. Look for strong R&B acceptance with Top 40's to follow. Flip: "Back In My Arms Again" (2:58) [Japho, BMI Holland, Duzier, Holland]

TOKAY LEWIS (Trager 6801)
What Can The Matter Be (2:25) [Trager, BMI-Lewis] Thrash Tokay Lewis puts a powerful voice to work on this soulful ballad and stands to reap strong rewards as a result. R&B jocks will love it. Flip: "Who Wants Me Now" (2:20) [Same credits.]

JIMMIE RAYE (Moon Shot 6768)
That's How To Do It (2:57) [Metric, BMI- Raye] Potent R&B work from charming Raye with a beat that should set the turntable spining away. Ottia familiar- ing-like arrangement could push this high. Flip: "It's written All Over Your Face" (2:50) [Same credits]

THELMA JONES (Barry 1024)
Second Chance (2:40) [Pronto-Cotil- lon BMI-Lance, Robbins] There's at least one strong regional contender guaranteed to Thelma Jones with this catchy, easy but driving, pop and blues oriented opening and touches of hard boogie. Could appeal to a young female market, which can pour on when she has "One Summer Day" (2:08) [Twin BMI-Lance, Robbins]

SMART AND COLE INC. (Inarts 109)
Nature Boy (2:45) [Crestview, ASCAP-Abba] Highly inventive reworking of the years-lagging "King" Cole hit. Bright vocal styling of Smart & Cole Inc. give it a chance for both MOR & top 40 spins. Flip: "Ashes Ashes (All Fall Down)" (2:50) [Pomona, BMI-Tucker, Mantz]

LEON HAYWOOD (Decca 32348)
I Got To Talk About My Baby (2:36) [Jin-Ed, BMI - Haywood - McIlhenny] Leon Haywood could have another hit on his hands with this uptempo soul stand. A catchy piece of work. Flip: "You Don't Have To See Me Cry" (2:57) [Same credits]

ROSS CARNegie (El-Con 49)
Cool Dad (3:00) [Count Down, BMI- Carnegie] Fast moving instrumental with a catchy, well-crafted melody. Catchy enough to break through into the big time. Potential for all markets. Flip: "Don't Leave Me Laying Down" (2:51) [Meager, BMI-Ousley]

BASEMENT WALL (Senate 2196)
Never Existed (2:06) [Pocket Full Of Tunes, BMI-Catsal] Catfish's folkmusic-inspired style could make a big comeback with this smooth, simple, highly melodic number. Worth an extra listen. Flip: "Taste Of A Kiss" (2:20) [Same credits.]

ERICA & ERROLL'S (Buddah 45)
Me About You (2:37) [Charbon BMI- Bonner, Gordon] Here's a sound from the 70's that could see the team charting up with a lot of appeal to the Au- turn crowd. "Sweeter Than The Willy" (2:40) [E & E ASCAP- Dennis, Sober, Szemczyk]

OCTOBER COUNTY (Epic 10329)
I'm Ready (2:07) [Living Legend, Arch ASCAP-Lloyd] Spooky and spooky rock novelty see- tion may have lots of appeal to kids. Aside from kooky lyrics the thunkin' deck sports some nice musi- cal style. "Give Me Some Know" (2:26) [Skyhill BMI-Wian]

BILLY LAMONT (29th Cent. Fox 6279)
Sweet Thang (2:23) [Cuada Pane, BMI-Youngblood, Brentley, LaMont] Attention - grabbing R&B flavored swinger from Billy LaMont is a danc- ing delight. Chantier screams the lyrics over a down-home boogaloo. One off-the-wall song. Flip: "Tell Me" (3:10) [Cuada Pane, BMI-LaMont]

DAVE MITCHELL & SCREAMERS (Met 2768)
Hang In There (2:35) [Serplie, BMI- Hill] Catchy rockin' song with a Skill- er that could make it among the chart- ered to record buyers. Unusual arrange- ment for this type of song. Don't skip it. "Two Summers Day" (2:08) [Flawless/MRC, BMI- Moffitt]

REVELATION (Music Factory 412)
Cotton Candy Weekend (2:15) [Pon- to-Don, BMI-Baxter-Hit] Carnival-styled atmosphere is effec- tively created on the pleasant rock stand by the Revelation could find a home on many top 40 turntables. Flip: "Wait And See" (2:10) [Same credits.]

AMERICAN SOUL TRAIN (A&M 935)
Can You Dig It (2:24) [Marvellie, BMI-Sliwa] Big blast with a powerful dance- able beat to attract a sizeable reaction from r&b deejays, pop spin- ners and teen deck fans. Could catch a break and come to best seller life. Flip: "Tennessee Waltz" (2:32) [Aust-Rose, BMI-Stewart, King]

THIRD GUITAR (Rajah 120)
Sad Girl (2:33) [Streetear, BMI, Taylor, Dean, Selster] Strings and slide guitar really effective- ly on this mid-tempo blues offering. Could be a big item for the Third Guitar. Flip: "Lovin' Lies" (1:55) [Streetear, BMI- Storret, Taylor, Dean, Selster]

LITTLE RICHARD (Brunswick 5577)
Sweet Jenny (Got What It Takes But It Breaks My Heart To Give It Away) (2:25) [Streetear] Little Richard screams and belts his way thru this up-tempo rocker in the style of his past. Flip: "Bring Him All The Fame in the middle fifties. He could score again with this one to a penny pitchin' lady. Flip: "Baby Don't You Tear My Clothes" (2:23) [Rags BMI-Penniman, Alexander]
Murray The K Back In 'Radio Free Toronto'

NEW YORK—"Radio Free Toronto," a new programming concept aimed at young adults, developed by Young & Rubicam, the ad agency, and radio and TV personality Murray (the K) Kaufman, kicks off over CHUM-FM July 2.

Kaufman will host the four-hour-a-day, six-days-a-week show, which will run for a month on a trial basis over the Toronto outlet, and, if successful, could be the basis for a similar "Radio Free America" national show. Discussions for the latter are already in progress, with the hope of lining up 50 outlets, both AM & FM, in major cities.

The program will attempt to create an environment of free expression, both musical and spoken, and its format will be open to change. Progressive rock will be the chief type of music aired, but all other forms, including classical, may be used, and Kaufman will improvise according to his mood.

The programming experiment is the first project to emerge from Young & Rubicam's radio workshop, which was established last year to generate new ideas in radio.

Kim Weston To Serve With Youth Opportunity Program

LOS ANGELES—MGM's Kim Weston has been named "National Entertainment Committee Girl for the Summer '68 Program" by the National Entertainment Committee for Youth Opportunity. Miss Weston, currently on tour with Harry Belafonte, will work with Youth Opportunity Committee chairmen in all of the cities in which the tour will appear.

After conclusion of the tour in late August, Miss Weston will fly to Washington, New York, Philadelphia, and Chicago to work directly with the mayor's offices. Her activity will include visits to underprivileged areas, making appearances on radio and TV, cutting spots, and addressing various youth groups. Miss Weston's new MGM album, "This Is America," deals with the concepts of freedom and peace, in theory and practice.

Kapp Records Pacs Cincinnati Music Co.

NEW YORK—The Cincinnati Music Company, a new group consisting of four young musicians from the Cincinnati area, has been signed to a recording contract by Kapp Records. The act's first single, "Let's Do The Thing," is slated for immediate release.

Waxing Strong

NEW YORK—Morty Wax Promotions has named Cal Stiles as an account exe with the record promotion department, reporting directly to Barry Fiedel, general manager of the department. Stiles attended Brooklyn Community College, started in the music business as a salesman for King Karel Records, and was most recently a promo rep for Beta Distributors in New York.

The addition of Stiles to the Wax office is part of an overall expansion which will see the firm covering Baltimore, Washington and Boston with total promotion and publicity services in the Fall.

KRLA-Pasadena has given a new slant to the news by hiring Len Chandler, Columbia recording artist, as a staff singer-poet. Chandler is also writing and performing original songs on the show based on important news stories of the day. Only two days before the assassination of Senator Robert F. Kennedy, KRLA had begun its new approach to news coverage, described as "very contemporary interpretive reporting," which includes the 35-year-old Chandler's social commentary in song. Following the shooting of Senator Kennedy, Chandler wrote and read a three-minute poem, the first on the show. The poem ran five minutes and was integrated into the special reports aired by KRLA during the hours following the shooting. Chandler also wrote original words and music for an hour-long documentary, "The Death Of Robert F. Kennedy," written and produced by KRLA's multiple award winner Lew Irwin, which was broadcast on June 15. The documentary was followed by a special edition of the outlet's three-hour "Free University" series, in which three University of Southern California professors offer as many college level courses on commercial radio.

Audie Murphy, the most decorated hero of World War II, is set to host "Waxing The Call," a series of 260 radio shows, each of which will be dedicated to one Medal of Honor hero. The half-hour show will be produced by Robert F. Kennedy, written and directed by KRLA's multiple award winner Lew Irwin, who is also a guest on the show.

The switch of most record labels to all stereo album product poses problems for local promoters. "Cash Box" would like to hear from program directors and deejays as to how they program LPs. Are stereo albums aired when they are received from distributors, or do the stations request stereo product? Does the lack of mono LPs prevent certain discs from receiving airplay? Information regarding these and other related questions will be welcomed by this column. Cash Box is particularly interested in how out of town stations would like to be serviced by distributors in terms of mono or stereo albums.

SPUTTERS: On Sunday, July 7, Carter B. Smith, KSFO-San Francisco air personality, was the grand marshal of the Alameda County Parade in Pleasanton, which featured more than 100 entries from Chambers of Commerce, and fraternal and community organizations throughout northern California.

VITAL STATISTICS: Gary Alexander, KO-OK/TV with WFSB-White Plains, N.Y., for three years, has been appointed Northwood Co-founder executive producer of WOWO-Ft. Wayne, Indiana. Thomas Williams, formerly an air personality with WIOB-Hammond, Ind., has been named executive producer of WOWO-Ft. Wayne. Bob Chase has been designated program director, WWO-Ft. Wayne. Stagg, a deejay at WCFL-Chicago, has been appointed music manager of WML-Miami. Bob Sclafani, another deejay at WCFL, has been assigned to the post of program director, while John Bass has become assistant general manager. John Knight, formerly of the WBBG in London and WABC in New York, now handles the midday housewife shift on WRIZ-Coral Gables, Fla.

Mason Williams

Mason Williams is a dramatic example of creative versatility. He has written seven books and composed over a hundred songs. He has recorded his own versions of some of these songs for release on the Warner Bros./7 Arts label. He is a TV and nightclub performer, and he is a writer for the Smothers Brothers Comedy Hour TV show. Born in Abilene, Texas, on August 24, 1935, Mason first became interested in music while attending Oklahoma City University. He sang and played guitar at night after classes and tours, with a folk music group he formed called the Wayfarers Trio. Mason's biggest hit, "But," is a life-size photograph of a Greyhound bus that folds up into a small package. It has been exhibited at the Pennsylvania Art Museum, the Joel Bishop TV's Life Magazine, and the New York Museum of Modern Art. It has been turned into its permanent pop art collection "Classical Gas," which Mason wrote, is number 80 on the Top 100 this week.

Bios for Dee Jays

Wilmer & the Dukes

Wilmer and the Dukes are comprised of Wilmer Alexander, vocals; Bob Egan, bass; Doug Brown, electric guitar; Ron Alberts, drums; and Ralph Gillette, electric organ and piano. Wilmer's father sang with the noted Golden Gate Quartet, and his mother and sisters also play the piano, and sing. He grew up singing in the church and developed a musical career. Doug, who writes many of the Duke's tunes, conceived the original ideas for "Give Me More Chance," which is number 78 on the charts this week. The group has already recorded two albums, one containing their original material, and the other a collection of songs by other artists. Wilmer and the Dukes have played many dances and night spots and have built up a wide following in western New York and the east.

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VINTON'S HIT HABIT IS INCURABLE

Bobby Vinton
"Halfway To Paradise"

5-10350

Cash Box—July 13, 1968
NEW YORK
THE HIT AND THE MISS OF IT

Release of record covers has once been a hit-and-miss proceeding. It is now a science. But even in its early days, it is even more harmful than beneficial. In the record market, a song with two versions can turn out two relative hits, as in the case of "Mr. Bojangles." Ray O'Dell and Bobby Vee on "Beautiful People," also on the Wilson Pickett-Dale Hawkins hit "Funky Broadway" or several instances where R&B version of a pop hit also stirred up sales in an untapped field.

But, the modern art of covers has not stayed within the two-or-three limit. Now, every near hit develops into quadruplets with readings that overtax the memory or force the song for audiences in pop, blues, easy, thinning and bland areas. In the present soft market, though each of the individual efforts may develop a following, it has been impossible to outdo specialized renderings for the overall impact needed to become a national hit.

An original version may suffer because the covers produce too many hits; but the cover dies with a time lag in getting to stations that won't pull the first disc. When the wind-up, neither song will get the momentum it needs.

With the difficulties of a hit so evident, why are things composed this way? Why does a producer or publisher of the cover gain? But even that is taken away by the original producer when a major hit is lost, and the album recordings are lost.

There is no element that might be shown in subsequent recordings of a song seldom makes up for the confusion that results at radio stations where, in the panic of the moment, the covers are used more often than not, both versions (or all versions) get played on the same list until something develops for one. That development is thus delayed. While, on the other hand, "Everyday Housewife" has you heard them of Phillips' "Dixie Mammy's Baby"? Or even "Get Together" that was revived for obvious reference to the groovy interest in racial affairs?

Going one step further, the artists of cover science have developed a branch that does not even need a new song. Labels are now timing the release of product by a re-affiliated artist to coincide with singles released on the performer's new label as a follow up.

To the singer who has left one label, he knows that a follow up hit can come from his last hit, with an off-take or one of the covers. ABC last week was caught on both ends of this dilemma, with an old Andy Kim single being featured, Hot dot hit, and a Kent issue of some B.B. Phillips song coinciding with his new ABC side.

What was once a poor situation has now become a mutual destruction situation between the labels' "original" version and those with an "original" version of the original, one of the cut-throat variety, is one thing; but the escalation of war preys in this situation, at a slow period, has become suicidal.

From the standpoint of artists, radio programmers, record club management by the public, the cover situation is drastically in need of a bombing pause.

VIEW FROM BROADWAY: Paul Revere and Mark Lindsay will co-host the New York Fri afternoon schedule over ABC-TV. Running with an entertaining and informative program, the show brings to the three number of Dick Clark Productions series now being broadasted. This happening begins July 16. Gary Puckett & the Union Gap have the first program. Revere, with the Beach Boys. Show continues its travels through the 17th. Mike Douglass now working on the taping of his fourth special of this year's television series. This project is scheduled for broadcast in September.
THE BEACH BOYS DID IT AGAIN!
DO IT AGAIN. DO IT AGAIN. DO IT AGAIN. DO IT AGAIN!

THE BEACH BOYS
DO IT AGAIN
b/w "Wake Up World" 2239

Cash Box—July 13, 1968
SOUL TOGETHER

MADISON SQUARE GARDEN, N.Y. — Aretha Franklin provided the icing on a very successful cake at the Atlantic/Atco group's top artists participated in "Soul Together," a benefit for the Dr. Martin Luther King Memo- rial Fund and supporting the Free Summer Fund, before a record-setting audience of more than 21,000 last Friday.

"Lady Soul" could do no wrong before a captive audience which had already been gripped by the preceding five top attractions. She sang her hits, moved, with-routing, was not even more of a star, she should have been one. At the beginning of the show, she played the piano with feeling and expertise. The audience was completely enthralled. What more could any audience want. "I Never Loved A Man," "Since You've Been Gone," "Baby I Love You," "Respect," "Dr. Feelgood," "Chains Of Love," they were all greeted with applause, whistles and foot-stomping.

The Rascals proceeded Aretha and created some excitement of their own. One of the pioneer 'blue-eyed-soul' groups, the Rascals continue to use extended material in their live act, including "In The Midnight Hour" and "Good Lovin'," but also gained good audience acceptance with their own hits, "Groovin'," "A Beautiful Morning," and a new single, "People Got To Be Free." Best number in the act was the group's old standby "Steve Wonder's "Place In The Sun."

If the tone of this review makes you feel that all the acts were great, it should. Sam & Dave broke up the Garden with some fancy choreography, in which the duo's horn section partici- pated, and some fancy wailing, which they handled all by themselves. "Hold On, I'm Comin'," "You Don't Know Like I Know," "Soul Man," "Funky Broadway" and "You Don't Know What You Mean To Me" were among the tunes the duo served up.

Sonny & Cher kicked off their por- tion of the show, singing "I Got You (I Feel Like A) Teenager." They were "Where Did We Go Wrong," "I Don't Mind," and Sonny contributing "Unchained Melody," and then swung into a batch of their own. "The Beat Goes On," "The First Time," "I Got You," "Baby," "I Got You Baby" and "For You." Cher contributed "Aisle 4," and Sonny did "Laugh At Me." Speaking of laughs, the avs encored with some good chatter, based on husband-wife antagonism, which kept the pace mov- ing nicely.

King Curtis & the Kingspins served up a catch of instrumental goodies with "Ode To Billie Joe," "Soul Sway- nade," "Soul Stew" and "Tighten Up." Joe Tex kicked off the show 10 minutes early, a surprise to the New York audiences who are becoming increasingly disinterested in concert starting hours, so he could catch a flight to Tennessee for a later show. Tex warmed up the crowd with three of his biggest hits, "Show Me," "Hold On To What You Got," "Legs And All," as he drop-kicked his mike (a Tex trademark) all over the stage.

All the entertainers came on stage for the finale, and the crowd filled its way out singing "We Shall Overcome." In fact, when the performance was over, the show was not over— filming was just beginning.

Promoter Sid Bernstein, during the course of the show, took an option on the Garden for a similar show early next year. "Soul Together" was available, could probably have sold out and moved to the more-than-overcrowded crowd.

SCHAEFFER MUSIC FESTIVAL, N.Y. — No one had enough sense to come out of the rain. Just as love makes a man overlook imperfections in his be- loved, so the sounds of Count Basie and His Orchestra and clarinet Joe Williams made the large audience that had come to see these artists open the Schaefer Music Festival in Cen- tral Park, overlook the fact that the weather was anything but ideal. This reviewer, for one, is currently battling a cold almost certainly caused by sit- ting for two hours in the steady drizzle that fell upon the Willman Memo- rial Skating Rink, the evening of June 15, but he feels that Count Basie and Joe Williams were worth it. Almost everyone else who attended must feel similarly, since only a handful left be- fore the end of the concert.

Basie and his Orchestra were in excel- lent form. The Count, on piano, laid down some highly infectious read- ings. The orchestra and the musical sound of His Orchestra were conten- tious enough to blow everyone's blues away. Basie has been around for about forty years now. He has survived as a performer, as a business man, as a musical dad, and he shows no signs of quitting now. Searching for a reason for this seemingly indestructible pop-ularity, we queried a jazz buff. "It's the best," he said. "Basie and His Band always stay on the best. They don't slow down and they don't speed up. They always stay right on the mark. Basie has one of the best rhythm sections in the world, and you couldn't move them off that beat with a cy- clone."

Pop-blues singer Joe Williams took the spotlight for the second half of the first '68 Schaefer Festival con- cert. Attired in a raincoat to protect him from the thin sheets of rain that were blowing onto the stage, Williams kept the crowd attentive with his ex- pressive vocalizing. He was backed in fine style by Basie and His Orches- tra (Basie sat out on some of the numbers). Williams's singing is more subdued (he doesn't shout) than that of the other performers, but he has more soul than many who stress wildness. His voice is big and full, and he controls it with what one is tempted to call "classical" grace. He's the first Black to break on any list of the best vocal bands.

JEFF BECK GROUP

THE SCENE—Steve Paul's Scene con- tinues to provide a home for 'new' groups, and his house was filled to the rafters for the New York club debut of Epic's Jeff Beck Group, currently on a cross-country tour, was looked into the Scene after scoring big the night before East over the previous weekend.

Since leaving the Yardbirds, Jeff Beck has become a major attraction in the English underground, and has also had success on the singles charts, most notably with "Hi, I'm Silver Lining," a tune which also made some regional noise in this country. Done at the Scene, the song featured a long jam-session instru- mental break which was highly remi- niscent of a developed early Yardbird sound.

Beck's combo, composed of drummer Mick Fleetwood, bassist Ron Wood and vocalist Rod Stewart (formerly with the Brian Auger Trinity) mixes many styles, combining jazz, blues & soul but the end result is just good, hard rock, and some of the best we've heard in a while. On "Free For All," the other selections performed were "Jeff's Boogie" and Tim Rose's "Morning Has Broken." "Morning Has Broken," will be released by Epic shortly.

JUDY COLLINS—ARLO GUTHRIE

FOREST HILLS MUSIC FESTIVAL, N.Y. — One of the two cornerstones of the festival, the last day of the Forest Hills Music Festival, was Judy Collins, the beautiful troubadour and her singer, her song, her way, her words. Judy Collins, who is now backed by a pianist-organist, a bass guitarist and a drummer (herself plays six and twelve string acoustic guitar) gave an excellent and moving perfor- mance. She sings beautifully and projects her personality to her audience with great forcefulness. Her new accom- panists, whom some of her fans feared might spoil the purity of her style, served only to enhance her perfor- mance. They played a subdued, warm, and moving music, and Judy Collins' singing never faltered. Miss Col- lin's program was dominated by the compositions of two songwriters, Leo- nard Cohen and Joni Mitchell. Among the Cohen songs she sang, "Suzanne," "So Long, Marianne," and "Bird on a Wire." The title song of Cohen's latest album, "Diamonds," was quite possibly her favorite song. "Chelsea Morning," with which she opened her performance, was, to this reviewer, the best of the songs offered.

Lennon and McCartney's "In My Life," the title tune of one of Miss Collins' Elektra albums, brought to an end an evening filled with winning humor and fine music.

JEFF KIMBERLING

COUNT BASIE—JOE WILLIAMS

" ... cut through the crowd to protect him from the thin sheets of rain that were blowing onto the stage, Williams kept the crowd attentive with his expressive vocalizing. He was backed in fine style by Basie and His Orchestra (Basie sat out on some of the numbers). Williams's singing is more subdued (he doesn't shout) than that of the other performers, but he has more soul than many who stress wildness. His voice is big and full, and he controls it with what one is tempted to call "classical" grace. He's the first Black to break on any list of the best vocal bands."

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Upcoming Events

A Schedule of Major Industry Events in the Coming Months

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<td>MIAMI BEACH, FLA.</td>
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<td>ARM TAE CONFERENCE</td>
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<td>CONTINENTAL PLAZA HOTEL, CHICAGO</td>
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<td>COUNTRY MUSIC WEEK</td>
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BUILDING TO ANOTHER BOOTS?

NANCY'S NEW SINGLE
"HAPPY"
#0736

PRODUCED BY LEE HAZLEWOOD

[Image of a woman sitting on a stool with a microphone]
The Boston Sound is not simply a style shared and contributed to by several groups in a particular geographic area. It is the cumulative effort of several separate and distinctive groups whose styles are original, different and multi-ranged. Among the most gutsy and dynamic of those individuals are the following: Bill Spence, owner and operator of Beacon Street Union and known as the Surf's, was the first Boston club owner to institute the use of rock and roll as a standard for booking. Since that time, Spence has continued to lead the way towards many reforms, not the least of which was to break the ban on Boston concerts by staging the Rolling Stones on their first American tour. Spence is a Transcendentalist and, in his own words, describes his clubs as "Contemporary Music Houses." Dick Summer, the popular and perceptive of the Boston D. J.'s is a fighter in the same category as Bill Spence and a "man for today" music, years ago, in the face of severe criticism, but when his musical perception became fantastic, Summertime became a powerful figure on the Boston scene. Since that time, he has backed and supported the Boston Sound more than any energetic force that has ever concerned an individual.

Alan Lorber, a New York record producer put the primary force that broke the Boston Sound into national prominence. With the backing of MGM, Lorber entered the Boston scene and signed the cream of the crop—Ultimate Spinach and Orpheus. At this time, he set out to prove to the world that Boston was going to be the new music capital of the country and since that time he has succeeded remarkably.

George Popodopolous, a prominent Boston producer and club owner, has been a leader in the Boston music industry for several years. His original venture, the Unicorn Coffee House, is still going strong in addition to his two new teen spots, The Psychedelic Supermarket and The Cambridge Electric Ballroom. Supporting his club activities, he has organized several rock concerts, the most successful of which is the current day American Festival of Music. By virtue of the fact that he must frequently stage local talent in his clubs, Popodopolous has been a vital sustaining factor in the creation and continuation of the Boston Sound.

Large On Talent

The quality of music produced by any particular area is in direct ratio to the quality of talent in that area. This is the case with the Boston sound happening. Boston, very possibly, has the largest accumulation of raw musical talent in the nation, and the four groups that top this impressive list are: Ultimate Spinach, Orpheus, Beacon Street Union and Eden's Children.

Ultimate Spinach is the most successful, commercially, of the Boston groups and is now enjoying international recognition.

THE BOSTON SOUND

The founder, leader, composer, and guts of Ultimate Spinach is known as Ian-Bruce-Douglas. He supplies the machine and inspirational coordination that binds the group into a unit.

Orpheus, the second of Alan Lorber's gold mines, is obtaining an almost equal degree of success as its MGM counterpart, Ultimate Spinach. Orpheus, as opposed to Ultimate Spinach, strives for what it calls "The Gentle Sound," as exemplified by their initial chart single "Can't Find My Way Home." This comfortable song was composed and sung by the group's leader, Bruce Arnold.

The Beacon Street Union, although having obtained only a fraction of the commerical success of Ultimate Spinach and Orpheus, is unquestionably on a professional par with both those groups. The Union's sound has been termed a "rare example of refined extreme," accentuated by Bob Rhodes' electric piano.

Eden's Children, the fourth of the big Boston based groups, is the closest, if only remotely, to what many consider is defined as psychedelic rock. This rock element displays itself mainly in the group's instruments, led by the lead guitarist, Sham Schanach.

Of course, along with the groups that are making it, there are many smaller groups still in the up-and-coming stages. Among the best of these are the following: The Bagatelles is a group consisting of reasonably competent musicians with an excellent vocal; Butter is a blasey psychedelic group with potential; The Ramrods is an established conventional rock group, that has acquired a substantial following over the last few years; The Hallucinators is a hard rock group that features artful instruments; The Budapest Band has a soft melodic feel, a strong classical influence; The Tangerine Zoo is a rock-Psychedelic group that plays several go-g string instrumental pieces; and The Atomic Bubbles is a jazz-rock group with a fine brass section.


The Boston clubs have made an enormous contribution to the growth of the Boston Sound. They have loved new and nurtured groups to use their facilities to perfect and expand their electronic sounds. This liberal attitude is the prime reason for the continued existence of the Boston Sound.

Of all the Boston clubs, Ray Raya's Shag Shag Tea Party has been the most active in perpetuating fledgling groups. After the Tea Party, which is currently the most successful of the Psychedelic Super Market, a converted basement, now one of Boston's most popular clubs, Bill Spence's Surf, Nantasket, Surf Salisbury Beach, and Surf Hyannis are the biggest and oldest teen clubs in New England.

A new club has opened in the Boston area, the new club has a height of over 5 feet.

BOSTON TALENT On Stage

CashBox Album Plans

ATLANTIC-ATCO—SUPER HIT POWER PROGRAM, 15% discount with 30-60-90 days deferred billing; 100% exchange privilege (stereo for stereo by category).

AUDIO FIDELITY—2 on 10 for entire catalog except for First Component Series. No expiration date.

BELL—2 free with every 5 purchased. No termination date.

DIAMOND—One free for every 5 purchased. Continues through September.

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

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

GATEWAY—Two free for 10 purchased on entire catalog. No time limit.

JEWEL-PAUL—One free for five purchased on entire catalog. No expiration date.

LITTLE DARLIN'—15% discount on all LP's. Special added 2% for box lots. Until further notice.

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

PHILIPS—Discounts on entire catalog. SPM/SPS series are discounted 10%, all other classics 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-ANDY—2 free with every 10 purchased. No termination date.

TAML-5—3 free with every 10 purchased on entire catalog. No expiration date.

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

Dot Names Ross

To Promo Post

HOLLYWOOD—Dot Records has appointed George Ross as California promotion representative, reporting directly to Pete Garris, national promotion director of the label. The appointment is effective immediately. Ross is based at WorldWide Record Distributors in Los Angeles.

Ross, native of Pittsburgh, Ross entered the field in 1962 as local promotion man for Fontway Record Distributors. In early 1964, he accepted a similar position with Mainline Distributors in Cleveland. Some time later Ross was tapped by Uni Records, serving as midwest and east coast regional promotion director.

Sew City Districts Sour

NEW YORK—Sew City Records of New York has acquired distribution rights for the product from the Sock label based in Columbia, S. G.

Principal arranging for the distribution deal were "Woody" Wind- ford for Sew and Sew City's Jerry Armour. Negotiations were concluded July 1.

The product being sent into national release on the pact is "Funky Lady, Part 2" by the Soul, Inc.

Taylor Made

HOLLYWOOD—Cрейd Taylor will handle production chores on the first outing from singer/writer Richard Barbary, recently pacted to A&M Records. This marks the first recording venture for 21-year-old Barbary.
This is the summer of Jose Feliciano!

Féliciano's powerhouse delivery on this Victor single is already receiving strong air play and tremendous reaction all around the country. This is the one that will catapult him into the heavyweight division.

"Light My Fire"

c/w "California Dreamin" #9550
Both sides are in his latest Victor album "FELICIANO!"
LPM/LSP-3957. You're in for a summer hit wave!

RCA
Bell Push Behind Grier’s Message

NEW YORK — “People Make The World,” the Bell Records single by folkball star Rosey Grier, is being backed by a massive radio push from the label, which included a national whirlwind tour by Grier to New York, Washington D.C., Philadelphia, Baltimore and Cleveland.

A powerful lyric ballad, “People Make The World” carries a strong, tasteful message that is a moving commentary on our nation and our times. Bell toppper Lee Utull said that a portion of the sales proceeds from the disc will be donated to a foundation now being created in the name of Senator Robert F. Kennedy to promote and pursue the goals and causes which he espoused.

Booker T. Scores

HOLLYWOOD — 25-year-old writer/artist Booker T. Jones, leader of Stax’s Booker T. and the M.G.A., has been picked by producer-director Jules Dassin to write the score for Paramount’s “Up Tight!” starring Ray- mond St. Jacques, Ruby Dee, Paul Silvers and Julii Mayfield. Jones, one of the young- est men ever assigned to score a major Hollywood flick, will utilize his group on the soundtrack. The Stax artists are currently on the charts with “Soel Limbo.”

Vanguard Inks NJ Orange

NEW YORK — The NJ Orange, a new rock group, has been signed to an exclusive recording contract by Vanguard Records. A first single (“You’ve Got To Live”), backed with “Paradise Sunshine Girl,” by the five member group (three boys, two girls) is about to be released.

Based in Washington, D.C., the NJ Orange has already played on the college campuses and enjoyed a number of local gigs. A midwestern tour is planned in conjunction with the single and LP release.

Monument Opta Span.-Ital. Aznavour LPs

HOLLYWOOD — As a result of the sales success attained by Monument Records with its initial releases by top French singing star Charles Aznavour in both Spanish and Italian adaptions of his recent French song hits, the Fred Foster label has obtained rights from Disques Barclay, France, to ad- ditional material by Aznavour, reports Bobby Weiss, Monument vice-president and director of international opera- tions.

Slated for release this month is the second volume of Aznavour’s “Canta en Espanol” with Steve Fonciel, Mono- ment vice-president in charge of sales and merchandising, aiming a special campaign at the Spanish-speaking markets in New York City, Miami, Los Angeles, Chicago, Dallas, Houston, etc. Mike Shepherd, Monument vp in charge of national promotion, will also service the special Spanish language radio station outlets plus FM and Good Music stations with the new-ly-recorded Aznavour product.

Cover photo and design by Monument art director Ken Kim for the new LP which merely carries a photo of Aznavour, without any de- scriptive identification whatsoever, having details for the liner exclusive-ly.

Monument’s second Spanish LP by Aznavour features his Latino versions of such recent disclets as “Sarah,” “Buen Aniversario,” “Isabelle,” “Que- date,” etc.

Monument also releases Aznavour in French, having obtained new-recording masters from Pathe-Marecon (EMI) of France, featuring Aznavour vocal- izing updated versions of hits he sang during his build-up years in France. Monument has already issued three of his French LP’s.
THANKS

CREAM

Personal representation:
THE ROBERT STIGWOOD
ORGANIZATION, LTD.

Cash Box—July 13, 1968
Americom's Pocketdisc: The Big Test
(Continued from page 7)
pilgrimage.
7. The affect of Pocketdiscs in prolonging the sales life of a best selling single.
8. The affect, if any, of Pocketdiscs on intermediate selling single records that normally are not stocked by the average dealer.
9. The number of selections that can be profitably carried by type of outlet.
10. The breakdown of Pocketdisc sales by music categories—New Releases, Oldies, Rhythm and Blues, Country and Western, etc.
11. The affect of a vending machine prototype on various locations.
12. The most practical factory pack and methods of speeding up service to maintain inventories at point-of-sale.
Shipments of the Pocketdiscs will begin the second week of Sept. and a market study will be published covering the test after Jan. 31, 1969.

Reasons For Faith
Reasons for America's faith in the Pocketdisc are many. Reports to date indicate that Japan alone has sold in excess of 800,000 small, flash-light battery operated mini-phones in America during the past year. This, the Americom brass feels, is definite evidence that the small portable phone is destined to be one of the hottest appliance items in coming years among youngsters and pocket portable records, when given a solid sendoff, will be a natural adjunct of the player. Americom also has a portable miniphone which can play records while the phone is thrown into the air, without skipping a groove. It has leased the rights to produce the mini-phone to the Symphonic Company, and the player will also be included in the Seattle test.

Speed Of Production
Americom cites other important factors why the 45-rp miniskid could become a key factor. Fred Hyman points to the speed of the mini-skid's production. The Americom press can turn out approximately 3,000 records in one hour, compared to two to three hundred that can be turned out in an hour by existing 45 rpm equipment. Costs therefore are greatly reduced. Because records are wafer thin, a considerable inventory can be stacked right near a cash register and on a counter. Americom has had designers create a piller proof rack that displays the single's label as well as 24 different selections in good quantity... the whole rack taking up approximately two feet in height by about a foot-and-a-half across.

A "Top Ten Selections" cardboard, stepdown rack, only 5" or 6" tall by about 18" in length, has also been designed for placement near a cash register. And Americom believes such small racks will make records available in clothing department check-outs, toy check-outs, etc., in department stores. Records will therefore not be limited to a record department to which a consumer will have to go to buy a record. But they will be available all over a store.

Vending By Foot
A vending machine, also in the planning stages, is almost ready to roll. The mechanical vendor (no electricity) dispenses the Pocketdiscs in a folded piece of cardboard very much like postage stamps are dispensed. Stamp machines at post offices are all vinyl, records need not be sleeved for groove protection, a must on 45s. And a vending machine could make records available in all sorts of stores just as pocket books are made available today. (Drug stores, Ice Cream Parlors, etc.)

Other key factors in favor of the 45 disk Americom points out are transportation costs, which the distributors must bear. Large quantities of the 45 disk can be mailed via Airmail at a fraction of the cost of moving a similar amount of 45s via freight. This is another factor in reducing costs.

Hyman makes another significant point about his dissatisfaction with the record industry's present day single sales. He estimates that 40% of the industry's total singles product is consumed by juke box operators, which makes the singles sales to consumer story an even sadder one.

Although most veteran manufacturers find it difficult to envision that a new form of single pressing can increase the sale of singles, the fact that so many key manufacturers have made their hot, top chart product available for the test is seen as evidence that the Americom idea has, in the trade's opinion, considerable potential and the record industry is willing to give the venture a good opportunity to prove itself.

The Americom people are investing a large sum of money in the upcoming test, and feel that only greatly increased sales in the Seattle area, one of the industry's best record markets on a per capita basis will satisfy them. They expect to have little or no effect on 45 rpm sales in the northwest area (a territory they are estimating is a 2.5 BPI area) and they hope to prove that far more records can be sold at 45s by properly merchandising singles.

RIAA Gold Record Awards
May & June
A Monthly Survey of RIAA-Gold-Record Awards

Albums:
LOVE ANDY Andy Williams—Columbia
DORIS DAY'S GREATEST HITS Best Columbia
DISRAELI GEARS Cream—Atco
MERRY CHRISTMAS Andy Williams—Columbia

Singles:
COUNTRY TO GIRLS Intruders—Gamble
TIGHTEN UP Archie Bell & The Drells—Atlantic
MRS. ROBINSON Simon & Garfunkel—Columbia
YUMMY, YUMMY, YUMMY Ohio Express—Buddah
BEAUTIFUL MORNING Russell—Atlantic

EPIC HEROES are shown above with their awards for "exceptional performance" in the merchandizing and sales of Epic Records that were presented during the label's recent Las Vegas sales convention. Shown left to right are: Dave Davis of Summit Distrib. Epic national sales manager Nick Allarous, Summit's Jack White, Len Levy, vp for sales and distribution; Bill Shuler of Columbia Records Sales in New Orleans, national promo manager Fred Frank, Tom Cade of Columbia Records Sales in Dallas, Nora Seigler, manager of the Dallas Service Center; and sales & promo director Mort Hoffman. Center photo shows Clive Davis, president of CBS Records opening the general meeting. And on the right, Len Levy has the tables turned as the distributors present him with an award in appreciation of his efforts on their behalf. He was given a set of golf clubs by Dick Gudewski (right) of Eastern Distributors in Hartford.

AT THE DAIS, Goddard Leberson, president of the CBS/Columbia Group, opened a three-day convention with an orientation seminar at the wall's sales meetings. Among the entertainers present for the gathering were Big & Family Stone shown (center) doing a "Dance to the Music" at the show which closed the convention. Members of the act were performances were Sly Stone, Larry Graham and Fredy Stone. On the right, another of the acts appearing was the newly signed West.

SPEAKERS at the three-day conference included Dave Kappol, Epic's vp of A&R, who presented a selection of new singles product; sales and promo director Mort Hoffman who made opening remarks at the first general meeting of distributors; national promo manager Fred Frank who chaired the product exposure seminar which included Frank Ward, MacCurtis, Robin Seymour and Rudy Ranselli (shown right), program director at WIGO-Atlanta.

Cash Box—July 13, 1968
JAY & THE TECHNIQUES

A JERRY ROSS PRODUCTION
SMASH

A Product of Mercury Record Productions, Inc.
35 East Wacker Drive
Chicago, Illinois 60601
A CVNEUNY Corporation
Motown At NATRA Fete

NEW YORK—Motown Records will present the Supreme's and the Four Tops as special guests at the NATRA awards dinner, Aug. 17 at the Bayfront Auditorium in Miami. The dinner is part of the Negro d.j. association's convention, running Aug. 14-18.

As usual, awards will be made in the R&B, jazz, gospel and blues categories, with special awards to the "Woman Of The Year" and "Man Of The Year." Awards honoring Dr. Martin Luther King and Ossie Redding have been added to the Sam Cooke Humain Relations Award and the Dave Dixon Distributed Service Award.

Because many companies have expressed interest in contributing to the Dr. Martin Luther King Memorial Fund and the SCLC, there will be a special phase of the program during which the companies will formally present their donations to a representative of the SCLC.


The Red Seal Stereo 8 tape cartridges are being placed by RCA Victor Records for the month of July. Highlighted in the release are Henry Mancini, Jimmy Dawkins, Roberta Flack, Sam Cooke, Nat "King" Cole, and Don Gibson. With this release, the RCA Stereo 8 catalog of tapes will contain over 750 selections.

The popular cartridges being offered are: "The Best Of The Oakwood Brothers, Volume 2"; "Polka Variety," by Frank Tarkanovic; "Sometrons...Uns Vox, Uns Guitarra," by Jose Felielico; "The Wonderful Topping Red Tape," by Elliott Horne, owner of recorded tape product planning of RCA, and Sam Golden, co-owner of Gamble.

The first Gamble Record Stereo 8 release will be a July special of the LP "Cowboys To Girls," by the Intruders. The album includes the group's latest single chart entry, "Lovers Like A Baseball Game," as well as the R.I.A.A.-certified Gold Record "Cowboys To Girls." RCA is also planning a future Stereo 8 release of the Intruders' first album, "Together."

The Intruders are four Philadelphia youngsters ranging in age from the teens to the early twenties. They are Sam (Little Sonny) Brown, Eugene (Bird) Daughter, Robert (Big Sonny) Edwards, and Phillip (Phil) Terry. They have appeared at theatres and at colleges throughout the country and have performed on several television programs including the Jerry Blavat Show and the Hy-Lo Show in Philadelphia, the Kirby Scott Show in Baltimore, the Bruce Morrow Show in New York, and the Ken Hawkins Show in New York City.

Other Gamble recording artists are Bobby Marchan and Billy Paul.

Sixteen Stereo 8 tape cartridges are being placed by RCA Victor Records for the month of July. Highlighted in the release are Henry Mancini, Jimmy Dawkins, Roberta Flack, Sam Cooke, Nat "King" Cole, and Don Gibson. With this release, the RCA Stereo 8 catalog of tapes will contain over 750 selections.

The popular cartridges being offered are: "The Best Of The Oakwood Brothers, Volume 2"; "Polka Variety," by Frank Tarkanovic; "Sometrons...Uns Vox, Uns Guitarra," by Jose Felielico; "The Wonderful

If you are reading someone else's copy of Cash Box why not mail this coupon today?

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CASH BOX—July 13, 1968

PAUL McCARTNEY swiftly became the center of attention at the recent convention for Capitol Records at which he announced the official affiliation of his Apple Corps, Ltd., with the U.S. label for distribution. During his visit to festivities at the Century Plaza in Los Angeles, McCartney chatted with (left) John Jossey, vice president and national sales manager of CRDC; F. M. Sneed, vice president, of business affairs with CRDC, and others at a dinner held at the close of the business meeting.

HOLLYWOOD

ABC-TV has picked up its option on Dick Clark's "Happening '68"—Rescinding Rose is exec director and Kip Walton, producer.

Have you heard the one about Beethoven and the coffin? I overheard that a friend of Beethoven found him in his apartment one afternoon lying on his back in a coffin. "Louisie—what are you doing in that coffin?"

CHICAGO

A new label, Whap Records, debuted in Onward, Ind. Initial single couples "Think Of What You're Saying" and "Mary's Kidd" by The Sangrahals—all residents of the Sangrahals Valley home for boys! Label is being distributed here by Allstate...Jim Manning announced the addition of a new group, The Shirt Tail Relation," to his Mobile Records roster...Nice to hear from Tomper Schroeder, new branch manager of Morris Dist. here. He claims that the Blue Cheer (Philips), the Hello People (Philips) and The McCays are sold out for upcoming stints in the Electric Theater. Also, that local group The Little Boy Blues have a new single "I'm Love," called from their first Fontana album which is being released in a couple of weeks...WIND hosted a get together for the trade last Monday at the Como Inn. Ramsey Lewis appeared on guest spot with the Minneapolis Symphony Orchestra (2), performing an original jazz work written especially for him by Charles Stepney, wowed the audience and composed several selections in the artist's current Capitol album "Maiden Voyage." Following dates in San Francisco (Bay Area West) and Las Vegas (Tropicana), the Lewis entourage will head for the current attraction in Lainie Kazan and comedian Danny Wells.

"Vat else? I'm decomposing."—Janis Ian booked to appear at the Newport Folk Festival later this month—her first stint at Newport.

A note from Percival P. Penney-pecker, president of Pick City Records, to the effect that we have been "selected at random from the phone book to receive an ABSOLUTELY FREE a 1964 Barracuda. Unfortunately your phone number got stripped out of our hands as our notice was being typed. Better luck next time."
“We Thank You”

sam & dave

ATLANTIC
Carl Carlton
14 year old SENSATION
“COMPETITION AIN’T NOTHING”
Backbeat #588
#65—Cash Box—5th Week on Chart

BRAND NEW / RED HOT / CHART BOUND

“I’LL FORGET YOU” b/w “CHECK ME BABY” b/w
BE MY BABY “STROKE MY YOKE”
JOHN ROBERTS (And The HURRICANES) WILLIE TOMLIN
(Duke #436 Peacock #1961)

“SHING-A-LING STROLL” “DON’T KICK THE TEENAGERS AROUND”
EDDIE WILSON
Backbeat #596

DUKE/PEACOCK RECORDS
2809 ERASTUS STREET, HOUSTON, TEXAS 77026

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**Backbeat Records Presents**

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**CashBox Top 50 In R&B Locations**

<table>
<thead>
<tr>
<th>Number</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Grazing In The Grass</td>
<td>Hugh Masonels (Uni 30066)</td>
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<tr>
<td>2</td>
<td>Think</td>
<td>Aretha Franklin (Atlantic 2518)</td>
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<td>3</td>
<td>The Horse</td>
<td>CeeLo Habit (Phil-Lo-of-Soul 313)</td>
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<td>4</td>
<td>Lover’s Holiday</td>
<td>Peggy Scott &amp; Jo Jo Benson (SLS International 726)</td>
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<td>5</td>
<td>Stoned Soul Picnic</td>
<td>5th Dimension (Saul City 766)</td>
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<td>6</td>
<td>Never Give You Up</td>
<td>Jerry Butler (Mercury 73298)</td>
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<td>7</td>
<td>Licking Stick—Licking Stick (Part 1)</td>
<td>James Brown &amp; Famous Flames (King 6166)</td>
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<td>8</td>
<td>(You Keep Me) Hangin’ On</td>
<td>Joe Simon (Sound Stage 7-2608)</td>
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<td>9</td>
<td>Yester Love</td>
<td>Miracles (Tamla 54167)</td>
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<td>10</td>
<td>Ain’t Nothing Like The Real Thing</td>
<td>Marvin Gaye &amp; Tammi Terrell (Tamla 54165)</td>
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<td>11</td>
<td>I’m A Midnight Mover</td>
<td>Wilson Pickett (Atlantic 2528)</td>
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<td>12</td>
<td>United</td>
<td>Peaches &amp; Herb (Date 1603)</td>
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<td>13</td>
<td>It Should Have Been Me</td>
<td>Gladys Knight &amp; The Pips (Soul 30045)</td>
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<td>14</td>
<td>Look Over Your Shoulder</td>
<td>O’Jays (Bell 704)</td>
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<td>15</td>
<td>I’ll Never Do You Wrong</td>
<td>Joe Tex (Dial 4076)</td>
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<td>16</td>
<td>Here Comes The Judge</td>
<td>Shouty Long (Soul 30044)</td>
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<td>17</td>
<td>Understanding Eleanor Rigby</td>
<td>Roy Charles (ABC 11090)</td>
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<td>18</td>
<td>Amen</td>
<td>Otis Redding (Atco 6392)</td>
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<td>19</td>
<td>You Don’t Know What You Mean To Me</td>
<td>Sam &amp; Dave (Atlantic 2317)</td>
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<td>20</td>
<td>I Could Never Love Another</td>
<td>Temptations (Gordy 7002)</td>
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<td>21</td>
<td>Face It Girl It’s Over</td>
<td>Nancy Wilson (Captital 2158)</td>
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<td>22</td>
<td>Love Makes A Woman</td>
<td>Barbara Acklin (Brunswick 55039)</td>
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<td>23</td>
<td>Here Comes The Judge</td>
<td>Pignears Hawtham (Capitol 2049)</td>
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<td>24</td>
<td>The Doctor</td>
<td>Mary Wells (Jubilee 5621)</td>
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<td>25</td>
<td>Hitch It To The Horse</td>
<td>Fantastic Johnny C (Phil-Lo-of-Soul 315)</td>
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<td>26</td>
<td>Stay In My Corner</td>
<td>Delila (Cedar 5412)</td>
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<td>27</td>
<td>To Love Somebody</td>
<td>Sweet Inspiration (Atlantic 2529)</td>
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<td>28</td>
<td>Young Boy</td>
<td>Barbara Green (Rena 5001)</td>
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<td>29</td>
<td>The Snake</td>
<td>Al Wilson (Soul City 767)</td>
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<td>30</td>
<td>Tighten Up</td>
<td>Archie Bell (Atlantic 2678)</td>
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<td>31</td>
<td>Yesterday’s Dream</td>
<td>4 Tops (Motown 327)</td>
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<td>32</td>
<td>I Promise To Wait</td>
<td>Martha &amp; Vandellas (Gordy 7070)</td>
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<td>33</td>
<td>You Met Your Match</td>
<td>Stevie Wonder (Tamla 54168)</td>
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<td>34</td>
<td>Slip Away</td>
<td>Clarence Carter (Atlantic 2508)</td>
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<td>35</td>
<td>I’ve Got To Have You</td>
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<td>36</td>
<td>Good Old Music</td>
<td>Parliament (Revival 223)</td>
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<td>37</td>
<td>(Love Is Like) A Baseball Game</td>
<td>Intruders (Gamble 317)</td>
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<td>38</td>
<td>Turn On Your Love Light</td>
<td>Bill Black (Hi 2145)</td>
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<td>39</td>
<td>Be Young Be Foolish Be Happy</td>
<td>Tams (ABC 11066)</td>
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<td>Yours Until Tomorrow</td>
<td>Vivian Reed (Empire 10319)</td>
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<td>God Bless Our Love</td>
<td>Bellbirds (Venture 615)</td>
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<td>River Of Tears</td>
<td>Gene Chandler (Checkers 1199)</td>
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<td>Arthur Conley (Atco 6508)</td>
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<td>I’m Gonna Do What They Do To Me</td>
<td>R. B. King (Brunswick 61018)</td>
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<td>Life</td>
<td>Shy &amp; The Family Stone (Epic 10333)</td>
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<td>47</td>
<td>Soul Limbo</td>
<td>Booker T &amp; G. M. (Stax 0002)</td>
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<td>There Was A Time</td>
<td>Alfred Ellis &amp; The Dapfs (King 6169)</td>
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<td>49</td>
<td>Lonely Lonely Man Am I</td>
<td>Jimmy Butler (Soul 35046)</td>
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<td>50</td>
<td>I Get The Sweetest Feeling</td>
<td>Jackie Wilson (Brunswick 55081)</td>
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OVER
425,000
SOLD

536,000

SSS INTERNATIONAL 736

'LOVERS HOLIDAY'

by

PEGGY SCOTT

and

JO JO BENSON

NEW ADDRESS:
SSS INTERNATIONAL RECORDS, INC.
SHELBY SINGLETON PRODUCTIONS, INC.
3106 BELMONT BLVD
NASHVILLE, TENN. 37212
(615) 291-2003

PRODUCED BY: HUEY P. MEAUX
PUBLISHED BY: CRAZY CAJUN MUSIC (BMI)
CashBox Album Reviews

Pop Picks

DONOVAN IN CONCERT—Epic BN 26386
The multi-talented preacher of the love generation is on the charts again with "Hurdy Gurdy Man," his strongest single in quite a while, a fact which should help sales of this "live" set in Anaheim, California. Some songs are old, like "Mellow Yellow" and "Guinevere," some are new, like "Rules And Regulations," "How Now Cow," and some have never been on an LP before, like the click, "There Is A Mountain," but all contribute to make a highly commercial set which should cause a sales stir.

HANG 'EM HIGH—Hugo Montenegro—RCA LSP 4022
Hugo Montenegro made the theme from "The Good, The Bad And The Ugly," a favorite with both teens and adults, and is currently scoring in the singles market with the title tune of this album, also from a Clint Eastwood western. Montenegro has captured a distinctive, identifiable sound which he puts to work on such themes as "Valley Of The Dolls," "The Fox," "In The Heat Of The Night," and "For Love Of Ivy." Should capture plenty of coin.

THIS GUYS IN LOVE WITH YOU—Jerry Vale—Columbia CS 9601
Pervious chart-rider Jerry Vale's new set is an up-to-date collection of hits, topped off by Herb Alpert's chart-topping "This Guy." Other songs to get the Vale roman-ticizing treatment include "Honey," "A Man Without Love," "Can't Take My Eyes Off You," and "You're A Sight." Vale's current single (currently making big noise in another version), "With Pen In Hand," is also present. This set should do quite well for the veteran songwriter.

PLUG ME IN—Eddie Harris—Atlantic SD 1506
Eddie Harris' last Atlantic LP, "Electricifyin' Eddie Harris," is still on the charts, and this new set from the versatile sax man promises to see his music take off. Harris shows his mastery of funky blues on the self-penned "Live Right Now," "Lovely Is Today," and "It's Crazy," and puts over some very good straight jazz on two strong Charles Stepney tunes, "Theme In Search Of A TV Commercial" and "Winter Meeting." Good item: for pop, jazz and R&B areas.

LIFE—Sly & the Family Stone—Epic BN 26397
Coming off a Top 10 hit with "Dance To The Music," Sly & the Family Stone make a bid for the album charts with their third Epic album. The group blends an R&B soul sound with highly inventive lyrical excursions which should have wide appeal. Included here are their latest single (just starting its roll up the charts), "Life," and 10 other unusual efforts with titles like "Plastic Jim," "Jane Is A Groupie," and "I'm An Animal." A good set which could go far.

SUPER HITS—Vol. 2—Various Artists—Atlantic SD 5188
If anything, calling this album Super Hits might be an understatement on the part of the highly successful Atlantic/Acro group. All of the included cuts were Top 10, and several were RIAA-certified gold disks. Present are cuts by Aretha Franklin, O.J. Redding, the Bee Gees, Grover & Dave, Wilson Pickett, Sonny & Cher, the Fireballs, Joe Tex, the Bar-Kays, and Buffalo Springfield. Look for lots of sales on this dynamite package.

SNOOPY FOR PRESIDENT—Royal Guardsmen—Various Artists—RCA LSP 4015
Titled after their latest single, this new album from the Royal Guardsmen includes a charming song entitled "Biplane Every-More," which concerns the heroism of a seemingly outdated biplane in the jet age. The Royal Guardsmen are at their best when they deal with this sort of whimsy, and with the light-hearted "Simon Says" and "Yummy, Yummy, Yummy" featured among the tunes on the LP, the group is in its element.

I LOVE YOU—People—Capitol 2924
The People should have a sizeable item on their hands with this LP, which is titled after and includes their hit single. The most striking track on the album is "The Epic," which takes up all of Side 2. "The Epic" stars a fair maiden and a handsome, dashing fighting prince, but the music is not always romantic. It's sometimes frightening. Elements of the old English ballad, rock, and weird electronic music combine to make a highly interesting listening experience. Try it.

OHIO EXPRESS—Buddah RDS 5018
The Ohio Express has been responsible for several chart stands, the latest of which, "Yummy, Yummy, Yummy," is included here. The group's highly commercial sound which the teens go for, and performs excellent material, "Down At Lotus," the group's next single, is here, along with "Winter Skies," "The Time You Spent With Me," "She's Not Coming Home," and others. Should be chart action in store for this set.

I WISH I KNEW—Solomon Burke—Atlantic SD 8185
Solomon Burke has been around for a long time, and since the start of his association with Atlantic, he has been a fairly consistent seller in the R&B field. On this outing, Burke's material ranges from the ancient "What I Say," and "Since I Met You Ruby," both of which are old standards, to the recent "By The Time I Get To Phoenix" and "Get Out Of My Life Woman." Burke's current single, "Save It," is also included. Be sure to keep some copies on hand.

Pop Best Bets

SOUL COUNTRY—Joe Tex—Atlantic SD 8187
The idea of transposing songs from one field into another may not be new, but it has seldom worked as well as on this new set by R&B-oriented hitmaker Joe Tex. Country songs like "Ship A Rope" and "Set Me Free" (latter sounds as if it had been written with Tex in mind) are joined by such country-flavored pop numbers as "Honey," "Ode To Billie Joe," and "Engine, Engine Number Nine." Should keep the cash register plenty busy.

A TENDER LOOK AT LOVE—Roger Miller— Smash SMRS 67103
In a polite, tender style, Roger Miller offers eleven songs, including his recent chart single, "Little Green Apples." Also featured on the disk are "By The Time I Get To Phoenix," "My Elusive Dreams," and "Honey." Filled with low-keyed appeal, this album should please the chanter's host of followers.

Cash Box—July 13, 1968
there’s a new groove on abc...

jazz
jazz that sells!
sells!

Elvin Jones / Richard Davis — Heavy Sounds As-9160
MEL BROWN — THE WIZARD As-9169

Impulse!

JIMMY RUSHING — LIVIN' THE BLUES BLS-6017
SOUTH CENTRAL AVENUE MUNICIPAL BLUES BAND — THE SOUL OF BONNIE & CLYDE BLS-6018

Riverside

Bill Evans recorded live at Shelly's Manne Hole, Hollywood, Calif. RS-3013
Wes Montgomery — Trio 'Round Midnight RS-3014
Thelonious Monk plays Duke RS-3015

George Russell — The Outer View RS-3016
Johnny Lytle — Moon Child RS-3017
Max Roach / Booker Little — Oleeds Not Words RS-3018

Fats Navarro / Tadd Dameron — Good Bait RS-3019
Thelonious Monk — Two Hours With Thelonious RS-3020
Milt Jackson — Bags & Brass RS-3021

Art Blakey — Ugetuku RS-3022
Joe Albany — The Legendary Pianist RS-3023

Cash Box — July 13, 1968
SWEET SOUL—King Curtis—Ato SD 33-217
Sax man King Curtis has been stirring up a lot of noise with his instrumental versions of hits lately, and this collection of 10 recent winners could turn into quite a nice item. Curtis lends a slightly jazz feel to such monsters as “Up, Up And Away,” “The Look Of Love,” “(Sittin’ On) The Dock Of The Bay,” “I Heard It Through The Grapevine” and “By The Time I Get To Phoenix.” Suitable for pop, R&B, and easy listening fans.

THE BEST OF MORGANA KING—Mainstream S 6109
Since joining the Mainstream roster, Morgana King has experienced a revival of interest in her work. Miss King has a distinctive style which comes over especially well on such soft songs as “A Taste Of Honey,” “Try To Remember,” and “Afternoon In Zurich.” The jazz-oriented lark also does well with the uptempo material including “Blue Combo” and “Lady Is A Tramp.” A strong effort.

WAR AND PEACE—Original Soundtrack—Melody/ Capitol SWAO 2918
The scope and grandeur of the epic Russian motion picture, “War And Peace,” is captured in this original soundtrack LP. Vyacheslav Ovchinnikov has composed and conducted the music, which is performed by the Moscow Symphony Orchestrass and the All Union Radio and TV Chorus and Orchestra. With the interest occasioned by the film, this album should do quite nicely.

CONNIE AND CLYDE—Connie Francis—MGM SE 4573
Connie Francis has been a top performer for so long that it’s almost easy to believe she was singing these hit songs of the Thirties when they first came out. Although references to personalities have been updated, the general treatment of the material retains a strong nostalgic sound which will appeal to many buyers of all ages. “You Oughta Be In Pictures,” “Just A Gigolo” and “Am I Blue” are among the songs which get resurrected. Should fare nicely.

WHY SAY GOODBYE—Andre Poop—MGM SE 4564
Andre Poop, who composed the recent number 1 smash single, “Love Is Blue” (included on this set), has written, arranged, and conducted all the tunes on this stylistically appealing LP. In addition to the title track, “Entre Le Ciel Et Le Mer,” “Manchester KI Liverpool,” “Oh Oublie Juman” are among the sweet, melodious ditties. This album figures to enjoy heavy sales action in good music circles.

THE SOUL OF BONNIE CLYDE—South Central Avenue Municipal Blues Band—Blue-Way HLS 6303
The award-winning “Bonnie & Clyde” flick has already spawned a few hit LP’s, and this set by the newly-formed SCAMBI could cash in nicely on the current craze. Lots of music in the grooves, including modes of blues, bluegrass, big bands and jazz, as the group runs through the George Fain’s “Ballad Of Bonnie & Clyde” click and 10 other mostly original tunes based on the duo, including “How’s Your Clyde” and “Blues For Bonnie & Clyde.

MUSIC AND GIBRAN—Rosko with John Berberian Ensemble—Verve Forecast FTS 3041
The works of Lebanese writer Kahlil Gibran, especially “The Prophet,” have become increasingly popular among fans of world music. With musical backgrounds based on Middle Eastern melodies, arranged in both a standard and contemporary vein, provided by the John Berberian Ensemble, Rosko, deejay at WNYC-FM, a musical underground outlet, reads seven selections from Gibran. Set should receive a good FM play, but sales could happen without any play at all.

THE SWIMMER—Original Soundtrack—Columbia CS 3210
Burt Lancaster’s swimming epic has been filling movie theaters across the country, and this album could easily become a new sales item. The Marvin Hammie-scored track is a mixture of moods, but the emphasis is on the soft, high-sounding, slightly lighted by a slight beat. A fine track.

REALLY BIG HITS—Ed Sullivan Orchestra & Chorus—Columbia CS 9643
The Ed Sullivan ensemble tackles an outstanding collection of well-known songs and turns in a first rate performance. The big band sound is the thing here as the orchestra and chorus breathe new life into such favorites as the Academy Award-winning “Talk To The Animals,” the Grammy-winning “Up, Up And Away,” the million-selling “Love Is Blue,” and “To Sir With Love” and the just plain good recent Spanky & Our Gang classic, “Sunday Morning.” Should do well.

HER POINT OF VIEW—Clea Bradford—Cadet LP/LPS 510
Clea Bradford weaves her way through twelve songs, singing with sinuous grace in a voice that soars with lyricism. Two of the tunes, “Think About That” and “The View From Up Here,” were penned by Miss Bradford, who also collaborated with arranger Richard Evans in writing two others, “My Love’s A Monster” and “I Need Love.” The songstress has a most winning package here.

IT'S TIME FOR LOVE—Roberto Carlos—Columbia EX 5212/ES 1912
Roberto Carlos offers a set of Brazilian songs in easy going, attractive fashion. The artist wrote six of the tunes on the album, including “Como E Grande O Meu Amor Por Voo,” “De Que Vale Tudo Issa,” “Quando,” and “E Por Isso Estou Aqui.” Carlos is likely to find widespread acceptance with this highly enjoyable LP.

TONY MARTIN—Audio Fidelity AFSD 6208
Veteran singer Tony Martin renders a selection of pop melodies in a smooth, rich professional style which should gain the approval of his many devotees. Among the eleven ditties are “The Night Is Young (And You’re So Beautiful),” “It’s All In The Game,” “Our Love Is Here To Stay,” and “From Reck On In.” A most attractive offering; this set should garner a lot of good music play.
BUENA VISTA RECORDS PROUDLY PRESENTS

Louis Armstrong

DISNEY SONGS
THE SATCHMO WAY

This you gotta hear!

WHEN YOU WISH UPON A STAR *
DAVY CROCKETT
BIBBIDI-BOBBIDI-BOO
ZIP-A-DEE-DO-DAH *
CHIM CHIM CHEREE *
WHISTLE WHILE YOU WORK
BARE NECESSITIES
HEIGH HO • 'BOUT TIME
TEN FEET OFF THE GROUND

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BUENA VISTA RECORDS®
 Fantasia Sound

STEREOPHONIC
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STER-4044

Cash Box—July 13, 1968
**Pop Best Bets**

**FLASHES—III Wind—ABC 5-6411**

The III Wind makes an auspicious debut with this Tom Wilson-produced album, featuring co-production of self-penned (with the exception of Billy Edd Wheeler's folk/country standard, "High Flying Bird") tunes that span the range from country to blues to jazz, while retaining a strong commercial-pop flavor. Connie Devany handles most of the lead vocals, although the band displays a diversified selection and turns in a creditable group performance. In a sea of groups, this one could easily rise to the surface.

**Jazz Picks**

**PAUL MITCHELL TRIO—Verve V 6-5713**

Here's a smooth selection of jazz sessions by the Paul Mitchell Trio (Mitchell, piano; Joe Arnold, bass; and Allen Murphy, drums), recorded live at the Atlanta Playboy Club, May 28 with fluidity and sharpness on such tunes as "Fly Me To The Moon (In Other Words)," "See See Rider," "But Not For Me," and "No Greater Love." Jazz buffs should find this set to their liking.

**HEAVY SOUNDS—Elvin Jones and Richard Davis—Impulse A 9166**

Drummer Elvin Jones and bassist Richard Davis create a quartet which also includes Billy Greene on piano and Frank Foster on tenor sax. The group serves up a tasty helping of good jazz on a half-dozen numbers, including four originals by group members and two standards, "Summertime" and "Here's That Rainy Day." Jones, a former drummer with John Coltrane, can boast a good following, which should provide healthy sales.

**Classical Picks**

**THE MUSIC OF ARNOLD SCHONBERG, VOL. 8—Robert Craft—Columbia MS 789**

Volume 8 in Columbia's "The Music of Arnold Schoenberg" series, this release consists of the composer's works written from 1920-1931. Conducted by Benthall, a group of ensembles in fine performances of "Von Heute Auf Morgen," an opera in one act; the "Pfau" and "Moderne Musik," two choral works; "Six Pieces For Male Chorus;" "Eleven Choral Canons;" and "Concerto For Cello And Orchestra." Should be good critical sales in store for this two-disc package.

**GILBERT & SULLIVAN: MIKADO & ILM.S. PINAFORD HIGHLIGHTS & PATTER 20/MG—London and Gnome-Man Festival Chorus/Pro Arte Orchestra/Sargent—Angel SCR 3721**

London to its Gilbert and Sullivan will surely welcome this handsomely-packaged, two-record offering which features some of the composers' best work. In addition to highlights from two of G & S's most famous operettas, "The Mikado" and "I.L.M.S. Pin-aford," the set includes a generous selection of patter songs (humorous, purposely verbose ditties) from seven of their other operettas. Performances are brilliant throughout.

**Mercury Unveils 4 New Cassette Players**

CHICAGO—Mercury Records introduced four new cassette recorders in a recent preview showing to its trade and distributors in New York City. Lester Smith, sales manager of Mercury's Home Entertainment Products Division, stressed that Mercury will concentrate on further establishing the company's position by maintaining the four models which were introduced in 1967, along with the newcomer units.

"We anticipate a substantial increase over the already 40% increase which we have experienced in 1968 over our 1967 volume with cassette recorders," Smith said. "Our new models were conceived and based upon consumer needs pointed out to us by our research department and through our continuous rapport with our national sales personnel. Our cumulative nine-model line offers a diversified selection of type of unit and price range which should make 1969 a record year for sales," Smith added.

Highlight units of the four new models is the TR 1000, the less-than-a-pound-and-a-half pocket-size (6-11/16" x 1-11/16" x 3-11/16") Minicorder, listing for $89.50.

The 5-pound TR 5000 portable cassette recorder, listing for $99.50, offers lightness, battery and accessory pack. It is an approved AC-power supply with detachable line cord.

The TR 475 is an improved stereo cassette tape recorder deck, listing for $120.50. Housed in a modular volume and plastic unit (10 1/2"x9 5/8"x2 1/2"), the unit plays through any existing amplifier/speaker system.

Mercury, which introduced the first auto cassette recorder a year ago, adds another car model with the AP 340, listing for $139.50. All new models, like their predecessors, offer solid state circuitry, capstan drive and bi-impact polyester housings. The AP 4000, also included with each unit.

Models which remain in the line from the past year include: TR 9000, the portable cassette recorder which is now listed at $149.50, reduced from $160.00; the TR 7200, the stereo play/monaural record portable cassette tape recorder, still listing at $128.95; the TR 8700 full stereo cassette tape recorder, remaining at $155.50; and the TR 7400 stereo cassette tape recorder deck, still $113.55; the TR 4600 full stereo cassette tape recorder system at $155.50; and the AP 8400 automobile cassette tape recorder stereo playback/monaural recording, $149.50.

Smith announced that Mercury continues to market one photograph, the AG 4100 cordless portable phonograph, listing at $39.95. A complete line of accessories is available for both the cassette recorders and the phonograph.

**RECORD-MATIC—was unveiled at a recent special sales meeting for National Electronics Show Week by its manufacturer, Stephens, president of Duotone in South Miami. As shown at the NYGH North House gathering, the Record-Matic Automatic Record Holder & Selector manages 25 LP's at a time. The front LP's are tilted thus "pawwashing" the packages without further handling. When the new LP is inserted until space left by the removed LP is replaced. In addition to attention-getting attractiveness, the holder is designed to prevent torn wrappers and bag-cured corners on browser sets.

**Cash Box: July 13, 1968**
The Amboy Dukes journey to the center of the mind

The Amboy Dukes
Single Hit #684
Album Hit #6112

MAINSTREAM
101 West 57th Street; N.Y.C.
The customer in mind, although we couldn't define him exactly. The object was to create an audio device that gave the highest fidelity, plenty of playing time, ease of controlling, simple operation including automatic continuous play and durability. Finally, we wanted it to go where the music consumer wanted to go. We were aiming for the consumer that was young America...on the road, at the beaches, in the water, at picnics, at poolside, even in the air.

The 'Real' Consumer

You know about the hypothetical consumer, I would like to take just a few minutes this afternoon to introduce you to the real consumer...the man who in the last three years has bought your tape phonograph and your tapes.

We have conducted two national consumer surveys of 2,892 stereo 8 track cartridge tape phonographs—one in 1966 and one in 1967. From the two surveys has emerged the image of the Stereo 8 consumer.

I sincerely hope that getting to know this consumer is as important to you and your business as it is to us.

Several interesting points developed in connection with the surveys themselves. Firstly, was the response to the surveys themselves—approximately 50% in both cases—a very high response level—indicating great interest on the part of the respondents. Secondly was the large number of unsolicited comments—both favorable and unfavorable—indicating real involvement on the part of the owner.

The Stereo 8 owner is young, and growing younger. In 1966, the median age of the owner was just under 40 with 39 per cent of the owners under 35. By 1967, the median age of the owner was 33 with almost half the owners under the age of 35.

The Stereo 8 owner tends to come from better households. In the first survey, he had an average family income of almost $14,000 with 70 per cent reporting incomes of $9,000 and over. In 1967, the average income had dropped to $13,000 with 63 per cent of owners earning over $12,000, an increase of $16,000. I think this is significant in that it is the trend for the cartridge phonograph. Instead of tending to become a luxury item, the player shows a tendency toward becoming a necessary piece of equipment.

The composite buyer of Stereo 8 player is well educated. Almost two- thirds of the owners have had attended college while a third of them were college graduates. The fact that 89 per cent of the cartridge player buyers was made probably means only that men usually buy the family car.

In 1966, 75% of the owners were married. In 1967 this figure had dropped to 69%. Obviously the number of single men using Stereo 8 has increased. We didn't find out why, but you can draw your own conclusions. Incidentally, I have to congratulate our research department on their thoroughness. The results on this particular question came out as follows:

Married: 31%
Single: 3%
Other: 66%

The tape purchase patterns of those people surveyed is of immediate significance to us in the business of recorded entertainment, but also of long range significance to equipment manufacturer.

On the average, the buyer of a cartridge player began his catalog of tapes with the purchase averaging out between one and two cartridges per person. The 1967 survey showed that he became a follow-up tape buyer purchasing an average of almost 5 tapes, while in 1967, the average buyer owned almost 9 tapes and planned to purchase at least three more tapes in the succeeding three months. Those who participated in both surveys owned on the average 9.3 tapes in 1967.

Where they bought their tapes in 1967 as opposed to the year earlier reflects the spread of the market and the availability of Stereo 8 tapes in the discount, chain, mom and pop stores and department stores.

Shift To Stores

In 1966, almost half of the tape cartridge buyers bought purchases from auto dealers, ostensibly where they originally purchased their players. A year later, however, auto dealers sold only 17 per cent of those surveyed while record stores were a point of purchase for almost half, discount stores and department stores each about one fourth.

The survey revealed that Stereo 8 is a high importance item, with very little interest after a short period of time. It revealed on the other hand that almost two thirds of the owners continued to use their players after long ownership and that an additional 28 per cent of those surveyed played them after they had previously after long ownership. Most of those surveyed needed Stereo 8 each time they drove their car. Many of these meant practically every day.

Player Option is Strong

Perhaps the most significant fact to you from this part of the survey is that 79 per cent of your present players to purchase Stereo 8 equipment in their next car.

More important to both instrument manufacturers and dealers is to know that three fourths of present owners indicated that one or more of their friends will be buying a Stereo 8 player as a result of hearing their players. Like the old-fashioned chain letter, think of what this multiplier can mean if even half of these people mean what they say.

Since most of those surveyed were owners of two players, they availability toward home units proved interesting. In the earlier survey (prior to introduction of home units) 69 per cent considered home attachment for a record player as an excellent or good idea.

Many of those questioned were unaware of the availability of these units toward home units proved interesting. In the earlier survey (prior to introduction of home units) 69 per cent considered home attachment for a record player as an excellent or good idea.

Many of those questioned were unaware of the availability of two players, and since it is responsible by the Home Record Player Manufacturers Association, producers were interested in knowing the significance to us of whose are record manufacturers, 100% of Stereo 8 owners purchased their players because they intended to buy recorded tape cartridges. Similarly, producer that we like this kind of consumer.

I mentioned earlier that although their habits and general character may contribute an immediate significance to the recorded entertainment people in general, this area certainly would have been important to you as well. I imagine what has to happen when a man has built up a collection of Stereo 8 cartridges to think that with the cartridge for the latest model, is he going to buy a car equipped with Stereo 8 and let his library of tapes become useless? I think not. It is much more logical to assume that once he has bought Stereo 8 once, he will continue to buy it with each car. It is equally logical to assume that he will eventually purchase home equipment to take the fullest advantage of his library.

Tracing this theory a step further, once he has a library, the average consumer is going to add to it periodically...the latest Broadway show or the newest cartridge from his favorite artist.

This, then, is the picture of the tape consumer. He is young, affluent, well educated and a steady buyer.

He has been responsible for the revolution in tape which has occurred in the last three years.

When I look at him, I like what I see. He is buying his machine and his tapes at a new store and a new machine in the first place because he wanted music as a part of his life in all its environs.

I like him because he won't vanam as a music customer like the man who bought the reel-to-reel tape recorder a few years ago. Basically that man had bought the machine to make his own recordings on blank tape. Or the same recorder may well do since it will be so easy for him to record on blank cassette. The same music coming from a built-in radio.

I like this Stereo 8 consumer because we have a mutual need of each other. To him, we are many, many such consumers in the past three years, but we have only touched the surface.

**NOTHING BUT WINNERS—for Burt Bacharach whose maiden two-year-old, Battle Royal, has just won her first race at Hollywood Park. The number-one paid, $2,000, and gave the composer a matched set of winners with his "This Guy's in Love With You." Joining in the winner's circle are his wife, Angie Dickinson, and the winning jockey Laffitt Pincay, Jr, with trainer Charles Whittingham. Bacharach's stable is named after his publishing firm Blue Seas.**

**Racuscin Profiles Stereo 8 Buyer**

(Continued from page 7)

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**COORDINATING COMMITTEE—Leonard 'Spock' Nimoy joins acquaintances between meetings of the recent Dot coordinating committee held recently to unite the efforts of promotion representatives behind the label's current sellers. The 100-tape recording star (second from left) stood in with the popular tie in show here shown flanked by national promo director Pete Garris, Bernie Polkoff of World-Wide in Miami, Dot vp & general manager Dick Peretz, Cappy O'Donnell from World-Wide in Pittsburgh and Irwin Berg of World-Wide in Chicago. In addition to conferences at the Century Plaza in L.L, the visitors were shown around the Paramount Studios and attended screenings of "The Odd Couple" and "Rumsey's Baby" (both having exclusive Dot soundtracks), a luncheon co-hosted by label head Arnold Bork and Peretz, and a gathering at the Lake Elsinore home of producer Stuart Garrett. High point for such which coordinating talks centered included: "Paul Simon Interpreted" by the Sound Symposium, "There's a Whole Lalo Schifrin Goin' On," "Mike Nesmith's Presents the Wichita Train Whistle," Andy Kim's "How'd We Ever Get This Way," Pete King's "Ten Years of Grammy Award Winning Songs," "Pumpkin," Poe's "Tape Market & Green" from the American Breed, the Mills Brothers' "My Shy Violet" and new releases from the Busy Bee's "In Love with You" and the Midnight String Quartet on Vista ("The Look of Love & Other Rhapsodies for Young Lovers").**
new Blue Rock album factory equipped with a hit
You're Tuff Enough Junior Wells

Blue Rock single B-4032

A Product of Mercury Record Productions, Inc., 35 East Wacker Drive, Chicago, Illinois 60601 • COMETCO Corporation

Cash Box—July 13, 1968
New Albums for July

**VICTOR**

- **Ed Ames** - "Apologize" (LPM/LSP-4028)
- **Hometown Guitar** - Chet Atkins (LPM/LSP-4017)
- **Believers** (LPM/LSP-3985)
- **Gary Burton Quartet** - In Concert (LPM/LSP-3939)

**SERGIO FRANCHI** - "Wing & Song" (LPM/LSP-4018)

- **How Sweet It Is!** (CHM/CHS-1008)
- **Only the Greatest** - Waylon Jennings (LPM/LSP-4023)
- **Hang 'Em High** - Hugo Montenegro (LPM/LSP-4022)

**THE MEMORIES OF VIVIE THE LION SMITH** (LPM/LSP-9016)

**Big Girls Don't Cry** - Lynn Anderson (COM/COS-119)

- **Hammerhead** (LPM/LSP-3956)
- **NILSSON AERIAL BALLET**

**CAMDEN**

- **The Melachrino Strings** - Cool Water (CAL/CAS-2244)
- **Foggy Mountain Breakdown** - The Bluegrass Banjo Pickers (CAL/CAS-2243)

- **Music! Music! Music!** - And Other Party Time Favorites (CAL/CAS-2244)
- **Guitar Man**

**VINTAGE**

- **Henry Red Allen** (LPV-555)
- **Charlie Barnet** (LPV-551)

*Available on RCA Stereo & Cartridge Tape

*Manufactured and Distributed by RCA
### Basic Album Inventory

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

#### SIMON SAYS

<table>
<thead>
<tr>
<th>Artist and Title</th>
<th>Label</th>
<th>Year</th>
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<tbody>
<tr>
<td>Burt Ives - The Wayfaring Stranger</td>
<td>SLP</td>
<td>1965</td>
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<tr>
<td>Carla Montoya - El Flamenco Vol. I</td>
<td>SL</td>
<td>1966</td>
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<tr>
<td>Carla Montoya - El Flamenco Vol. II</td>
<td>SL</td>
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<tr>
<td>Woody Guthrie - Chain Gang Vol. I &amp; II</td>
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<td>1967</td>
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<tr>
<td>Woody Guthrie - Leadbelly Memorial Vol. II</td>
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<tr>
<td>Woody Guthrie - Leadbelly Memorial Vol. IV</td>
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<tr>
<td>Pete Seeger - Lincoln Brigade</td>
<td>SLP</td>
<td>1964</td>
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<tr>
<td>Sonny Terry &amp; His Mouth Harp &amp; Songs</td>
<td>SLP</td>
<td>1965</td>
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<tr>
<td>Pete Seeger - Concert Banjo &amp; Guitar</td>
<td>SLP</td>
<td>1966</td>
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<tr>
<td>James P. Johnson - New York Jazz</td>
<td>SL</td>
<td>1966</td>
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<tr>
<td>Coleman Hawkins - Originals With Hawkins</td>
<td>SL</td>
<td>1966</td>
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<tr>
<td>Muggsy Spanier - Jazz &amp; The Philharmonic</td>
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<tr>
<td>Art Tatum Solos and Trio Stewart &amp; Grimes</td>
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#### TANGERINE

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<th>Artist and Title</th>
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<tr>
<td>John Anderson - Time Will Tell</td>
<td>TRC-1506</td>
<td>1967</td>
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<tr>
<td>Percy Mayfield - My Jug And I</td>
<td>TRC-1502</td>
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<tr>
<td>Terrell Pride Trio - Princess</td>
<td>TRC-1502</td>
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<tr>
<td>Joe Cuba - Two Sides Of La Lupe</td>
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<td>1966</td>
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<td>Twelve Top Hits Of 1967</td>
<td>SLP</td>
<td>1967</td>
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<tr>
<td>Celia Cruz - A Ti Mexico</td>
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<td>1966</td>
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<td>Eden Palmeri - Changuan</td>
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<td>Julio Alman - Canto Para Ti</td>
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<tr>
<td>Queen Of Latin Soul - La Lupa</td>
<td>SLP</td>
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<td>Myrta Silva - Author &amp; Performer</td>
<td>SLP</td>
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<td>Today's All Star - Jam Session</td>
<td>SLP</td>
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<td>Rafael Cortijo - Live At The Village Gate</td>
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<td>Myrta Paute - Canciones De Mama No Me Enseño</td>
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<td>El Rey/The King</td>
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#### ALEGRE

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<tr>
<td>Charlie Palomari - Either You Have It Or You Don't</td>
<td>SLP</td>
<td>1968</td>
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<td>Gilberto Monroy - Contra Amor</td>
<td>SLP</td>
<td>1968</td>
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<tr>
<td>Pete Rodriguez - Oh That's Nice</td>
<td>SLP</td>
<td>1968</td>
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<td>Pete Rodriguez - Boogaloo Navideno</td>
<td>SLP</td>
<td>1968</td>
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<tr>
<td>Various Artists - Hits, Hits, Hits</td>
<td>SLP</td>
<td>1968</td>
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<tr>
<td>Ricardo Ray - El Jale Boigalao Volume II</td>
<td>SLP</td>
<td>1968</td>
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<td>Celia Gonzalez - Arriba</td>
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<tr>
<td>Orquesta Sukamoto - Orquesta Sukamoto Del Japon</td>
<td>SLP</td>
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<td>Roy Rodriguez - Introducing Ray Rodriguez</td>
<td>SLP</td>
<td>1969</td>
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<tr>
<td>J. Rodriguez Chacon - Orquesta Sukamoto En El Chateau Madrid</td>
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<tr>
<td>Red Sovine - ABC's</td>
<td>SLP</td>
<td>1958</td>
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<tr>
<td>Guy Mitchell - Traveling Shoes</td>
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<td>1958</td>
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<tr>
<td>George Morgan - Country Hits By Candlelight</td>
<td>SLP</td>
<td>1958</td>
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<tr>
<td>Lewis Family - Time Is Moving On</td>
<td>SLP</td>
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<td>Kenny Roberts - The Incredible Kenny Roberts</td>
<td>SLP</td>
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<td>Various - Man Behind The Wheel</td>
<td>SLP</td>
<td>1958</td>
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<td>Willis Bros. - Road Kissing</td>
<td>SLP</td>
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<tr>
<td>George Morgan - Country Music Story</td>
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<td>1958</td>
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<td>Minnie Pearl - That's The Country Music Story</td>
<td>SLP</td>
<td>1958</td>
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<tr>
<td>Top Stars - Thunder On The Road</td>
<td>SLP</td>
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<td>Stanley Bros. - Jacob's Vision</td>
<td>SLP</td>
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<td>Red Sovine - Giddy Up Boy</td>
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<td>All Stars - That's Truckin' Drivin'</td>
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<td>Dottie West - Queen Of Country Music</td>
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<td>George Jones - Long Live King George</td>
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<td>Johnny Bond - Ten Little Bottles</td>
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<td>Biscuit Brown - Songs &amp; Sounds From The Bonnie &amp; Clyde Era</td>
<td>SLP</td>
<td>1959</td>
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<td>Bobby Bare - All Day Singing &amp; Dinner On The Ground</td>
<td>SLP</td>
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<tr>
<td>Jimmy Carroll - Wild In The West</td>
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<td>Various Artists - The Greatest Hits</td>
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<tr>
<td>Roy Clark - The Love Exchange</td>
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<td>1959</td>
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<tr>
<td>Hank Thompson - I Wish I Knew</td>
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<tr>
<td>Ray Clayton - In The Mood</td>
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<tr>
<td>Faron Young - The World Of Faron Young</td>
<td>SLP</td>
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<tr>
<td>Jack Greene - It's A Little More Than Lonesome</td>
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<tr>
<td>Bob Wills &amp; His Texas Playboys - The Texas Playboys Salute Their Friends, 1950-1960</td>
<td>SLP</td>
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#### TOWER

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<tbody>
<tr>
<td>Dick Curless - Tombstone Every Mile</td>
<td>SLP</td>
<td>1968</td>
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<tr>
<td>Dean Martin - The Lush Years</td>
<td>SLP</td>
<td>1968</td>
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<tr>
<td>Justin Wilson - Giver-Of-The-Year</td>
<td>SLP</td>
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<td>Gene Autry - Western U.S. And A.</td>
<td>SLP</td>
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<td>Justin Wilson - The Wonderer</td>
<td>SLP</td>
<td>1968</td>
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<tr>
<td>J. B. Gauthier - I've Got A Friend</td>
<td>SLP</td>
<td>1968</td>
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<td>Dick Curless - Travellin' Man</td>
<td>SLP</td>
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<tr>
<td>Kay Adams - A Devil Like Me Needs An Angel Like You</td>
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<td>Various Artists - Dirty Water</td>
<td>SLP</td>
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<td>George Jones - Wheels &amp; Tires</td>
<td>SLP</td>
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<td>Joey B - Happy In Love</td>
<td>SLP</td>
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<td>Various Artists - Viva Boy</td>
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<td>Bandits - The Wild Angels</td>
<td>SLP</td>
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<td>Various Artists - The Hot Ones</td>
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<td>Buck Owens - Hop-Deney</td>
<td>SLP</td>
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<td>Soundtrack - Wild Angels, Vol 2</td>
<td>SLP</td>
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<td>Dean Martin - Dino-Like Never Before</td>
<td>SLP</td>
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<td>Various Artists - Happy German Drinking Songs</td>
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<td>Bobby Bare - Born Losers</td>
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<td>Ray Adams - Alcohol And Tears</td>
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<td>Various Artists - Ramblin' Country</td>
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<td>Various Artists - How Y'All Are</td>
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<td>Brian Piccolo - Wild In The West</td>
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<td>Jimmy Caravan - Look Into The Flower</td>
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<td>Various Artists - I Wish I Knew</td>
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<td>Faron Young - The World Of Faron Young</td>
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<td>Ray Price - It's A Little More Than Lonesome</td>
<td>SLP</td>
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**Cash Box—July 13, 1968**
THANKS

Bee Gees

FIRST U.S. CONCERT TOUR—AUGUST 1 THROUGH SEPTEMBER 1

August 1: Coliseum, Phoenix, Arizona
August 2: Hollywood Bowl, Hollywood
August 3: Cow Palace, San Francisco
August 4: Sports Arena, San Diego, Calif.
August 10: Forest Hills Stadium, New York
August 14: Rhode Island Arena, Providence, R.I.
August 15: Music Hall, Boston
August 17: Bridgeport Music Festival, Bridgeport, Conn.
August 23: Arena, Minneapolis
August 24: Olympic Stadium, Detroit
August 25: Opera House, Chicago
August 26: Ohio State Fair, Columbus, Ohio
August 27: Ohio State Fair, Columbus, Ohio
August 29: Saratoga Performing Arts Centre, Saratoga, N.Y.
August 31: JFK Stadium, Philadelphia
September 1: Columbia Maryland Music Pavillion, Columbia, Md.

Personal representation: THE ROBERT STIGWOOD ORGANIZATION, LTD.
UPON THE BLUE-S PACIFIC—Gerald Wilson re-aps at the local World Pacific recruiting station in Los Angeles. The jazzman, whose latest LP—"Everywhere" has been extremely well received, is shown renewing his label association with WP in the company of general manager Richard Rock (left), national promo manager Ben Scotti and natl sales director Macey Lipman.

Liberty Belle Hunt

LOS ANGELES—The first annual Liberty Belle Hunt is underway. Denis Ganim, Liberty's national promotion manager, has asked DJ's across the country to help him find a girl whose pictures will be used on Liberty promotion letterhead, promotion mailers, trade ads and various Liberty publications.

The winner will be flown to Hollywood for photo sessions and the sponsoring DJ will win an all expense paid weekend for two in So. Calif.

DJ's should send a photo and description to Ganim at Liberty Records in Hollywood, 6220 Sunset Blvd., before July 15.

As I ponder the state of affairs in the world of jazz many thoughts run through my mind, some related, many unlinked. For example, it occurs to me that it's been a long time since a new Oscar Peterson album has been released. It's also been a long time since a new Dizzy Gillespie album has hit the street. Thinking about it, I'm reminded that Peterson and Gillespie are both without any exclusive recording contracts (unless something has happened in the very immediate present). Therefore, artists of the stature of Oscar Peterson and Dizzy Gillespie were rarely, if ever, without a firm contractual affiliation, and the fact that they presently are poses all kinds of speculation.

Artist/Company Negotiations

An integral part of the recording industry picture today is the advance on royalties, something that was the exception rather than the rule not too many years ago. The fact that today's artist insists on an advance is probably born of many instances of unfair practices on the part of the record companies. I say probably because I have no concrete evidence that such practices did not take place, albeit everyone connected with the record business does acknowledge that because of some very loose bookkeeping the artist generally came out with considerably less than he deserved. Today, with automatic computing systems the chances are that the artists' royalties are computed with a far greater degree of accuracy. So, the possibility does exist that the artist, to preclude his being short changed again, might be imposing too great a financial burden on the record company in the form of advances that are felt, by these record companies, to be out of proportion with the anticipated sales. I, personally, know of several negotiations that broke down because the demands of the artist were completely unrealistic, at least as far as the record company was concerned. Conversely, the artist felt that if the record company had a substantial investment in him that they would work a little harder at seeing that his albums sold. In either case, the matter of advance royalties might very often be the bone of contention that prevents someone from consummating a long term contract with a company.

Then, too, the record company doesn't have an exclusive contract with an artist must feel less disposed to promote that artist, wondering if, at the conclusion of their promotion on a one-shot album, the artist will turn around and sign a long term commitment with a rival record company. It surprises me that so many record companies do enter into these one-shot arrangements with performers.

Another approach that has been tried is with very interesting results. It's the tactic of leasing the tapes to a company. This means that the artist would pay for the cost of the sessions, with monies advanced by the company against royalties, and that he, the artist, would lease these tapes to the company for a prescribed period of time, at the conclusion of which they would revert back to the artist as he chose. Without trying to be specific in question of the artist or in behalf of the company, this seems like a completely unrealistic arrangement.

To dwell on this artist/company relationship for another moment, it distresses me to see so many unprogressive artists from one label to another. In the last 15 years we have seen a very great many record buyers off guard and makes him wonder if the product on the new label is going to be exactly like the old label. Secondly, it imposes a great burden on the promotion department. It means becoming accustomed to new surroundings, new personnel, both in administration and production, and working with an entirely new promotion and distribution team. As I recall, the most successful jazz record sellers have been those who have maintained a long and lasting relationship with one company.

Tragic Passing of Wes Montgomery

Thus, another thought very much in my mind is the tragic death of Wes Montgomery. It is true that the industry is and always has been very much loved by fans and fellow musicians alike. Wes was a great talent and it is a great loss to those who knew Wes Montgomery he was acknowledged by his fellow musicians. Anyone who got within a hundred miles of Indianapolis was urged to get to that town to hear a guitar player who was something else. At the time of his death Wes was probably the most popular jazz player around and his record sales lent credence to this fact. He remained as modest in his success as he was in his obscurity and it was this modesty and self-effacement that endeared him to all that knew him. Surely, he will be missed but even in his absence we will hear the Wes Montgomery influence because he has, by reason of his unique talent, left his mark on virtually all guitar players.

HOUSTON, Tex.—An article in the June 26th edition of the Houston Chronicle newspaper reported that "police will seize pinball machines with curfew that register free games and will prosecute their owners.

"We are not setting out on a witch hunt with sludge hammer," said Lt. J. D. Belcher, head of Houston police vice squad. "We will give the owners reasonable time—three or four weeks—to get the counters removed from their machines, but after that, we are going to start confiscating," he said. "The seized machines will be destroyed," Belcher revealed.

Dist. Attorney, Carol Vance said an opinion by Texas State Attorney General Crawford Martin has cleared up a "gray area of the law" in ruling that counters are illegal because they permit pinball machines to be used as gambling devices.

"Pinball machines that give free games were removed from public places several years ago after a court ruling that they were illegal, but the machines reappeared after a subsequent ruling that it was legal to allow them to give free games," Vance said.

Martin has now ruled that it is legal to give free games for up to three as there is no counter on the machine.

Belcher said that many pinball machines are found throughout the city in such places as bowling parlors, night clubs and shopping centers. Vance pointed out that it is a felony to possess a gambling device such as a pinball machine with a counter.

For Booking Information Contact:

CROCKED FOXX PROD. MGMT. INC.
4280 GOVERNMENT STREET
Baton Rouge, La.
Tel. (504) 348-5939 • 355-2581
766-2513 • 357-9652

MRS. BLUEBIRD

Current Hit Single

Tower 416

Cash Box—July 13, 1968
SOLID SMASH!

“BORN A FOOL”

KAPP 910

Freddie Hart

Bookings: OMAC Artist Corp.
405 Chester Ave., Bakersfield, Calif.
(805) 327-7201 (805) 327-1000

KAPP RECORDS
a division of Universal City Records Inc.

Another Alex Zanetis Song
Published by Jack O’Diamonds Inc.
Suite 206, 806 17th Ave. So.
Nashville, Tenn.

Cash Box—July 13, 1968
**Dot Signs Bruce Mullen**

**LOS ANGELES—Dot Records has signed country singer Bruce Mullen to a five year contract, with Bonnie Guitar to produce all of his recording sessions. First record on the label is an original penned by Brenda and Brooke titled "Love and the Auctioneer."**

Mullen was discovered by Miss Guitar at the earlier New York reunion near her home in Washington. She auditioned him and brought him to the label. Mullen's record will be out this month and Dot has set him to make a personal appearance tour throughout the country to promote the disk.

**Milene, Hickory Ink Mundy**

**NASHVILLE—Acuff-Rose's ASCAP wing, Milene Music, has signed 28-year old Jim Mundy to a writing contract, while, at the same time, Hickory Records has signed Mundy to a recording contract.**

Mundy has already recorded his first session for Hickory, under the wing of producer Johnny Erdeljan, with a release date scheduled soon.

**Welty Off To Europe**

**WOOSTER, O.—B-W Music president Quentin "Reed" Welty leaves on a 3-week, combination business-pleasure trip to Europe later this month (25), with stops in Switzerland, Austria, Spain and Portugal on the agenda. While in that area Welty will meet with local music men regarding sub-published rights to his copyrights, as well as lease deals on masters.**

**Tree Names Stegal!**

**West Coast Rep**

**NASHVILLE—Red Stegal has been named Tree Music's West Coast representative, it was announced by publisher Jack Stapp. A native of Gainesville, Texas, Stegal graduated from West Texas State University with a Bachelor of Arts in journalism, and has spent some time as professional manager for United Artists Music in Hollywood, as a month span as an all-news outlet in the songwriting field, numbering among his clients such personalities as Tom J. Perryman with "Here We Go Again."

Office of Stegal will be 5328 W. 135th Street, Hawthorne, California.**

**Faron Continues In Mercury Fold**

**NASHVILLE—Faron Young, one of the mainstays of Mercury Records' country music roster, has been re-signed to the label's recording roster. News of the re-inking was announced last week by the firm's Nashville A&R director Jerry Kennedy, who produces Young's record sessions. Young, a 15 year veteran of the recording industry, was most recently represented on the country charts with "She Went A Little Bit Farther," and has just released his brand new single, which is called "I Just Came To Get My Baby." In addition, he is represented in Mercury's "Big Country" promotion for July with a brand new LP, "Here's Faron Young."**

**Stonemans Crack L.A.**

**NASHVILLE—The Stonemans syndicated color TV package has just added the Los Angeles market to its marketing efforts. In a first broadcast there on June 25, over KCPQ-TV list of programming areas. The announcement, made by show's producer Gene Gafrot, points out that the show is under the sponsorship of the Worthington Dodge Dealer in L.A.**

**Modern Country Boys Full-Time In St. Loo**

**ST. LOUIS—The St. Louis market has been introduced to its first taste of modern country music on a 24-hour basis with the debut of a new country station, which by radio station WIL early this week (8). Kicking off the new format after a ten month span as an all-news outlet, the station will be helmed by vp-general manager Tom L. Perryman with Chris Lane handling the program director duties. Both are veterans of the broadcasting field, Lane was rated among the top modern country radio personalities during his tenures with WJJU-Chicago and KAYO-Seattle, both of which he also programmed with the modern country format, and Perryman was a former Texas air personality, most recently with WFFA-Dallas before joining Lm Broadcasting.**

**Big D Gets C&W Nitery**

**DALLAS—A new country music nitery, Country Town, has opened in the Dallas area, headquartered at 3118 Oak Lawn Ave, there. The room enjoys a regular house band, headed by Harland Powell, formally with the Sonny James Show, and also uses name headliners. Country Town is owned and operated by David Nichols.**

**HITTING THE CHARTS EVERYWHERE "FOOL OF THE YEAR" Lynda K. Lance WAYSIDE RECORDS**

**According to Perriman (no relation to WMIT's Tom Perriman), Lin purchased WIL in Aug, 1967, at which time the station was a good music outlet. In Sept. of that year a switch was made to an all-news setup, and finally, after surveys revealed that the St. Louis market was "starving for a good, modern country station," the new format was decided upon and Lane was brought in for the programming duties. In addition to Perriman and Lane, the station's roster will include air personalities Dick Byrd, Walter Vaughan, Dan Daily, Mike Hanes and David Lee, as well as a 6-man news staff. An extensive promo campaign has been scheduled as part of the station's introduction, including newspaper and billboard advertising, contests and giveaways.**

**CashBox Top Country Albums**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FIST CITY</td>
<td>Loretta Lynn</td>
<td>Decca DL 4997/7497</td>
</tr>
<tr>
<td>2</td>
<td>HONEY</td>
<td>Don Edwards</td>
<td>UA 3642/6442</td>
</tr>
<tr>
<td>3</td>
<td>BEST OF BUCK OWENS, VOL. 2</td>
<td>Glen Campbell</td>
<td>Capitol ST 2897</td>
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<tr>
<td>4</td>
<td>BY THE TIME I GET TO PHOENIX</td>
<td>Glen Campbell</td>
<td>Capitol ST 2898</td>
</tr>
<tr>
<td>5</td>
<td>JOHNNY CASH AT FOLSOM PRISON</td>
<td>Johnny Cash</td>
<td>Columbia CS 9629</td>
</tr>
<tr>
<td>6</td>
<td>HEY LITTLE ONE</td>
<td>Glen Campbell</td>
<td>Capitol ST 2898</td>
</tr>
<tr>
<td>7</td>
<td>A TOUCH OF SADNESS</td>
<td>Glen Campbell</td>
<td>Capitol ST 2898</td>
</tr>
<tr>
<td>8</td>
<td>LEGEND OF BONNIE &amp; CLYDE</td>
<td>Glen Campbell</td>
<td>Capitol ST 2892</td>
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<td>9</td>
<td>THE COUNTRY WAY</td>
<td>Charley Pride</td>
<td>RCA Victor LPM/SP 2093</td>
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<td>10</td>
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<td>WILD WEEKEND</td>
<td>Bill Anderson</td>
<td>Decca DL 4997/4979</td>
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<td>YOU ARE MY TREASURE</td>
<td>Jack Greene</td>
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<td>HERE'S CONWAY TWITTY</td>
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<td>ANOTHER PLACE, ANOTHER PLACE</td>
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<td>SING ME BACK HOME</td>
<td>Merle Haggard</td>
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<td>ROMANTIC WORLD OF EDDY ARNOLD</td>
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<td>17</td>
<td>PROMISES, PROMISES</td>
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<td>TAKE ME AS I AM</td>
<td>Ray Price</td>
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<td>BY THE TIME I GET TO PHOENIX</td>
<td>RCA Victor LPM/SP 2092</td>
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<td>IF MY HEART HAD WINDOWS</td>
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<td>EVERLOVIN' WORLD OF EDDY ARNOLD</td>
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<td>BEST OF BOBBY BARE, VOL. 2</td>
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<td>NOTHING TAKES THE PLACE OF LOVING YOU</td>
<td>RCA Victor LPM/SP 3094</td>
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<td>28</td>
<td>WE'LL STICK TOGETHER</td>
<td>RCA Victor LPM/SP 3094</td>
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<tr>
<td>29</td>
<td>COUNT YOUR BLESSINGS, WHO AM</td>
<td>Lee Strode</td>
<td>Decca DL 3025/7052</td>
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Cash Box—July 13, 1968
Picks of the Week

BUCK OWENS & BUDY ALAN & BUCKAROOS (Capitol 2327)

Let The World Keep On A Turnin' (2:58) [Blue Book BM-Biemens]

Back teams up with son Buddy Alan to offer an excellent sound that should be a top 10 hit. Leaning back in a high order, letting loose with "Let The World Keep On A Turnin'," the pair skedaddled along with a merry item that's bound to be a hot request item. Flip: "I'll Love You Forever And Ever" (2:06) [BM-Stallion]

HENSON CARILL (Monument 1084)

She Thinks I'm On That Train (2:43) [Blue Crest, Hill & Range BM-Owens]

Another like another quick trip to the higher reaches of the charts for Henson Carill as a result of "She Thinks I'm On That Train." The strong production on this rolling saga should be responsible for hefty commercial support. Flip: "It Just Don't Take Me Long To Say Goodbye" (2:20) [Stallion BM-Anderson]

PORTER WAGONER & DOLLY PARTON (RCA Victor 9577)

We'll Get Ahead Someday (1:55) [Cameo BM-Magana]

Although "Holding On To Nothing" is still getting its share of chart action, the hit threesome of Porter Wagoner and Dolly Parton is out with another chartbound session, this one called "We'll Get Ahead Someday." The hard-moving sound of this one makes for some good programming fare. Flip: "Jeannie Of The Dark" (2:24) [Owepar BM-Parton]

JAN HOWARD (Decca 32357)

I Still Believe In Love (2:50) [Stallion BM-Anderson]

Just off "Count Your Blessings, Woman," Jan Howard bounces right back with "I Still Believe In Love." Light and breezy, with the flavor of her "Bad Song" behind it, this item is rounded. The Paula deck is back "I Just Ain't Got (As Much As He's Got For Me)" and "My Heart Keeps Running To You." The string-backed ballad gets a fine treatment from Paycheck, who can expect some Edwin & Willie action. Flip: "A Blues Of A Truck Driving Man" (2:30) [Pamper BM-Kirby, Pennington]

GENE WYATT (Paula 308)

I Just Ain't Got (As Much As He's Got For Me) (2:10) [Cameo HM-Brown]

A good ball in the hands of Gene Wyatt may prove to be the makings of some chart-climbers. The Paula deck is back "I Just Ain't Got (As Much As He's Got For Me)" and provides some good listening material. Flip: "Chains Around My Mind" (2:59) [Su-Ma BM-Strickland, Griffin]

SHIRL MILITE (Blue Valley 302)

Afraid To Rock The Boat (2:44) [Last Straw, Hill & Range BM-Milette]

Shirl Milette makes a comment on society and its foibles in this well-done item called "Afraid To Rock The Boat." The left field lid could sneak right up some charts with some care. Flip: "If I May, Or If I Might" (3:25) [Last Straw, Hill & Range BM-Milette]

Newcomers Pick

DON CHAPEL (Epic 10342)

Summer Winds (2:45) [Window BM-Kingston]

Could be a breakout for Don Chapel as a result of this set of groovy grooves. Titled "Summer Winds," the side is a rapid-paced item, spliced by a sparkling sound that may attract a good deal of attention. Flip: "Flowers And Candy" (2:30) [Pamper BM-Kirby, Pennington]

JOHNNY PAYCHECK (Literate Darlin' 0046)

My Heart Keeps Running To You (2:25) [Mayway BM-Buzzook]

Johnny Paycheck looks good to get right back in the winning groove with his brand new Little Darlin' single, "My Heart Keeps Running To You." The string-backed ballad gets a fine treatment from Paycheck, who can expect some Edwin & Willie action. Flip: "Are You Sure" (2:06) [Mayway BM-Crawford, Mayway, Paycheck]

Best Bets

CARL DAVIS (Stop 176)

Majesty (2:42) [Tree BM-Bigman, Putman] Could be lots of play in store for this mouthful-sounding lid. Carl Davis does a nice job with the tune. Flip: "He's Bigger Than Me" (2:58) [Window BM-Fox]

CARL & IMA BROWN (Music Masters 2381)

Come Back To Me (2:58) [Music Masters] Mournful heartbreaker. Flip: "I'm Falling Out With Myself" (2:11) [Lonzo & Rozelle]

ROGER KAUFFMAN (Tray 1321)

Don't Say We're Through (2:06) [Cahoose BM-Kauffman] Latin-flavored blueser. Flip: "I've Loved You From The Start" (2:21) [Cahoose BM-Kauffman]

KITTY HAWKINS (Capa 143)

Breakin' Up Makes Me Blue (1:57) [Law BM-Allien] Pretty job by Kitty Hawkins in this Capa release. Boucy flavor and light sound could get wide acceptance, Flip: "If You Can Believe" (2:30) [Law BM-Allien]

JIM HADLEY (Bill 125)

Blues Of A Truck Driving Man (2:12) [Marlboro BM-Emerson] A decent item with a good back up. Flip: "We're In This For The Money" (2:30) [Marlboro BM-Emerson]

DON COY & RHYTHM MAKERS (BM-Blackjack 204)

(B-4) I'm Gonna Be A Guitar Picker Someday (2:42) [Fallis City BM-Coy] Lively novelty. Flip: "I Don't Believe That You Can Hurt Me Any" (2:50) [Fallis City BM-Coy]

Cash Box Country Reviews

A few weeks ago, Epic Records held its annual national Sales Meeting in Nashville, TN, to present the market with a meeting around a highly provocative series of sales meetings and the introduction of a new record product called "Epic." For just a few moments we would like to dwell on that new product introduction.

The presentation was an excellent promotion piece that explained the maximum of interest among the merchandisers present. And it did! The label people were backed up with top-notch booking and promotion that reached the audience with a strong, emphatic pitch, backed up with the addition of slides, tapes and a glimpse at an excellent merchandising technique using the new album by "Epic." They were performing their hit records. From what we gather by speaking with various deejays, and label personnel, the latter has been with strong response on various markets and presents one more method of capturing the imagination of the record consumer.

We feel, however, that something was lost when we were asked to prom the "Epic" line of records. It's almost as if the "Epic" acts were being presented as a "mini-film" display, Country Music! The artists who we so much enjoy have included their hits on the Bandwagon and Sly & The Family Stone, no comment on this. At this point, when labels are hanging their collective heads against wall, we believe it would be prudent to merchandise country records, why not the use of "mini-films? Record-length, and perhaps calculated for the play trade, disk, films such as these could be a wise move. (Final note: Did you hear the TV packages broadcast round the country. An artist with a hot record cannot possibly make physical appearances on every television program backstage on every record. Roy Orbison's latest single, "In Dreams," continues unable to achieve the impossible—the ability to be in many places at once. In this artist is a great example of the many acts that are general enough to be used)

We may be wrong, but we feel that a lot of people are missing a lot of boats in the areas of promotion, marketing and merchandising. Many of the mini-films are not the all-and the end-all in this area—and perhaps the success will not measure up in the long run. But at least the possibilities can be explored and investigated.

Sonny James racks up another important TV spot when he guests on the upcoming Mike Douglas TV Special, which will feature luminaries in all fields of popular music including pop, jazz, and country. Sonny, featured on the show as the "top example of Country Music," gets his tilt for a month this summer. Air time will be announced at a later date. . . . Judy Lynn, whose appearance was featured in "The Last Station," has been chosen to appear on the new UA deck just coming off the presses, this one titled "From Heaven To Earth." The program is designed by Ben Peters, who is also out with "Doo-Mullins, "Texas Ten" and Theresa Brewer's "A Country World."

At the recent 12th Annual Connie Awards of the Middle Tennessee Radio and Television Council, KWWA-Nashville walked off with the "Radio Station of the Year" award for the second straight year, while the station also captured a plaque in the news category. To ten ill, who also was also the winner of a Connie in the Special Program category for its "Tears For Fears," was also honored by the declaration of "Miss Country Music U.S.A. Week" (June 30-July 6) in Anderson County by the Anderson County Board of Commissioners. The event was sponsored by the Anderson County Fair Association, owned by KBER owner A.V. Bamford, also featured a gala country music festival as well as a "Country Music in the Community" plaque presented to Anderson County Executive Houston, Minnie Pearl, Loretta Lynn, Charlie Pride, Willie Nelson and Johnnie Wright. We talk to them all, they talk to us that he has just shifted headquarters from KBUC-San Antonio, where he held the role of music director, to WXCL-Georgia, where he joins the air personality roster along with Jab Hindiak maker Jack Reno.
SWEET ROSIE JONES—Back Owens—Capitol ST 2962

The latest Buck Owens smash single, "Sweet Rosie Jones," is the subject of an instant LP followup. The brand new album, which also includes another recent Owens biggie, "How Long Will My Baby Be Gone," is a strong addition to the Tiger's catalog, which distributes and dealers may find hard to keep in stock. Other strong performances here include "Swingin' Dave" and "If I Had Three Wishes."

ALREADY IT'S HEAVEN—David Houston—EPIC BN 26391

What looks like another red-hot sales item to be added to the David Houston catalog, his newest LP puts a head start on the race as a result of his two latest hit singles, "Have A Little Faith" and "Already It's Heaven," both of which are among the grooves. Houston's interpretation of giants like "Gentle On My Mind," "Laura" and "Phoenix" should only spur it on to an even greater pace.

D-I-Y-O-R-C-E—Tammy Wynette—EPIC BN 26319

Titled after her current #1 smash, Icky Tammy Wynettes latest album is a striking effort that could very easily, like its namesake, reach the top of the charts. Tammy lends her winning, feeling voice to eleven potent selections, among them two pop-country giants, "Gentle On My Mind" and "Honey," and the Beatles' famed "Yesterday." Put this one high on your list of LP's to watch.

ONLY THE GREATEST—Waylon Jennings—RCA Victor LPM/LSP 4023

Sparked by the hard-driving electronic sound which Waylon Jennings returns his trademark, his latest Victor release should mark one more step in furthering this songwriter as one of the country industry's very best. And while he has not yet been "discov-
ered" to the full extent that his talents de-
mand, this LP will undoubtedly be a heavy sales piece. Twelve good tracks are high-
lighted by his latest hit single, "Walk On Out Of My Mind."

BIG GIRLS DON'T CRY—Lynn Anderson—Chart CHM/CCHS 1069

Immediately following the release of her latest single, "Big Girls Don't Cry," (which is already working its way toward chart sta-
tus) Lynn Anderson is out with an album by the same title. Powerful vocalizing—as is usual with Lynn—marks this as a package definitely worth the price tag, and it's a clinch that consumers will agree. This one is a must for most country fans.

HERE'S FARON YOUNG—Mercury SR 61174

The Singin' Sheriff highlights this latest album release with one of his biggest singles in quite a while, "She Went A Little Bit Farther," and also introduces his followup single, "I Just Came To Get My Baby," which should prove to be another strong sales piece and lend extra potential to the LP. A fine hit of listening for country fans, this one makes good use of Faron's highly identifiable vocal style.

HOMETOWN GUITAR—Chet Atkins—RCA Victor LPM/LSP 1017

If Chet Atkins were to release an album a day, each and every one would probably be a gem. Thus far he's had several dozen jewels in his crown, and the latest addition to his catalog is certainly another sparkler. Picking is superb on "Big Daddy" and the eleven other tunes that follow, which is only to be ex-
pected from Chet, thus creating another top choice for discriminating buyers.

JODY AND THE KID—Roy Drusky—Mercury SR 61173

The easy-to-listen-to sound of Roy Drusky, which brought "You'd Better Sit Down Kids" to Country Chartville is at top form in this Mercury package. Fans receive an extra divi-
dend with the inclusion of Drusky's brand new single, "Jody and the Kid," as well as the autobiography color portrait of the artist inside. Listeners will also dig Roy's version of "Yesterday" and "By The Time I Get To Phoenix."

THANKS FOR ALL THE MILES—Dave Dudley—Mercury SR 61172

The unofficial musical spokesman of the Teenagers' Union, Dave Dudley keeps one hand on the wheel and the other in a brand new bag as he comes across with one of his best LP's to date. Songs of the road make up most of the fare, but Dave does a quick change of pace with a bluegrass novelty for him, including "I Washed My Face In The Morning Dew" and his latest single, an ex-
cellent piece of blues called "I Keep Coming Back For More."

MEET JACK RENO—Ato SD 32551

Debuting the new Ato Records Series under the Ato LP logo, Jack Reno also debates on the album scene itself with an excellent piece of product aimed at a wide range of fans. The warmth which carried "Repeated After Me" high up on the charts (and which is currently carrying "How Sweet It Is" up the same charts) is evident throughout the set, giving the LP a good shot at being an heavy sales piece. Other goodies are "A Fallen Star" and "The Market Place," among others.

TENNESSEE—Jimmy Martin—DL 4996/74990

A short time ago Jimmy Martin helped prove that bluegrass is still a saleable product with his chart single, "Tennessee," and now he follows through quickly with an LP that should be a highly popular piece among grass and folk fans. In addition to that hit sound, Jimmy also makes for some great listening with tracks like "You'll Be A Lost Ball," "Home Run Man" and "I'll Drink No More Wine."

THE SMOOTH COUNTRY SOUND OF REX ALLEN—Decca DL 5811/75811

He's been a long time between Rex Allen albums, which should make this new release by the famed Western singer a sweet mor-
sel for his following. Making it even sweeter is the list of tunes incorporated in the set, including such recent monsters as "Skip A Rope" and "Honey," as well as both sides of Rex's own current noisemaker, "Tiny Bubbles" and "Jose Yile Lobo Alfredo Thomas Vincente Lopez."
One week before the German Pop Music Festival in Berlin, the entire industry is aware of the event of the year. However, speculation is building as to who will win and if the festival will give the shot in the arm that the sinking Western business needs badly. This year’s winner of the "Grand Prix International" did reasonably well in sales but nothing to match the tremendous sales of years gone by with such hits as "Puppet On A String" and "Green, Green Grass of Home".

Journalist Henno Lohmeyer tested the festival entries with prominent personalities in the music business here as to the prognosis of who will win. James Blume of Hansa Records picked Dorthe with "Wäster du doch in Dussedorf gebliwen" (If You Had Only Stayed In Dussedorf) as his favorite saying "Conquering the International Festival of the Top Stars is unlike the very thing it will do me" (All The Flowers Want To Bloom) from Anna-Lena. Dorthe is on Philips, France Gall on Teledek and Anna-Lena is produced by the Hansa team of Metropolitana.

Willi Klofot of Ariola picked the Dorthe song along with Rex Gildo’s, "Wer du verbietest" (He Who Forbids That) on his own Ariola label and the song "796.9%" from Gramophone on Electro. Jurgen Otterstein of Stiggard International picked Dorthe whom they promote.

Oskar Drehedel, producer boss at Polydor, went for Dorthe, Graham Bonney, France Gall and their own label Renate Körner with "Lester mail wehm im Glochek" (Better To Cry In Happiness).

Hans Brudike, lyricist and publisher, went for Dorthe, Graham Bonney, and France Gall but also picked the Renate Körner song as the "outsider".

In the eyes of the "in" crowd, there are a few very heavily picked favorites. Dorthe seems to be the favorite not only of the contest and of the front runners but of the highlights which will be brought to you in this column next week.

Peter Kirsten called to tell us that his FanFare Publishing—which he runs together with Fred Jackson from England—has picked up the rights for the smash hit "I Love You" from the People with a new English version from the Zombies due out here this week.

Hans Herrmann, head of German version of "Congratulations" sung by Cliff Richard who was voted hit of the month in Stuttgart radio, "A Band" seems to have established itself as an evergreen with France Gall while an "easy" rhythm is found in the writing of the song in sales.

James Last, who has become very popular not only here but in foreign markets as well, has been booked for his own TV series. 8 shows have been scheduled.

The first Teenage Fair has been scheduled for Germany. It will take place from the 23rd to 31st of August in Dussedorf in 1969. It will be sponsored by a Dussedorf group together with the "teen"-bravo and will feature everything that interests young people from fashion to cosmetics, food, acts, etc. Of course, music will be an important part in the event and top bands will be engaged for the occasion.

That’s the news for this week from Germany.

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**Great Britain's Best Sellers**

1. Jumping Jack Flash — The Rolling Stones (Decca) Mirage
2. Hurdy Gurdy Man — Donovan (Pye) Donovan
3. Baby Come Back — The Equals (President) Kasner
4. Young Girl — Union Gap (CBS) Mecolec
5. Blue Eyes — Para Partridge (Columbia) Essex
6. One Night — Hickory Hopper's Tramp — O. C. Smith (CBS) Burlington
8. The Night Before — Man From Fontana (Fontana)
9. In The Mood — Graham Bond (Columbia) Baddell
10. Marianne — Marianne Faithful (CBS)
11. Honey — Bobby Goldsboro (U.A.) United Artists
12. Do You Know The Way To San Jose — Dionne Warwick
13. Yesterday Has Gone — Capult's Inspiration (Nems) Franklin
14. Yummy Yummy Yummy — Ohio Express (Pye) T.M. Music
15. Man Without Love — Engelbert Humperdinck (Decca) Valley
16. She's So Heavy — The Who (Chrysalis) C. Smith
17. Rainbow Valley — Love Affair (Columbia) Green
18. Chuck — Not A Word To Mary — John Bowles (MCA)
19. What A Wonderful World — Louis Armstrong (HMV) Valley
20. — McArthur Park — Richard Harris (RCA) Carlin

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**Germany Record Mfr's Sales**

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**Great Britain's Top Ten LPs**

1. This Is Love — Various (Atlantic)
2. Love Andy — Andy Williams (CBS)
3. The Who's Not Gone Yet — Faces (Immediate)
4. Scott 2—Scott Walker (Philips)
5. John Wesley Harding — Bob Dylan (CBS)
Argentinian-born Palito Ortega is becoming increasingly well known throughout the world via his songs and recordings. His RCA recording of "Estoy Celoso" is high in the Argentinian charts and his publishing company, "Clanort" is established internationally with recordings of his songs in France, Italy, Belgium and Yugoslavia. Currently in Spain for a series of galas Ortega returns shortly to open in a one-man show at the Opera Theater, Buenos Aires.
Giulio Ascarelli has been named to the newly-created post of MCA divisional director of publicity and advertising. His responsibilities will include the promotion of Universal Pictures, MCA Records and Leeds Music in Europe and the United Kingdom. It is the only executive position of MCA, said the move was made "in order to take full advantage of the opportunities to influence off-MCA activities and to increase sales of records and sheet music." MCA is undertaking a new and closely coordinated advertising and public relations campaign as its divisional director, he explained.

For the first such post to cover Europe and the United Kingdom, Ascarelli was chosen because of his background and professional experience in the field of promotional activities. He has been active in advertising with Universal in Europe for the past five years and prior to that had been with 20th Century-Fox and United Artists.

**Other Performers**

Further artists set to participate include Arthur Conley from America, David McWilliams, from Scotland, Sandie Shaw (who was runner-up in last year's contest) from England, Roberto Carlos of Brazil, and French artists Gilbert Becaud, Sylvie Vartan, Joe Dassin, Claude François, Christophe and Dalida. Dalida has received special permission from Ezio Radaelli to interrupt her stint with the tour/contest for three days so she can participate. Italian artists set for the show include Gigliola Cinquetti, Patty Pravo (Cicciolina), Tiziana Minniti, Mica Vianelli, Mina, Little Tony, Ornela Fabrizi, Merano Dario, Dino, Don Backy, Dino, Gino Paoli and Al Bano. Bano won the Silver Gondola in a contest in a restaurant in the most promising newcomer.

New artists signing with the Silver Gondola appear include: Morvan, Alberto Oro, Junior Magli, Orio De Roberto, Dory Mentore, Gianni Farano, Farida, Eliana E Ciro, Anna Maria Berardinelli, Roberto Ferri, Alessanio Canova (all winners of recent Italian television talent shows and a caro event), Franco Fratelli, Gino, Levon, Luigi Tenco, Eljero Armellino, Giulia Maria, Lucinna, Siret Piler and Fabio, and Alberto Ancelli. Show is being produced by Alan Cusack, Mike Bongiorno and Asia Ceracci.

**Douglas To Open London Office**

NEW YORK—Douglas International Corp. President Alan Douglas leaves New York for London on July 10th to finalize negotiations for the establishment of DIC's London office.

Douglas International-London will be overseen by British producers Chris Stamp and Danny Halperin. Stamp, an independent, was responsible for bringing the Who, Jimi Hendrix and Arthur Brown into prominence.

The deal will grant to Stamp and Halperin, along with their firms Track; Record and Odessa (Whatsam name), the rights to produce from the Douglas International library material tailored exclusively for the British market, and to sub-license the multi-media product of records, books, motion pictures and TV specials to distributors in Europe.

"We are not," explained Douglas, "in any way saying that our international efforts will be bypassed. On the contrary, the Douglas logo will be extended in a U.S. oriented package here. What we are doing is, in effect, set up an independent group in London which will have full power to package our library so as to best suit the English market."

"The Lenny Bruce: Politics album as released in Great Britain must be changed around so as to include hits on the British Labor Party which were in the library, but not quite so suited for inclusion on the American LP. In any case, what would or would not be included in a particular package would be solely up to the direction of our British Group. What counts is the fact that they will be sub-licensing to English distributors original product specifically created for their export market—and not hand-me-downs from America."

All product emerging from the London based group will appear under the label of the International branch. According to its function in packaging American hit product for English catalog market, the group will be supplying British origin product to Douglas International-London, using a similar treatment and repackaging for the American market. In connection with this is reported that Douglas has also a plan for expansion to include a pop and rock division.

**Goldboro In Europe**

NEW YORK—For the second time in less than two months, United Artists recording star Bobby Goldboro has flown to Europe to promote his recordings there.

He will spend a week doing radio and TV interviews there and in Germany under the guidance of UA European reps to focus attention on his latest single, "Autumn Of My Life." It follows his recent hit, "Ionyce," which sold over two million copies.

This year he is planning additional future travels for Bobby. Presently penciled in is a trip to Australia and Japan in November. Other plans are to be included in a particular package would be solely up to the direction of our British Group. What counts is the fact that they will be sub-licensing to English distributors original product specifically created for their export market—and not hand-me-downs from America.

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Goldboro is currently planning a full-scale promotion for his album, "The Way We Were," which is now being released by Bob McEuen and the Goldboro Enterprises. The album features hits from the 1950's and 1960's, including "Autumn Of My Life," "Ionyce," and "I Will Survive."

**Juniors Signed**

NEW YORK—Blues artist Junior Wells, who has cut two Vanguard albums, will leave on a 12-week, 10-country Far Eastern Tour on Nov. 25. Four of the albums will be produced by the Cultural Presentation Program of the United States Department.

Earlier this year, Wells enjoyed a successful 10-week, 13-country tour of Africa also sponsored by the State Department. Junior Wells' first Vanguard album was "It's My Life Baby"; a second LP, "At Your Will," was recently released.

**Dot World-Wide Logo**

HOLLYWOOD—All releases on the Dot label are being unambitious Dot Records logo nowadays, with the exception of Canada where Acta records carry their own labels. Judy Hicks, Dot's international manager, is responsible for the new design.
One of the most expensive promotional launching parties that we have ever known has been the introduction of the new group the Virgin Brothers. The three-voice group is contracted to EMI who have pulled-out all stops on behalf of the first record by them. The disc, issued on Parlophone, carries a revival of the American song "Temptation's Breath To Get Me" b/w an Australian composition "I See Her Face," "Temptation" is the big plug side of the record which was produced for EMI by the star producer David Markham.

Paul Turner, General Manager of Phonogram Recordings of Australia, has announced the following staff appointments effective immediately. Bob Cooley is now product manager for Polydor, MGM and Verve with complete say in releases and promotion. Dermot Box, who was formerly in a key position with the company, has taken over Phonogram Recordings in the capacity of Product Manager for the Phillips, Fontana, and Mercury labels. Dermot Box who has been with the company for the past three years. The reason for this move is "that the company is committed to the task of reaching complete saturation of the market of our overseas material and the only way this can be done properly is to institute label managers."

That popular American country and western star and jack-of-all-trades in the music business, Roger Miller, is now in Australia for a short personal appearance engagement at the Cheveron Hotel, Sydney. It's been a while since Roger had a hit but, his name is very favorably known and his presence will most no doubt boost the sales of his records, albums, in particular.

Record production figures for the Month of March showed the biggest overall increase for many, many months when total factory output reached 1,386,600 units. Of this total, 878,900 were the product of the remainder were albums. A very strong result for March, and one that should be pleasing to the entire record industry.

In the CBS fold, Burl Ives "back to the CBS fold, Australian Record Company is giving very special attention to his first new single release for the label, "I'll Be With You," which the sheet is actually printed and published by World Artists Incorporated Pty. Ltd., the publishing subsidiary of Phonogram Recordings. The single of "Simon Says" by the 1910 Fruitgum Co. is issued here by Astor Records.

RCA have released the Richard Harris smashbrow from the States "MacArthur Park." RCA claim the disc as a record of this nature and Worx size in Australia. Also on new release from RCA is the Bob Dylan song "Wheel On Fire" cut a "I only Country. The same company also put out the big single from "Apologize" from Ed Ames. This is getting big air-play from which substantial sales should result.

Belinda Music, has put out a few more records, the rights to "Yummy, Yummy" by the Ohio Express which is issued through Astor. Belinda handles the copyright on behalf of their associate company T. M. Music Pty. Ltd. For a few months Belinda has been making a solid drive to promote their new local talent discovery Joanne Sands. His first release carries the title "It's Your Life," written by Paul Wayne and published by Paul Wayne Music through Norman Whiteley Holdings, and "I'll Never Dance Again."
An album has just been released by Philips with running commentaries from Radio Luxembourg reporters. This album was an immediate success, selling at a special price of 14 F. Announced for the first days of May, the big promotion was that of the Philips tape player, "Cassettophone," and the four song cartridges will be given away free with the purchase of the first cartridge shop on the Champs Elysees in Paris, Georges Meyerstein-Manuel, has reported. Corteo's "La Matreasse" is particularly important in France where Georges Rouille is a very clever and dynamic manager.

Ricardo Martin, manager of Decca in Paris, for a tour of the United States in order to conclude business deals. Barracuda will stay from July 5 to 7 in Las Vegas. He will also make a tour of the U.S. from July 8 to 13 in Hampshare Hotel in New York.

EMI artist Salvatore Adamo just created his own publishing company, AA Music, which is in the Neuville Editions Barry office. Jack Robinson, who manages Criterion Music, just announced the creation of a new publishing company in France, which will deal only in contemporary writing. C.B.E. First composer taken under contract is Gil Marcobal who is planning through the AZ label his first single with two Mandy Music copyrights. For a new release an English translation of Saint Preux signed an independent composer with E.M.I. Main title is "Urene Magesque," with Fontainas and Criterion co-publishing.

André Poulin, international manager of Polydor, is planning a strong promotion campaign on the last Herb Alpert tour top this "Gay's In Love With You." Pollock took Norwegian singer Salini Halabali under exclusive contract.

Several changes this month in the Polydor staff. Jackie Drurart will be in charge of TV instead of radio. Christian Haas is taking his place; Claude Paulin is now headed of the travelling salesman.


Public reaction to R&B music has been gradually getting stronger in Japan, and this trend is reflected on TV and radio programs. Listeners' requests for R&B titles have been increasing and R&B feature programs have been put on the air. In several TV shows, such as "R&B Hours" and "Japan Top Ten" (ex. Tokyo 12 Channel), R&B comprises one-third of a program. On radio, R&B is being played more frequently. Among the pop music programs broadcast by four major commercial stations, such as Runda, Nippon and Radio Kan, 14 programs devote half of their broadcasting time to R&B recordings.

In the classical music field, there are two new outstanding producers for classical music production. Botto also wrote a song for the new Philips album's LP: "Le Faune." Among the recent single releases, pop commentators recommend the following: "Honey," by Bobby Goldberg (United Artists King), "Joanna," by Scott Walker (Philips-Victor), "Congratulations," by Cliff Richard (Odessa-Toshiba), "Stella," by Kearlone (EMI).
**Denmark**

A Swedish oldie, "Gungaorna och karusellen," recorded in Danish by the late Preben Ugelbrod on Polydor, returned among the top ten at the charts this week. The song was charted in 16 weeks on Philips. Other actual NPA releases include Scott Walker on Philips with "Joanna," Blue Cheer, also Philips, with "Summertime Blues," Ohana Express on Buddah with "Yummy, Yummy, Yum- my," and the Family Stone with "24 Hours From Tulsa" and Hounds on Gazell with "Portrait Of My Love." In addition, there was a large number of LP albums among last week's releases.

NPA (Nordisk Polyphon Akta) introduces a new local vocal trio, Peter Broth- erhood, with the single "Holland." Other actual NPA releases include Houdson with "The Iron Man," and Electrica, with "Rondos with "Love Affair" on CBS with "Rainbow Valley," Mike Ray, nor & Condor on Decca with "Wonderful Day."**

**Finland**

Recent local releases from Sonica-Musikkö Oy include two new LP albums, one with Kristian Haataja (with six songs) and with Lasse Martensson on the flip side. The second album, entitled "Kristina & Lasse," is a collection of traditional Finnish songs. Another album released during the same period includes "Kripppi," a selection of songs by famous Finnish singers.

**Norway**

Arne Bendiksen A/S is out with a local single with Vangardes with two local tunes on Triola. Releases also include the LP album titled "Sevensteps (Swedish Country Music)" which features four of the most popular Swedish language recordings. In addition, a large number of LP albums on various labels such as "The Best of the Beatles" and "The Best of The Rolling Stones" were released last week, together with a single by Volvo, "Kalle Traditional," and Kings with "Steve Mallory." There are also a few EPs in the series "4 isokielit," (Four Songs), Georg Malmsten and Kauko Kääpä with a single with two local tunes, Carola with "Jerusalem" and Ron- nelmän" with "In Finnish and Johnny with "Stop Right There" in Finnish, b/w a local tune.

**Holland**

On June 20, 21, 22 and 23, John Mayall's Bluesbreakers, Eddie Boyd and Cuby and the Blizzards did six concerts in different big cities here. This first blues tour in Holland proved to be a tremendous success. On June 20th N. V. Phonogram organized a press reception in Amsterdam and presented to the press and disc jockeys two new albums: "Barely Wired" by John Mayall's Bluesbreakers (Disc-O) and "Trippin' Thru' A Midnight Blues" by Cuby and the Blizzards (Philips).

The Phonogram promotion campaign now has its final result: "Summertime Blues" was No. 1 on the national charts and the "Vinegroes Eruption" album is still climbing the album charts. Fans are anxiously waiting now for new records by the Dutch groups. Last week, of the six successful concerts in May, Bill Haley's Comets made a renewed arrival on the Dutch charts: "Rock And Roll," which was released in Germany in May, and "Rock Around The Clock" which was released last week. X. S. singer Blossom Dearie was a guest star with the Rasses Shaffy group for two weeks. N.V. Phonogram released two albums and a single called "I'm Hip" and "You Make Me Feel Like A Natural." The new Rolling Stones single "Jumpin' Jack Flash" was a direct smash in Holland as it was in the UK. Both are released on the national charts, the Manfredo Mann group will have a new hit with their latest called "My Name Is Jack" (Fontana). This could be the group's third successive hit. The single "Raga" by the band "The Sonics" has become a strong version of "Beggars." The record has had fantastic airplay from Radio Veronica and is expected on the Dutch charts with a few weeks. The original "Beggars" version by the Four Seasons (Philips) was re-released recently.

Recent CBS single releases include 2 Italian hit singles by Caterina Caselli ("Il Volta Della Vita") and Ricardo Del Turco ("Loglio"). Further CBS released Cliff Nobles & Co. "The House," Peaches & Herb's "United," and the first CBS single by the American blues singer Eddie Boyd with the Fleetwood Mac: "The Big Boat." Album releases include the second LP record by the Dutch group "The Sonics," which was released last week. The single "Everybody Dance LP" will be a steady seller. It's a '60s revival of the current "Fascinating Rhythms" (June 13-15) is there at the moment an increase in contemporary music on record: Schoenberg, Webern, Berg and Stravinsky a.o. Pierre Boulez is making headlines in the local papers with the recently formed "The Sonics," a new orchestra conducted by Royal Concertgebouw, on June 28, the famed Benny Goodman played the "Mozart Concerto" at the Holland Festival.

Everything is swinging in Holland for Enoch Light's Project 3 label. Iramae, Dutch representative for this young company, has got enthusiastic reports on three new albums from the States, The Enoch Light Singers, for instance, are doing very well with their renditions of "Kiss Me Goodbye" and "Green Tambourine," Dinah Shore's "Songs For Sometime Losers" is taking its place as the new light pop album of this year, and the Ricky Tick Brass are the new spike Jones Orchestra with their "Mute For Weight Watchers—Dance It Off!" Together with the ever-present "The Sonics," a new group, "The Florida Fun" and "Urbie Green's 21 Trombones," Project 3 is growing and growing.

**Mexico**

Discos Tico has announced a big promotion to herald the future arrival of the Latin singer Jimmy Martin, who will perform at the Acapulco's night spot. At the same time, Tico will release his first album, which includes such marvelous songs as "No Matas," "El Mari" Negro," "Estatos Ojos," "Estas Mas," "No Se," and others. Half a million pesos will be spent to promote him in Mexico.

Carlos Lico has cut a Capitol single of two new songs which we believe are the first to be cut in Mexico under the name of Carlos Lico. Agustín Hernández resigned from his job as advertising and promotion manager of the Disa record company, to accept a good offer from a U.S.A. company.

Mexican vocal group, Los Hermanos Castro, returned from Los Angeles, where they had been for the last 16 weeks. The group was successful in their recording session with RCA Victor and probably will sign with an English company, now that they are set for a long tour which will start in England and then go to Europe; the group consists of Jose Antonio, Miguel, Carlos, and Rafael. The group, who were used to be at RCA, Orfeon also signed the instrumental group Los Dorman and Diego de Cosio and his Brovock.

Alfredo Gil Jr., who assisted at the Capitol records convention in Las Vegas and Los Angeles, suffered an automobile accident on the way back to México. Although the car was destroyed completely, he is in good condition.

Capitol releases has released Lola's renditions of "Day Trippers," "Take Me
EDITORIAL: New Markets Thru Community Relations

If companies within the coin machine industry, (both manufacturer, distributor and operator) wish to grow, develop and prosper, then they must combine their forces and work towards a common goal of improving the economic and social environment of the areas in which they sell, service and operate.

This may sound to you like a new responsibility, when in actual fact, its been a responsibility for a long, long time. Its a requirement not only to be efficient, and innovative, and productive, but to help improve the very nature of the market which you serve. You ask, “why?”
For the very practical reason that if the companies in this industry are to continue to grow and prosper, as we hope they will, we must help create the kind of social and economic environment in which the ever-increasing number of people can afford to purchase the entertainment and products you provide at a price that repays you for having developed and made them available in the first place. No business man, in any industry, can afford to continue regarding business as a world apart from the “Wrenchings of social and political change!”
Today these two worlds are so closely integrated that they cannot be separated.

The gap between developed and underdeveloped communities of people is getting wider, and is stimulated by the instant awareness communications brings. The have-nots are increasingly seeking what they do not have and their impatience with their plight is becoming explosive. If our society (and our industry) is to contain this impatience, it must respond with new jobs, new products, services and attitudes. But, before you can develop new jobs, new products, services and attitudes... you must develop new markets in pace with the changing conditions that lie ahead.

The company that limits his activities to the already “proven” market and/or product, the operator and distributor who limits his activities to the “best” customer or the most “lucrative” location, will face a diminishing market in the future. The market is all communities, all customers, not just a select few.

Successful market penetration requires physical presence in the market itself. That means local sales forces, distribution systems, rapid delivery, competitive prices, effective government and community relations—All the things necessary to a rounded marketing program.

Physical presence in an area helps improve the market, it helps improve the over-all economic climate of the area through jobs, upgraded skills, taxes, purchases and good sound community relations, which can very well be the most important to the coin machine industry.

SEGA, TOHO CELEBRATE 10TH ANNIVERSARY FRIENDSHIP

ALSO, 10TH BIRTHDAY OF UMEDA ARCADE — 300 ATTEND

OSAKA—An anniversary party to mark 10 years of close cooperation was sponsored jointly here last month by the directors of the Toho Motion Picture Company and Sega Enterprises Ltd. The occasion also marked the 10th birthday of Sega's 150-game Umeda Arcade in the Toho Theater Building in Osaka.
Over 300 guests from the amusement, recreation, and entertainment industries attended a buffet luncheon. Film stars under contract to Toho were invited, and their presence added greatly to the spirit of the occasion. The guests were each given a specially inscribed souvenir.
Toho and Sega have cooperated—always with success—in several distinct areas of the amusement/recreation field. Further, most of the arcades established by Sega during the past 10 years have been in collaboration with Toho.
The Umeda arcade is one of the world’s largest and busiest with more than 3,000 visitors per day. It is situated in a structure devoted to all types of recreation. Cinemas, mah-jong rooms, Olympia Centers, and restaurants are found throughout the massive building. The arcade, itself, has 4 separate entranceways from several levels.
Anniversary toasts at the party were given by Toho Director of Operations Mr. G. Innis and Sega President David Rosen, who both, in their remarks, looked forward to expanding cooperation on the sound basis of the many successful joint ventures inaugurated during the past decade.
Toho has its major studio in Tokyo and produces scores of films each year for showing in the company’s hundreds of motion picture theaters in Japan and overseas, as well as on commercial television. In recent years they have successfully diversified into allied areas of the leisure industry.
Sega is Japan’s largest manufacturer, distributor, importer, exporter, and operator of coin machines.
Wometco Closes Deal To Purchase Commonwealth Theatres

WOMETCO, N.C.—Wometco Enterprises, Inc., and Commonwealth Theatres of Puerto Rico, Inc., have reached an agreement to the purchase of Commonwealth, a wholly owned subsidiary of Caloric, which is among the largest theatre circuits in Puerto Rico and operates a chain of 22 theatres on the island and three in New York. It also operates vending machines, a film distributorship, and owns an office building in San Juan.

Wometco's other interests include television and radio broadcasting, Coca-Cola and other soft drinks, bedding, automatic food and refreshment vending and industrial food service.


WASHINGTON—The Federal Trade Commission has completed a series of tests measuring the tar and nicotine yields of 68 additional brands and culled from its original list published last November. FTC has now rated a total of 127 individual brands and varieties.

The cigarettes are all tested in the commission's laboratory, using standard procedures. Before conducting the test, FTC purchased two packages of each variety and tested each of the cigarettes.

The results were submitted to Sen. Warren Magnuson (D., Wash.), chairman of the Senate Commerce subcommittee, who had requested FTC to embark on a program testing cigarette tar and nicotine content.

Sen. Magnuson is sponsoring legislation which would require all cigarette packages and ads to disclose tar and nicotine yields.

Cigarettes Rated by FTC on Tar, Nicotine Content

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RATING BY BRAND

Amer. Tobacco Offer

The American Tobacco Company announced that as of 5:00 p.m. on June 29, 1968, all its distributors were ordered to purchase all of the shares of Douglas Tobacco, Inc., which is among the largest tobacco companies in the United States. The American Tobacco Company is one of the largest tobacco companies in the United States.

Wometco's Wurlitzer Float Takes Honors At Newark Rose Festival

NEWARK, N.J.—The Wometco Wurlitzer Float took first prize in the annual Newark Rose Festival Week, June 22-29, a successful affair for the past 25-old years. John Blit of Blotio Enterprises, Newark, said the affair "was real great, the enthusiasm was beyond belief, there must have been 150 to 40,000 people lined up along the main street of Newark watching the floats go by."

The theme for the winning Wurlitzer float was "Big As All Outdoors," which is one of the Wometco advertising slogans. An American 11 phonograph, along with an organ was positioned for the float, which was adorned with two of Newark's prettiest girls. The other floats ranged from antique cars, brand new hook and ladder fire engines.

One of the biggest attractions of the "Newark Rose Parade was the Music of Herb Gross and the 18th Amendment Band, the group played selections from the early twenties up through present-day rock 'n roll. The group was paid a Wuritzer-Martin instruments and they must make beautiful music because the crowd was Mighty pleased. Members of the group are from the Eastern School of Musicians.

Co-Pilots

The Newark Co-Pilots, class "A," minor league franchise of the Seattle, Wash. Pilots, which is a part of the American League, was scheduled to play the home opener on the night of the Wometco Wurlitzer Parade, but heavy rain forced cancellation for the fifth time. However, the entire Co-Pilot rode two book and ladder fire engines up main street to Central Park so the home fans could get a peak at them. Blit said, "we had to turn away thousands of people because the game has been re-scheduled for last Tuesday night. On the fire engines there were four members of the Sibby Sisti, former Boston Braves great and Sal Maglio, pitching coach.

The Co-Pilots have a season record of 3 wins and 2 losses, having beat Jamestown last week 7-6. The team's leading slugger, catcher Ron Kim and, hit for the teammates. In many game with a homer, triple, double and single. Winning pitcher was Ron Lea, whom Maglio calls "fanatic" and a sure bet to make it to the major league.

"Hank" Sets Record

WURLITZER FIELD SERVICE REPRESENTATIVE, H.W. "Hank" Petet, conducted a record number of spring service schools in Greenville and Charlotte for student technicians of prominent Service Credit operators.
**Adult Locations**

**SURVEY LEADERS**

**DON'T GIVE UP** (3:02)

**PETULA CLARK**

Every Time I See A Rainbow (3:08) Warner Bros. 7 Aris 7216

**HAPPY** (2:28)

**NANCY SINATRA**

Nice 'n Easy (2:04) Reprise 0576

**GENTLE ON MY MIND** (2:40)

**BOOTS RANDOLPH**

Jackson (2:41) Monument 1081

**FOLLOW-UP**

**I WISH I KNEW HOW IT WOULD FEEL TO BE FREE** (2:33)

**RAY CHARLES SINGERS**

Let God (2:26) Command 4123

**STRONG POTENTIAL**

**SUNNY DAYS, STARRY NIGHTS** (2:35)

**DON HO**

Remembering (2:45) Reprise 0754

**I BELIEVE** (4:04)

**PEARL BAILEY**

The Color Of Rain (2:25) Project 3 1334

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**C & W**

**SURVEY LEADERS**

**BLUE ANGEL** (2:25)

**CHET ATKINS**

Huntin' Boots (2:08) RCA Victor 9576

**LET THE WORLD KEEP ON A TURNIN'** (2:58)

**BUCK OWENS & BUDDY ALAN**

I'll Love You Forever and Ever (2:00) Capitol 2237

**SHE THINKS I'M ON THAT TRAIN** (2:43)

**HENSON CARGILL**

It Just Don't Take Long To Say Goodbye (2:00) Monument 1084

**WELL GET AHEAD SOMEDAY** (1:55)

**PORTER WAGONER & DOLLY PARTON**

Jennie's Afraid Of The Dark (2:44) RCA Victor 9577

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**Specialty**

**TAVERN REVIVAL**

**LIMBO '68** (2:21)

**OLE JOSE & THE GOLDEN LEAVES**

Tequila '68 (212) Challenge 59388

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**Teen Locations**

**SURVEY LEADERS**

**DO IT AGAIN** (2:19)

**THE BEACH BOYS**

Wake The World (1:29) Capitol 2239

**YESTERDAY'S DREAMS** (2:55)

**FOUR TOPS**

For Once In My Life (2:44) Motown 1127

**FOLLOW-UP**

**MR. BUSINESSMAN** (3:19)

**RAY STEVENS**

Pass The Music (2:35) Monument 1083

**I AM YOUR MAN** (3:00)

**BOBBY TAYLOR & VANCOUVERS**

If You Love Her (2:25) Gerdy 7073

**STRONG POTENTIAL**

**SAVE THE COUNTRY** (2:24)

**LAURA NYRO**

No info available on flip Columbia 44592

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**R & B**

**SURVEY LEADERS**

**I GUESS I'LL HAVE TO CRY, CRY, CRY** (3:50)

**JAMES BROWN & FAMOUS FLAMES**

No info available on flip King 6141

**IT'S AMAZING** (2:50)

**BEN E. KING**

Where's The Girl (2:20) ABC 6596

**EMAVUNGWINI** (Down In The Dumps) (2:09)

**MIRIAM MAKEBA**

Ibobothesi (2:40) Reprise 0755

**FOLLOW-UP**

**I CAN'T STOP DANCING** (2:19)

**ARCHIE BELL & THE DRELLS**

You're Such a Beautiful Child (2:13) Atlantic 2534

**NEED TO BELONG** (2:25)

**LAURA LEE**

He Will Break Your Heart (2:30) Chess 2052

**POWER PICK**

**PEOPLE MAKE THE WORLD** (3:00)

**ROOSEVELT GRIER**

Hard To Forget (2:05) Amy 11029

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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 Operater 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.

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check your local One Stop for availability of the listed recordings

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Cash Box—July 13, 1968
This week's Cash Box Profile tells the story of the Illinois Automatic Vending Machine Week, from May 5 through 11. This was the second year for the event, and the outcome was more than satisfactory. The number of participants increased and all who participated were pleased with the results. Ben Monette, president of the Illinois Automatic Vending Machine Association, was pleased with the results, but repeated a comment, "too many members of the Counseling Committee sat on their hands, or were tied up."

To members who did work jointly on public relations, the final results were exciting. In many of the communities, at least some of the public read, saw or heard favorable things about vending. The important thing is that these impressions were produced by planned activities of local operators and the industry, which doesn't happen often enough.

The impact in Chicago, Bloomington and Arlington Heights, for example, proved that going out in public relations is worth the effort and money.

Newspaper Coverage

NAMA public relations offices in Chicago, Marion, Montee and other Illinois cities produced news articles (The Clink of Coins Grows Louder in Illinois' Vending Machines), which was sent to all Illinois newspapers, but was not backed up by enough operators who acted locally on the suggestion to follow up on their own local editors. On the whole, those operators who pitched in were enthusiastic in praising the results they got for their business and the industry.

The event was covered by newspapers in the cities of Addison, Benedictine, Bloomington, Champaign-Urbana, Chicago, Des Plaines, Elgin, Jacksonville, Joliet, Marion, Peoria, Mt. Prospect, Pekin and Wilmot. This was enough evidence that Vending got sufficient attention during the week-long affair to make the project worth repeating in 1969.

State of Illinois Vending Trade

The cline of coins into Illinois' vending machines increased steadily in what is often described as our "credit card and check writing society."

To buy everything from hot coffee to ice cubes, consumers in Illinois are inserting coins into merchandise vending machines at the rate of 3,300 coins a minute around the clock, 365 days a year, according to officials of the Illinois Automatic Merchandising Council.

With machines on the increase for coffee breaks, snacks and even meals in factories and office buildings in Illinois, residents purchased $247,500,000 worth of food and merchandise from vending machines last year.

Coffee machines now offer the customers a choice of ice cream, black—and often a choice of hot chocolate. The coffee is usually brewed in the machine from fresh brews made instead of from the instant product, one cup at a time. Because the beverage has been improved in recent years, consumers in Illinois bought $19,585,735 worth of coffee from vending machines last year, accounting for an estimated 197,535,000 cups.

That vending machine services are on the increase is shown by the rapid growth of the Illinois Automatic Merchandising Council, a state organization of vending service companies. Formed two years ago, the organization now has more than 190 members throughout the state.

According to the Chicago-based National Automatic Merchandising Association, an estimated 350,000 vending machines now provide food and beverage vending services in the state.

Marking the progress of the state's vending industry was the week-long council-sponsored annual Illinois Automatic Merchandising Week from May 5 through 11.

As a business which deals entirely in pennies, nickels, dimes and quarters, vending machines are said to have increased steadily in the past 15 years because they provide necessary and convenient items 24 hours a day and in places where other retailing methods usually couldn't do the job.

"Because the public likes to travel and obtain snacks and refreshments at all hours of the day, we have found new outlets and acceptance which even we in the industry couldn't foresee in the 1950's," says Benjamin M. Monette of Jacksonville, president of the Illinois Automatic Merchandising Council.

Employees in factories now account for one third of all vended purchases in Illinois, while students in Illinois colleges and schools purchase over $87,500,000 worth of merchandise a year. Employees and visitors in hospitals make 2 per cent of the purchases ($4.5 million) and employees in offices buy 8 per cent ($12.8 million) per year of the state's $247,500,000 sales of vended products.

According to legend, the first known vending device dispensed holy water in ancient Egyptian temples in 209 B.C. But the popularity of vending machines had its beginnings after World War II with the invention of the first coffee machine.

The addition of vendors which dispense pastry, sandwiches and even complete meals followed in the 1950's, and led to the formation of many new vending service firms.

In recent years, many of these companies have built food production commissaries where they prepare their own sandwiches, salads, desserts and other meal items.

Cleanness and sanitation play an important role to insure that customers get a fresh and appetizing product, Monette says.

A national program of testing and approving new machines for compliance with a special vending machine code of the U.S. Public Health Service was begun in 1967.

Illinois ranks among the top four states in sales of products through vending machines, according to the U.S. Department of Commerce, Chicago is the site of the industry's major trade show, which draws more than 10,000 industry representatives from all parts of the country. It also serves as headquarter of the National Automatic Merchandising Association. Two of the largest vending service companies are based in the Chicago area, along with three major producers of vending machines and dozens of firms which furnish vendible products and machine parts to the vending industry.

Although large national vending firms have come on the scene in the last few years, most of the service companies are locally owned and operated. Most of them are typically small businesses with from 2 to 10 employees.

While a few products, such as soft drinks and candy, account for the greatest share of vending machine purchases, dozens of different items are dispensed at the drop of a coin in Illinois. They include postage stamps, students' note books and pencils, perfume, handkerchiefs, toys, newspapers, key rings, apples, insurance policies, pocket knives, nail files and paperback books.

Nationally, the general public now buys $4.5 billion worth of goods from vending machines.

Even the nation's coins were adapted to the growing trend to vending three years ago. In a bill providing for new clad dime, quarter and half dollars in place of existing silver coins, President Johnson stressed the role of vending machines "as a large and growing part of our national economy."
Eastern Flashes

AMER. SHUFFLEBOARD Co. sales exec, Sol Lipkin, is looking forward to this year's SIOA Expo where he'll exhibit his fine Line Classic pool table line through the Royal Imperial shuffleboard and the Shuffle 88... All-Tech Ind's ace coin machine division salesman, Jack Mitrin, info the latest brochures on the firm's assignment of 14 kiddie rides is available for the asking. Jack will also be in Chicago exhibiting All Tech's line of coin-op equipment through United Billiards' plexy, Art Dadus will have his Pool Table Tableboard Board and Rules of Coin Machine Directory... Ben Chiofsky and George Holtzman are busy as beavers preparing for the big National association scheduled for the Homosack Lodge, Sept. 27, 28, 29, 1968. All reservations should be sent to MIONY. 250 W. 57th, N.YC 10019.

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Type Or Print Your Ad Message Here:

COLORADO

Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 1780 Broadway, New York, N.Y. 10019

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Cash Box—July 13, 1968
Chicago Chatter

Although most of the plants hereabouts are closed for vacation, and coin-oper works seem a bit deserted in some locations, most of the employees are open as usual with skeleton forces. It is necessary to point out, however, that G. Gottlieb & Co., which is very much open and gaining, & Research, in an effort to catch up before their vacation period [July 12]! There are busy days at Atlas Music Co. Increased activity in the vending de

warehouses up sales on the Rowe-AM "PhotoVue" with "Music Master" is keeping the whole crowd hopping.

Dorothy Christensen sent in a schedule of all the outgoing corporation meetings and relaxed, responsible for the development of the Herмес and the original Atlas missile guidance systems, as well as a variety of products in the consumer, industry, and manufacturer of products for the U.S. Defense Department.

When announcing the new title, "I.Q. will also be held at the Holiday Inn in O'malo.

Howard Ellis, secretary-treasurer, tell us.

One program has been arranged for the one-day-class meeting. To urge all members to attend: "Call the "Employees Day," scheduled for July 24, in Wide Dist. and chatted briefly with Howie Freer, who noted that, despite the current efforts to anticipate its equipment needs prior to the factories' vacating the Chicago area, our business continues at its present pace, they just might be caught a little short before re-opening time. In other words, business is just great!

... There are still some shipment of equipment out of Chicago Dynamic Industries, though the production department is closed for vacation. The correct answer is "49," according to our sources tells us that shipping is working and getting out what the inventory is on hand.

Joe Cade said in an interview following singles as big with local opera- tors, "Easy" by Nancy Sinatra (Reprise), "Dreams Of The Everyday Housewife" by Wayne Newton (Mono), "How To x - x" by Bobby Vinton (Epic), "Prayer Meeting" by Willie Mitchell (Hi) and "Stay In My Corner" by The Dells (Cedar).

Milwaukee Montage

Next name attraction in the Lake Geneva Playboy Club is songstress Bella Reese, who begins a two-week engagement at the Club. Get the words from Russ Townsend of United, Inc. that the songstress will be "the one woman show," and that her attractions are moving onto one of the district's biggest selling items! He says the demand has been chalked up, and the United crew couldn't be happier!... Welcome visitors, and rest of the week. Meanwhile, E. Robbins of Empire in Chicago and his wife and son, who spent part of the summer in California, with the Rt. Hon. Sir Edward Rondal of Empire in Menomonee... For the benefit of all you fans of singles, we have checked with John Jankowski of Radio Doctors, who lists the following as very fine opportunities: "Green Pea In Hand" by Billy Vera (Atlantic), "Novocain Back" by the Lovin' Spoonful (Kama Sutra), "1-2-4 Red Light" by the 1910 Fruitgum Co. (Reprise), "Sure To Win" by Eleventh Hour, "More" by Dave Dudley (Mercury), and "The Cap On The Can Or In The Bottle" by Harold's Room (Dot).

Progress in sales and profits. These new appointments will strengthen our position.

Wurlitzer Names New Exec. Vice President

CHICAGO, ILLINOIS — Following a meeting of the Board of Directors of the Wurlitzer Company, R. C. Rolfing, Chairman, announced the election of A. Donald Arsen as Executive Vice President-Manager of Engineering.

Arsen, a 1945 graduate of the Massachusetts Institute of Technology, joined The Wurlitzer Company in 1958 with a wide background of experience in product engineering, research and development with RCA and G.E. His early work at RCA was with a high-frequency, radar range tracking techniques and radar on a 30-year-old computer. Later, he was responsible for the development of the Herмес and the original Atlas missile guidance systems, as well as a variety of products in the consumer, industrial and manufacturer of products for the U.S. Defense Department.

When announcing the new title, Rolfing stated that in addition to his regular duties, Arsen will be given special assignments and field of operations by the President of the Wurlitzer Company, William N. Herleman. Arsen was previously a Senior Vice President of the firm.

Roy F. Watauken, President and Manager of The Wurlitzer North Tennessee, Inc., Michigan Division, emphasized that Arsen will maintain his headquarters at the North Tennessee facility and will continue to directly supervise the Company Engineering & Research De

renewal position in other divisions of The Wurlitzer Company, including its overseas operation were also approved by the Board of Directors. These included Hans Schlegelw, from Manager, Wurlitzer Overseas AG, Zag, Switzerland, to Vice President, The Wurlitzer Company, Delaware—Manager, Wurlitzer Overseas AG, Zag, Switzerland. Dr. W. P. Feeley from Manager, Deutsche Wurlitzer GmbH, Fullerton, Germany to Vice President, The Wurlitzer Company, Delaware—Manager, Deutsche Wurlitzer GmbH, Fullerton.

R. F. Dent from Vice President-Manager, Holly Springs Division to Senior Vice President-Manager, Holly Springs, Mississippi.

R. L. Davis from Works Manager, DeKalb Division to Assistant Vice President-Works Manager, DeKalb, Illinois.

Seeburg Promotions

The Seeburg Corporation has announced the following appointments and promotions including Walter W. Kovacs, advanced to executive vice president, manufacturing, from vice president — he also retains his current responsibility as president of the Chicago Division of Seeburg; Richard A. Sarno, promoted to vice president, finance, from controller; Eugene F. Lyons, advanced to vice president and manager of the Chicago Division; from vice president, production, Max L. Rowe, named vice president and treasurer of Seeburg, joining the company from The J. P. Lipton, Inc., Englewood Cliffs, N. J.

In making the announcement, Louis J. Necastro, president of Seeburg said: "The promotions were made "by virtue of the continued expansion of operations. The company has experienced rapid growth and we have every expectation that we will continue growing.

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If you are reading someone else's copy of Cash Box... why not mail this coupon today?
GLICKMAN GAINS GEN. FOODS POST

WHITE PLAINS, N. Y.—Carl K. Glieckman has been named product manager of all food products in the Institutional Food Service Division of General Foods Corporation.

In his new post, Glickman will be responsible for the profit planning and merchandising of all the institutional food products sold by General Foods. He was previously product manager of desserts.

Glickman has held assignments in marketing, distribution, inventory and production planning during his eight years with the company. He holds a bachelor's degree in industrial engineering from Columbia University and a master's degree in marketing from New York University.

NAC Convention
Set For Nov. 11-14

In anticipation of a record attendance at this year's convention of the National Association of Concessionaires, a new thirteen-screen Picture Theatre Equipment & Concessions Industries Trade Show, co-sponsored by the National Association of Theatre Owners (NATO), NAC and Theatre Equipment & Supply Mfrs. Association (TESMA), at the San Francisco Hilton Hotel, San Francisco, California, November 11-14, convention officials of NAC have announced that only advance registrations made by mid-November 7 will be accepted and that no registration will be held at the convention.

In a letter to members from Andrew S. Berwick, Jr., NAC first vice-president and general convention chairman, it was explained that the advance convention registration policy is again being adopted this year because of the unusually high registration expected in San Francisco and the convention committee's desire to accommodate all those expecting to attend the many social functions being planned.

NCA Survey Now Available To Trade

Candy, chocolate and chewing gum manufacturers surveyed the National Confectioners Association take a generally optimistic view of the industry for 1968, it was revealed in the 9th annual edition of NCA's manufacturer survey of Confectionery Industry Speaks.

Ninety percent of the 141 manufacturers who participated in the NCA survey expect sales to rise this year, while 46 percent are looking forward to an increase in profits and 41 percent expect the profit picture to remain about the same as in 1967. (Sales of confectionery and related products in 1967 reached $3.3 billion, the Commerce Department estimated.)

Only 49 percent of those surveyed are planning to introduce new items this year, compared to 67 percent who expected to bring out new products last year.

On the subject of production costs, 79 percent of the respondents anticipated that costs would be about the same as last year, and 2 percent expected a decrease. Ninety percent believe production costs will rise about the same as last year, and 2 percent expected a decrease.

Factors that might restrict expansion of companies in 1968, in the opinion of the participants (in this order): cost and supply of raw materials, tight skilled labor market, labor problems, import competition, and minimum wage law.

Among other survey highlights, it was found that 25 percent of the respondents anticipated that sales to 25 countries and 15 percent of the firms import candy for resale.

An average of 33 percent of manufacturers' sales are channeled through channels other than supermarkets, according to the report. Supermarkets are considered by 57 percent of the respondents to be the biggest eventual outlet. Thirteen percent ranked confectionery stores as their biggest outlet, 12 percent, drug stores, 9 percent, small independent food stores; 4 percent, department stores; and 2 percent variety stores.

In answer to the question, "What type of advertising do you plan to use in 1968?" 26 percent of the respondents cited television; 24 percent, radio; 18 percent, magazines; 13 percent, newspapers; and 5 percent, billboards.

Problems rated as likely to have the most serious repercussions for the industry in 1968 are (in this order): labor, federal regulations, distribution costs, industry competition, and competition from other products and from imports.

Visible Control

Panel, at convenient hand-yellow level, eliminates "feel and fumble" and player fatigue, permits players to keep their eyes on the teams without glancing down to locate desired control, adds to play appeal.

Adjustable Play Time

Play continues until one player scores maximum of 19 goals or play period expires. Standard 15 minute play time gives players an exciting work-out, stimulates repeat play. But play time is easily adjusted up to 5 minutes in 15 minute intervals. Operator can tailor the play and profit to requirements of location, time of day, season or other factors.

Optional Play Pricing

Single deposit permits two to play in competition. Available for 2 Nickels per Game, 2 Dimes per Game, 1 Quarter per Game, and coins of all nations.

A dozen words are all the instructions WORLD CUP needs. "Player moves in direction handle is moved. Press handle down to kick." Goalie control dial, which moves Goalie left and right across goal, is too obvious for words.

Win the big money cup! Get WORLD CUP today!