A CBS Reports Special: Disk Sales Over $1 Bil • Col’bia Pics New Label Thru Atco • UA Music At Peak Impact • The Complete ’68 Newport Jazz Story ••• L&F To ABC Rack Family ••• Elektra ‘Innovates’ Confab ••• Twice A German Fest Winner: Siw Malmkvist •••

WB-SEVEN ARTS RECORDS’ 10TH ANNY: HAPPY & HISTORIC

Int’l Section Begins Pg. 61

German Pop Fest
PRIESTS WANT TO USE IT AS THEIR SERMONS. A CONGRESSMAN ASKED FOR HUNDREDS OF COPIES TO PLAY IN WATTS.

"All the Brave Young Faces of the Night" is about the soldiers. Everyone who hears this song comes back with words like powerful, potent, unbelievably strong. If you have feelings, you will, too. Columbia Records®

Top Tip “All the Brave Young Faces of the Night”—Tommy Leonetti (Columbia) Powerful ballad is pulling sensational phone response after less than a week's play at KMPC—Los Angeles. Recommended.

I especially like: “All the Brave Young Faces of the Night” —Tommy Leonetti  Bill Gavin’s Record Report
There are fears that unauthorized tape duplication of pre-recorded material may deliver a devastating blow to the well-being of the LP. Policing this practice as an act designed for re-sale of bogus product is one thing; but, it is all-but-impossible to prevent this theft of proprietary rights when it is done for personal, home library use.

The solution may somehow at sometime be possible on either a legislative basis or, it has been suggested, by some technical means. But the LP business can't afford to wait. Acutely aware of the problem, Jac Holzman, president of Elektra Records, says that one way to combat the menace is to offer as part of the LP concept a product that is far more than a disk of pre-recorded material.

Holzman's philosophy concerning the LP is that it should no longer be considered as simply an expression of the aural arts, but as an expression of visual merchandising creativity as well. This totality, Holzman asserts, should result in the making of each LP an "event." Not merely the availability of material by this or that artist, but the availability of both a recording artist's concept and that of many creative people whose talents are fused to make an LP package an "event" of many satisfying artistic directions. This approach is by no means meant to downgrade what is the heart-of-the-matter: what is being heard on the record. But, there are many devices (call them gimmicks at times, if you will) that can be employed to dramatically associate the performance with visual ideas, including packaging, that have validity in enhancing the performance and at the same time creating an "event" that can have immense appeal.

Thus, the LP, which is often cited as being somewhat unwieldy and out-of-step with the miniaturization that seems a hallmark of our age, is really best suited to combining elements that can add a refreshing and rewarding touch to the purchase of pre-recorded music. We wonder if devices that boil pre-recorded music to tiny pieces of plastic or otherwise can carry the burden of exciting the customer and providing him with pride of ownership. Much of the new music has had a direct influence in fantastic new concepts in the graphic arts. This, in turn, has made record buyers in all areas of music more aware of visual ideas in relationship to music. The "event" LP can meet this demand as no other form of pre-recorded music can.

Holzman, by the way, feels the LP cannot only survive, but reach new heights. He predicts greater volume, meaning in direct terms more LP's that sell 400,000 instead of 200,000 and, even more optimistically, greater sales in the 1 million unit category. Thinking along the lines of his "event LP" concept is a big boost toward achieving his rosy prediction, especially in the face of the peril of tape duplication.
Soul. The eyes have it.

BROWN-EYED WOMAN K-13959

BILL MEDLEY
The sound of Soul, by the man who perfected it. From his forthcoming album:

SE-4583
Medley Productions
Produced by Bill Medley & Barry Mann

MGM Records is a division of Metro-Goldwyn-Mayer Inc.
Movies sound better than ever.

HENRY MANCINI
plays the themes from two of them.

The theme from the comedy smash film "The Producers"
("Springtime for Hitler")
c/w "The Magnificent Seven"

#9585
CBS Reports Special: 67 Disk Sales Hit $1 Bil

NEW YORK—That $1 billion record industry milestone was somewhat revised in 1967, as some industries materialized in 1967, according to a special report from CBS/Columbia group market research.

The report, revealed by John Wiley, director of market research, said that sales reached $1,064,000,000 at suggested list price in 1967, repre-

senting an increase of 13% over the 1966 total. The 1966 figure was $968 million, and the latter figure is higher than previous estimates of 1967 sales at about $780 million.

New Data Employed

The new data analyses, which were developed from data unavailable until this time, the new statistics allows for a more accurate analysis of the billion-dollar record industry at the billion-dollar level several years in advance of the earlier estimates. In addition, it is expected that in 1968, the industry will reach the billion-dollar level — 20 years after Columbia Records introduced the long-playing record. Sales projections for 1968 show a further gain of 12% to $1.2 billion sales, expected to reach the $1.2 billion milestone.

Instrument Sales Down After 21-Year Spurt

NEW YORK—After a 21-year sales spurt, the musical instrument industry encountered its first setback in 1967 when retail sales declined 6% to $736 million, and indications for 1968 show a further decline in the making. Retail sales to the teen market, primarily guitars, drums and amplifiers, have fallen off considerably, possibly due to previous oversaturation of the market.

Sales of pianos and organs have shown a smaller decline, losing 6% in the past year. These instruments account for slightly less than half of all instrument revenue.

Band and orchestra instruments have fared slightly better, with sales of string instruments increasing 10% and woodwinds up 2%. Brass instruments, however, showed a decrease of 13%, and sales of the first drop in 20 years. Sales, which account for approximately 80% of total instrument sales, have been facing an increasing problem with budget cutsbacks which are reducing the number of schools in the near future.

Col'bia Pics Starts SGC Label Thru Atco

NEW YORK—Columbia Pictures music division started a venture with SGC (after Columbia-Screen Gems, the film company's music division), will be manufactured and distributed along the lines of Atco Records, the Atlantic affiliate.

The Columbia-Screen Gems label, previously called under a similar basis, the first being the RCA-handled Colgems line. Colgems will now be manufactured under the RCA corporate structure.

SGC will enter the market with a new label, SGC, and a major vocal-instrumental rock act that performs its own material. Represented by John Kurland Associates, a manager, SGC will have a major budget of at least $24.8 million.

Music Songs At Peak Impact, Performances, Mechanicals Up 75%

NEW YORK—United Artists Music, the seven-year-old blank label company of the Motion Picture Distribution Company's interests, is at all-time peak of success.

Gone are the days when the recording industry's hottest topics is at all-time peak of success.

With the help of the hotly-patterned reports Murder Mystery, exec vp and general manager of UA's world-wide publishing interests, both mechanicals and performances are running 75% above previous years.

In terms of chart action, the company's list has enjoyed at least nine successes in the past six weeks, including the following hits in the pop, R&B and country fields. Also included in the UA music charts are new artists.

In addition to the activities of UA's previously established companies, Columbia Music, BMI Music and ASCAP, United Artists International, Deitch is now overseeing the metric music catalog, which became a subsidiary of United Artists Music as a result of the past purchase by Transamerica, UA's parent company.

ABC Acquires L&F Record Service

NEW YORK—ABC Records has made two major purchases, including an additional wholesaling area, that of Jack Gold- bart's L&F Record Service of Atlanta, Ga., according to Larry Newton, label president.

The agreement calls for Goldbart to become vice-president and general manager, and he has signed a long-term employment contract. L and F will remain under its present management with present personnel and equipment.

Schoenbaum To Atlantic's New Talent Unit

NEW YORK — Jerry Schoenbaum is joining Atlantic Records to helm a new division which will be the new record label, Schoenbaum, who joins the label effective Aug. 4, has left his post as v-p of M & M, general manager of MGM's Verve/Forecast division.

The label is deemed part of an effort by Atlantic to expand its reach into the underground talent scene, and sign acts such as Janis Ian, Tim Hardin, The Blues Project, Richie Havens, Velvet Underground and Andy Warhol. These acts helped create an industry phenomena whereby heavy international, Deitch is now overseeing the metric music catalog, which became a subsidiary of United Artists Music as a result of the past purchase by Transamerica, UA's parent company. The new label, SGC, will be manufactured under the RCA corporate structure.

This naturally necessitated a new staff look at the company. Among them is a new LP production, hip and gen-

eral manager, and he has signed a long-term employment contract. L and F will remain under its present management with present personnel and equipment.

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proximately 600 accounts in the greatest concentration area, concentrating on the variety store and department store type outlets. L and F was organized by Goldbart in 1958. Goldbart is presently president of NARM, the wholesaling organization.

ABC Record's acquisition of L and F is in line with its recent policy of expanding its operations further into the record rack distribution field. Previous acquisitions included: The Record Service, Billings Distributing Co. and Consolidated Distributors, Inc.

Chappell Comments On Subpublishing Deals

LONDON—Chappell & Co. Ltd. has "always accounted to the American owners for the contractual percent agreement. Even in all the separate territories concerned.

"This is the statement of M. E. Ricketts, chairman of the board of directors of Chappell & Co. Ltd., at the July 6, issue on "Writers Scrutinize Subpublishing Deals." Story contended that a practice existed whereby subpublishing "chains" arrangements, cut down on the number of American writers, particularly those who write English lyrics to non-English songs.
The Impossible Dream
by Roger Williams
is happening all over
Columbia Charges 50 With Tape Piracy
NEW YORK—Columbia Records is on the warpath against West Coast to eradicate illegal pirating and mar- ketting of Columbia-mint, unau- thorized cartridge tape duplica- tors.

Columbia filed a law suit last week in the Superior Court for the State of California against 50 named defendants charged by Co- lumbia with unfair competition and theft of Columbia masters.

Columbia, in a statement, says the number of de- fendants in the case is the larg- est ever cited in bogus duplication ac- tions in the past months has in- cluded similar complaints by such la- bels as RCA, Capitol and A&M.

In commenting on the start of this legal action, Clive Davis, president of Columbia Records, made the following statement: "We are determined to stamp out the use of tape duplication and marketing of our product. We intend to aggressively investigate all in- stances of unauthorized usage of our product and will take whatever action is necessary." Davis said the label's in- vestigation in California is still con- tinuing and as additional alleged vio- lators are identified, they will be added to the suit. These practices, said Davis, "are not only a viola- tion of the law, but also a viola- tion of the trust that Columbia customers have in our quality product. A large portion of our operations is a duplication of Columbia record labels, professionals and the public at large.

Columbia's suit, filed in Los Angeles, New York and San Francisco, seeks to enjoin or restrain the defendants from pirating Columbia records. The suit also seeks to have the defendants pay damages and costs of the suit. The suit was filed in Los Angeles, New York and San Francisco, seeks to enjoin or restrain the defendants from pirating Columbia records. The suit also seeks to have the defendants pay damages and costs of the suit.

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Record Crowds At 15th Newport Jazz Fest
The Newport Jazz Festival had the best attendance in its history this year, with over 13,000 people attending the two sold-out days. All 3,000 tickets were sold, and it is estimated that between thirty-one and thirty-two thousand people attended the three nights, which included the sellout of the seven concerts that made up the festival.

The festival was highlighted by two major events: the first were performances by leading artists, including the Monterey Jazz Band, and the second were the sellout concerts by the Four Tops and the Supremes, who were accompanied by a band of African and Latin percussionists.

In addition to the music on the main stage, there was a variety of other events taking place throughout the festival. These included a youth jam session, which featured some of the nation's top young jazz musicians, and an open mic night, which allowed anyone to perform on stage.

The festival also featured a number of educational workshops and clinics, which were open to the public. These included a session on the history of jazz, led by a group of local jazz historians, and a workshop on how to play the drums.

Overall, the festival was a great success, and it is expected that next year's event will be even bigger.
NEW YORK—After eight months of extensive preparation and a $100,000-budgeted drive by the Peer International Corp. into the talent production field, the long awaited card, Cash Box has learned. Helmed by Lucky Carle and former recording manager-artist Jimmy Ienner, the mammoth talent drive has turned into one of the largest operations of its kind in the industry, with a stable of 90 recording acts, 80 writers and 8 arrangers on tap.

The program, conceived early last November, took form only after the beginning of the year, and since that time, Ienner and Peer's Lucky Carle have been going at full steam searching for talent, coordinating their activities and grooming that talent for the big time. Ienner reports that more than 500 acts have been screened, many of which as a result of his constant travel throughout the Northeast. Of these, the organization has thus far come up with 72 groups (including four duets) and 18 single artists. He has also built up a roster of 20 writers, on a first referral basis, and has eight arrangers at his disposal at any time.

In addition, the organization is building a stable of untried producers, writers and arrangers to work with, acts and ideas, have no outlets to cultivate creativity. The latter will be restricted to Peer's own imprints, and the novice producer given the opportunity to prove his worth.

First Signings

At the moment, Carle and Ienner are concentrating on their first two groups, the Popular Five and the Soul Three, the latter set to debut on Liberty Records and the former signed to the Imperial subsidiary, which is running at this time. The Popular Five has also been signed for a pair of Schaefer Beer commercials, which are running at this time.

A second wave of signings is expected soon, from the fifteen acts which Ienner hopes to sign in the next month or two, based upon negotiations with ten major labels and several smaller disc operations. Further negotiations have resulted in two of the organization's acts being taken over by indie producers, while other deals with top men in the independent field are pending.

Four of the acts in the new Peer stable have been created right in the studio, one of which, the Kidds, Enid Kids, has already racked up a series of personal appearances both in New York and Georgia, and where they spent five weeks entertaining service men. The group, formed in February, is now being set for a tour with the Chambers Brothers.

Offers Critiques

Perhaps the most interesting facet of the new operation is Ienner's handling of the acts that he screens. No act is given the rough treatment, rather, each is given a detailed critique on sty-ility and ability, followed by an in-depth list of recommendations for the improvement of the act. "Having been involved in this group scene myself" he says, "and having traveled throughout this country and Europe, I know the hangups faced by someone trying to make an impression on un- curing men behind closed doors, I go out and see and hear the talent, and also have an unending line coming up to my office on Broadway.""The unending line, however, is not made up entirely of groups. Quite often, Ienner reports, the younger artists are accompanied by parents with an eye toward protecting their offspring from business malpractices. "The amount of thanks we receive from parents who appreciate our careful scrutiny and analysis is amazing...and heart-warming," he says.

Word also has way of getting out in the business itself, and Carle and Ienner find themselves on the receiving end of calls from managers, and even artists themselves, asking for new material to review. This type of activity will be recorded on some of the top labels since the inception of the program.

Peer-Southern is prepared to back all of its operations to the fullest, says Ienner, who has already begun seeing deejays and distributors on the Popular Five and the Soul Three. Backing up his own efforts, and those of Lucky Carle in the area of promotion, will be a team of promotions men assigned by Peer-Southern in all key markets.

Columbia Pre-Meet Promo Seminars Set

NEW YORK—Columbia Records will hold two special promotion seminars, under the direction of national promotion director Tom Noonan, prior to the opening of the label's 1963 sales convention in San Juan, Puerto Rico, July 24-28.

The seminar, on Tuesday, July 23, will be for Columbia and Date regional promotion managers, and the second, on July 24, for regional and local promo managers. Speakers at both seminars will be Noonan, Ron Ace, assistant national promotion director, S. Brown, national I.P. promotion manager and Gene Ferguson, Columbia country promo manager. Bruce Hinton, manager of Date's sales and promo, along with a special guest from the radio industry, will address the July 24 seminar. The July 24 meet will also be the scene of Noonan's announcement of the winner of Columbia's "Local Promotion Man of the Year" award.

Logistics Expert

Columbia's director of artist relations, Len Wynshaw, is proving in logistics to insure that all arrangements for the 600-plus delegates go smoothly. In addition to booking flight arrangements, Wynshaw is also handling the details for the over 10,000 meals to be served and is supervising room assignments and banquet facilities in the El San Juan, Americana and Racquet Club hotels.

Screen Gems' New Label

(Continued from page ?)

will receive exposure via Columbia feature films or TV series. Letter area may include an upcoming Screen Gems TV series, "The Ugest Girl in Town," a London-Locate "mod" series that will lend itself to interpolation of rock acts. With its Columbia affiliation, SGC will also take advantage of television and feature film music and performers, Broadway ventures created by MCG. Writers are also blueprinted.

Announcement of the new label was made jointly by Ahmet Ertegun, president of Atlantic; Lester Sill, vp and general manager of the record division, Screen Gems-Columbia, and Emil LaViola, vp and general manager of the music division of SGC-Col.

Binder/Howe Opens Publishing Firms

HOLLYWOOD—Binder/Howe Productions is moving into the music publishing field with the addition of Mr. Bones Music Publishing, Inc. Steve Binder and Bones Howe, company presidents, said that Mr. Bones Music Publishing, Inc. will be BMI, and will include three writers under the exclusive writing contracts with company.

The writers are Jeff Conaway, who currently has original songs on both the Fifth Dimension and The Association LPs, among them "Celebration of Life," and Richard McElrath, who wrote the Association hit "Rose Pallets, Incense and a Kitten" which is scheduled on the current "Birthday" LP of the group; and Danny Dunbar, who has penned successful songs, including the instrumental hit, "Let's Go."

Chitty Chitty Bang Bang is coming
If you're Looking Ahead
for the next chart-topper,
the next million record seller,
the next new sound trend (and who isn't?)
then may we lovin'ly suggest

NEVER GOING BACK
the fantastic new single by
THE LOVIN' SPOONFUL

Produced by Chip Douglas
A Product of Koppelman & Rubin Associates, Inc.
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 last week plus the percentage title received in prior week or weeks.

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

<table>
<thead>
<tr>
<th>% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>53%</td>
<td>People Got To Be Free—Rascals—Atlantic</td>
<td>53%</td>
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<tr>
<td>50%</td>
<td>Classical Gas—Mason Williams—Warner Bros.</td>
<td>77%</td>
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<td>48%</td>
<td>Somebody Cares—Tommy James &amp; Shondells—Roulette</td>
<td>72%</td>
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<td>44%</td>
<td>Yesterday Dreams—Four Tops—Motown</td>
<td>65%</td>
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<td>42%</td>
<td>I Can’t Stop Dancing—Archie Bell &amp; Drells—Atlantic</td>
<td>42%</td>
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<td>40%</td>
<td>Born To Be Wild—Steppenwolf—Dunhill</td>
<td>47%</td>
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<tr>
<td>37%</td>
<td>Down In Tennessee—Kasenetz/Katz Singing Orchestra Circus—Buddah</td>
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<td>36%</td>
<td>Don’t Give Up—Petula Clark—Warner Bros.</td>
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<td>33%</td>
<td>Sunshine Of Your Love—Cream—Atco</td>
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<td>32%</td>
<td>Sealed With A Kiss—Gary Lewis—Liberty</td>
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<td>30%</td>
<td>Halfway To Paradise—Bobby Vinton—Epic</td>
<td>77%</td>
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<td>28%</td>
<td>I’ll Guess I’ll Have To Cry, Cry, Cry—James Brown—King</td>
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<td>27%</td>
<td>1,2,3—Red Light—1910 Fruitgum Co.—Buddah</td>
<td>62%</td>
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<td>25%</td>
<td>You Met Your Match—Stevia Wonder—Tamla</td>
<td>58%</td>
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<td>23%</td>
<td>Mr. Bojangles—Jerry Jeff Walker—Atco</td>
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<td>22%</td>
<td>My Name Is Jack—Manfred Mann—Mercury</td>
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<td>21%</td>
<td>Alice Long—Tommy Boyce &amp; Bobby Hart—A &amp; M</td>
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<td>20%</td>
<td>Hello, I Love You—Doors—Elektra</td>
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<td>19%</td>
<td>Do It Again—Beach Boys—Capitol</td>
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<tr>
<td>18%</td>
<td>Impossible Dream—Roger Williams—Kapp</td>
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<td>16%</td>
<td>And Suddenly—Cherry People—Heritage</td>
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<td>15%</td>
<td>Breaking Up Is Hard To Do—Happenings—B.T. Puppy</td>
<td>46%</td>
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<tr>
<td>14%</td>
<td>Slip Away—Clarence Carter—Atlantic</td>
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<tr>
<td>13%</td>
<td>Mr. Bojangles—Bobby Sole—Date</td>
<td>13%</td>
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<tr>
<td>12%</td>
<td>Soul Limbo—Boomer T &amp; Mg’s—Stax</td>
<td>49%</td>
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<tr>
<td>11%</td>
<td>Two Bit Manchild—Neil Diamond—UNI</td>
<td>48%</td>
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<tr>
<td>10%</td>
<td>Journey To The Center Of The Mind—Amboy Dukes—Mainstream</td>
<td>47%</td>
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<tr>
<td>10%</td>
<td>Dreams Of The Everyday Housewife—Glen Campbell—Capitol</td>
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LESS THAN 10%—BUT MORE THAN 5% Total % To Date

| Hitch It To The Horse— | Fantastic Johnny C— | Never Gain’ Back—Lavin’ Spoonful—Kama Sutra | 51% | What A Wonderful World—Louis Armstrong—ABC | 7% |
| Phil L.A. Of Soul | Light My Fire—Jose Feliciano—RCA | Can’t You See Me Cry—New Colony Six—Mercury | 8% | On The Road Again—Canned Heat—Liberty | 7% |
| Soul Meeting—Soul Clan—Atlantic | 17% | I Get The Sweetest Feeling—Jackie Wilson—Brunswick | 8% | I Need Love—Third Booth—Independence | 7% |
DOWN AT LULU'S  BDA-56

FROM THEIR HIT ALBUM "YUMMY, YUMMY, YUMMY"

BDS 5018

BUDDAH RECORDS

"ON BUDDAH RECORDS OF COURSE"

A Super K Production / Produced by Jerry Kasenetz, Jeff Katz, Joey Levine and Artie Resnick / A Product of Kasenetz-Katz Assoc., Inc.
The Ultimate Trip.

That’s what they’re calling it on “underground” FM. And they’re playing it like Progressive Rock. Above ground, they’re calling it the sound track album of the year. And it’s selling like there’s no tomorrow.

THE RASCALS (Atlantic 2537)
People Get to Be Free (2:57) [Slascar, BMI-Cavaliere, Brigit]

Back into the up-beat style of their early hits, the Rascals have come up with some belting-gospel style tear jerkers in a long while. Track is loaded with Memphis soul sound, features a fine message lyric and some rhythm and blues that hints that they could have been opponents to a first week chart spot at #43. Flip: "My World" (2:52) [Same credits.]

MARVIN GAYE & TAMMI TERRELL (Tamala 54169)
You All I Need to Get By (2:38) [Jobete, BMI-Ashford, Simpson]

Scintillating opening electric listener response with an impending explosion that develops into a long sizzling solo that grows from mellow to a sound that will make your night. Track is loaded with a powerhouse ballad from the "Honey" composer that will have him back on top in the pop blues hit running. Flip: "Between These Arms" (2:38) [Dunbar, BMI-Tilzer, Evans, Evans]

FOUR JACKS & A JILL (RCA Victor 9572)
Mister Nice (2:20) [Milenko, ASCAP-Marks]

From "Master Jack" to "Mister Nice", the Four Jacks and a Jill transform very much by addition of a faster tempo and somewhat better production. The charming sound and meaningful lyric remain intact, this time concentrating the demise of an individual through industrialization and "progress". Flip: "Hambra Litwak (2:47) [Dunbar, BMI-Tilzer, Arri, Harding]

AL GREENE (Hot Line 15002)
A Lover's Hideaway (2:36) [Tossed, Aim, BMI-James]

More a message lyric than a love song, this new outing from Al Green has more pop power than his "Back Up Train" for breaking into the pop best seller ranks. Track is a slow building ballad with fine vocal performances and a light string backing instrumentation that carries a subtle melodic line behind Greene's standout showing. Flip: "I'll Be Good To You" (2:07) [Same pubs, BMI-Watkins]

LESLEY UGGAMS (Atlantic 2524)
River Deep, Mountain High (2:46) [Trío, BMI-Spector, Barry, Greenwich]

Gritty rock and blues work on this electric blast from Lesley Uggams should become the song that establishes the artist on a contemporary r&b-pop level. Beltling instrumental work sets up a turn on copped by the blistering vocal work of Miss Uggams and her companions in song, a terrific dance side with smash prospects. Flip: "In the Land of Make Believe" (2:55) [T.S. Songs, Blue Seas, Jac, ASCAP-Bacharach, David]

SAMMY DAVIS, JR. (Reprise 0757)
Erack My Mind (6:58) [Ascot-Rose, BMI-Loudemiker]

Country hit and pop nearly from Bobby Wood, "Break My Mind" goes all rock and roll with cooking guitars, and Elvis-Pulverizing beat, brash vocal work and the song's own power surge into a solid side that will be catching plenty of attention on the top forty circuit. Should find a big break, and a big break it will get. Watching. Children (3:30) [Tracy, ASCAP-Kahn, Rose] Easier listening ballad which is a likely spotlight track for middle-of-the-road and soft formats.

KING CURTIS & THE KINGPINS (Atco 6598)
I Hold You Through (2:28) [BMI-Strong, Whitley]

Very fine renewal of the Gladys Knight smash of earlier this year in the orchestral style of King Curtis and featuring his wailing sax with some very fine organ kicks. Brief handclapping interlude leading to the Curtis improvisation gives this track the extra plus to climb into the winner's circle with special dance appeal. Flip: "A Whiter Shade of Pale" (2:52) [Essex, ASCAP-Reid, Brooker]

LAWRENCE WELK (Ramound 814)
To America With Love (2:50) [Harry Von Tilzer, ASCAP-Webster, Cates]

Scenic glimpse of America in this choral presentation makes it a proud selection with appealing readable deep acceptance in dance of mid-of-the-road and many easy listening stations. Drum-rolling backdrop and orchestral flourish give the side a politon of inspiration, just as well as radio exposure could turn up a winner here. Flip: "Let's Make America What It Used to Be" (2:20) [Harry Von Tilzer, ASCAP-Webster, Matlaby]

JOHN ROBERTS (Dude 436)
Be My Baby (2:17) [Don, BMI-Roberts, Garner]

Track from the Tennessee Tnights collection that made for his "Sockin' 1-2-3-4," this new release of John Roberts belts out another up-beat track that is destined to attract big breaks. New track is a breakup ditty that is exploding out on a pop circuit. Track is a hard-rhythmic dance track with some fine guitar work and a standard vocal presentation. Flip: "I'll Forget You" (2:35) [Same credits.]

MICKY NEWBURY (RCA Victor 9570)
Are My Thoughts with You (3:07) [Ascot-Rose, BMI-Newbury]

One of the few folk styled R & B songs to be issued this side, this fine pop side could well make the top 10.

SPECIAL INTEREST SELECTION

SPANKY & OUR GANG (Mercury DJ-101)
Give a Damn (2:55) [Takeayas, ASCAP-Scharf, Dorough]

Released in cooperation with the New York Urban Coalition, because Stu Sudduth, the Dorrough and Roy Coblet of the "Damn," will publish service recording presents a picture of the ghetto and the idea behind the summer's "Give a Damn" campaign under way to establish jobs and summer work programs for Negro children. Stumped performed, the side fits in well with pop formats and should be considered for considerable exposure.

NEWCOMER PICKS

EDDIE HINTON (Pacemaker 754)
A Railroad Trestle in California (2:46) [Cedarwood, BMI-Self]

Mixtures of "Choo Choo Train" and "Break My Mind" in the melded feel of this song, but in a very slow and feeling manner that has an emotional impact that should create a sizeable reaction with pop listeners. Powerful-filled mellotron and a very gentle line piano make for a nice like pop side for Hinter. Flip: "Dreamer" (3:40) [Press, BMI-Penn, Oldham]

THE LITTLE BITS (Dysyvoice 919)
The Sun Ain't gonna Shine (Anymore) (2:40) [Saturday, Seasons Four, BMI-Crawford, Evans]

Excellent revival of the few-years-back hit that brought the Walker Brothers into the American spotlight, this personal take. By the Little Bits features a femme vocalist and has the magnetism of Julio's "To Sir With Love" vocal with an extra pinch of soul. Pulsing rhythm makes it a bright dance side, and the delivery of the vocals is such that this is a two-time big one. Flip: "The Feeling of Love" (2:25) [Saturday, BMI-Wells]

THE GLAD (Equinox 70006)
A New Tomorrow (2:48) [Egg, BMI-Floegel, Mrs. Guygen, McIvor, Fleegel]

Another swingy vocal and a very gentle line piano make for a nice like pop side that becomes an exciting pop tidbit as it ripples its strength with a rise in volume and pace pick-up. Easy beat track that comes on with more power in each successive play, should become a sales winner with teen outlets. Flip: "Pickin' Up the Pieces" (2:50) [Same credits.]

LAVENDER HILL EXPRESS (Sonobeat 105)
Watch It (2:14) [Jobete, BMI-

Outstanding production interminingly tempesting slices of a number of a-joining stylings from the blues-beat and underground leaders to come up with a hit single that should be a public soul to all. This has a rock feel that should captivate fort forty listeners, and enough strength to be a breakthrough side. Flip: "Country Music's Here to Stay" (2:09) [Sonne, BMI-Arnold] Not at all like the top lid.

JASON CORD (Chapter One 2901)
I've Got My Eyes on You (2:45) [Donna, ASCAP-Reed, Rae]

From England comes another big ballad that comes on with the power of a pop track and the beauty of an easy listening track that gives the side sales power through appeal to middle-of-the-road and youthful format programming. Fine vocal and a might-flavored arrangement make for a terrific impact for the deck. Flip: "I Can't Take No More" (2:35) [Leo Feist, ASCAP-Reiden, Chapter One] Distributed through London.

EMOTIONS (Tunick Stacks 129)
I Can't Control These Emotions (2:18) [Ladybird, Vircim, Perry's BMI-Staples]

Couple the blues power of a Perus Staples song with a performance strength of a ballad sound. Although swamped by Warwick inspired by Aretha Franklin, but I'm sure this side has the right ingredients necessary to raise the volume level a bit, Perkus who has that stunning opening and fine forthright piano work neither blues nor pop breaks toward top sales showings. Flip: "Never Let Me Go" (2:52) [Ladybird, Vircim, Coutha, BMI-Tarnton]

BEST BETS

KING RICHARD'S FLUGEL KNIGHTS (VTA 156)
Dessert (2:00) [Rory, ASCAP-Kessler, Miller] JOK stations will pick up on this fresh new entry from the popular instrumental group. A pleasant, brassy ditty, Flip: "Mrs. Robinson" (2:00) [Charing, Cross, BMI-Simon] The recent "Graduate" smash should also be in for its share of play any day now.

ASTRAKAN SLEEVE (Musicor 1320) You Can't Hide It (2:22) [Rualal/Cata
tologies, BMI-Jmam], ASCAP-Netherlands production work highlights this new entry from the Astrakan Sleeve, a fine blend which should be wise to get it lots of Top 40 spins. Flip: "Gonna Find Out Everywhere" (2:11) [Same credits.]

COMMOMIONS (Blue Rock 4056)
Handy Man (2:43) [Mable Lawton, M & M Bailey, Jerome, Joe Mmie] not the Jimmy Jones oldie, could be a big hit here for the Philadelphia-based quartet, the Communions. Female lead works out on this Martha Reeves type R&B sound. Flip: "We'll Make It Someday" (2:35) [Lawton/MRC, BMI-Williams]

CATERINA VALENTE (Reprise 8618)
Melodic (2:59) [GEMA, ASCAP-Mayer, Reuser], Enchanting ballad-hullaby the material that could see extremely close fine easy listening response. Lyric in German is stunningly sung with a brilliant mid-way lively section. Flip: "Fandango Wir Schen der Abend," (2:36) [GEMA, ASCAP-Mayer, Hertha]

BOBBY PATTERSON & THE MUS
tANGS (Jetstar 112)
Good Ole Days (2:25) [Jetstar, BMI-Patterson] Plenty of humor and a powerful vocal magnetism should see plenty of blues followings developing for this. Song is a new version of the old Rock & Roll classic. Expect national response. Flip: "Don't Be So Mean" (2:15) [Same credits.]

MAIN ATTRACTION (Tower 435)
Everyday (2:42) [Attraction, BMI-Salo] Happy-go-lucky rock outking from the Main Attraction Heap that's hear-it-again sound. Mixes some fine old sounds with some strong new production. Flip: "One Must Cry" (2:40) [Same credits.]
Camden Records
America's Greatest Entertainment Value!
New for July


FOGGY MOUNTAIN BREAKDOWN and Other Party Time Favorites
THE RAGTIMERS

Guitar Man

MUSIC! MUSIC! MUSIC!
AND OTHER PARTY TIME FAVORITES
THE RAGTIMERS

DON GIBSON
I LOVE YOU SO MUCH IT HURTS

Camden Best-Sellers

BOOTS RANDOLPH

Have I Told You Lately That I Love You?

Have I Told You Lately That I Love You?

I'm Throwing Rice (At the Girl I Love), Too Soon to Know, Wagon Wheels, Home on the Range, Empty Saddles.

MUSIC FROM
DOCTOR ZHIVAGO
AND OTHER MOTION PICTURES

I'm Throwing Rice (At the Girl I Love), Too Soon to Know, Wagon Wheels, Home on the Range, Empty Saddles.

MUSIC FROM
DOCTOR ZHIVAGO
AND OTHER MOTION PICTURES

MANNISH MAN

Have I Told You Lately That I Love You?

I'm Throwing Rice (At the Girl I Love), Too Soon to Know, Wagon Wheels, Home on the Range, Empty Saddles.

I'm Throwing Rice (At the Girl I Love), Too Soon to Know, Wagon Wheels, Home on the Range, Empty Saddles.

A Shot in the Dark, The Shadows of Paris, Fiddle Stick, Henry's Tune, On White, A Mile Wide, Till There Was You, In the Mood. CAL/CAS-2163
PERCY FAITH, ORK & COREUS (Columbia 44585) Hollie Houser (2:35) [Marcop, ASCAP-Adapt: Faith] Extremely attractive adaptation of the new familiar Mexican ballad, as Perley Faith recorded the movie. One of the strongest versions for easy listening formats. Flip: "March-Arthur Park" (5:49) [Canopy, ASCAP-Webs]

GOODTIMES (Kama Sutra 247) Mr. & Mrs. Arthur Thompson Request (2:45) [Voltieterg, Sunshine, Doran Grey, ASCAP-Bauer, Boggess, Brian] Potent rhythmic melancolia in a tale of love and innocence. The melody could sound underground breaks out of the Fever" (2:41) [Kama Eipa, ASCAP-Boggess]

NEWS (MU 5578) Blues Howler (2:52) [Mupa, BMI-Butler] Wailing blues/rock sound is served up in healthy fashion by the News. Heavy use of harmonica contributes a commercial feel. Could be a natural fit for the easy listening market. Address for MU Records: 214 B S. Main St., Salisbury, North Carolina.

MAFAYOR VOICES (Viva 319) There Is A Place For Lovers (2:17) [Mayfair, ASCAP-Spens, Sheldon] Lushly orchestrated choral eating by the Mafayor Voices, with a fair number of MOR play. Tune is an exceptionally pretty ballad. Flip: "The Day Before You Leave" (2:05) [Mebroe, ASCAP-Spens, Coates]

ROSS CARNEGIE (El Con 49) Win Lose or Draw (2:54) [Mayfair, ASCAP-Spens] Simple and straightforward, this one features an instrumental sound that stands out in the crowd of MOR hits. An under-the-microscope hit.

MAYFAIR VOICES (Viva 319) There Is A Place For Lovers (2:17) [Mayfair, ASCAP-Spens, Sheldon] Lushly orchestrated choral eating by the Mafayor Voices, with a fair number of MOR play. Tune is an exceptionally pretty ballad. Flip: "The Day Before You Leave" (2:05) [Mebroe, ASCAP-Spens, Coates]

LEONARD NIMOY (Dot 17125) I'd Love Making Love To You (2:53) [Notable, ASCAP-David] Star Trek's Mr. Spock could make his most probable trip to date with this Nashville flavored ballad. Flip: "Sweet Memory" (2:17) [Decca].

TAMIKO JONES (A & M 956) Ya Ya (2:50) [Fast, BMI, Robinson, Lewis] The white-laced Lee Dorsey rockabilly tune that features some standout organ and flute runs that should excite a grand show- ing from an eager audience. A modern pop fan. Could cook up a sales showing that would count to hit status. Flip: "Cool Dad" (3:00) [Count Down, BMI-Carnegie]

DICK CASTLE (Advance 1192) Tell No One (3:10) [Tim Gayler, Walter Wollen, ASCAP-Marshall] Dick Castle turns in a good job on this soft-ball ballad, Catch can catch. On flip: "This Part Of You" (2:15) [Same credits.]

JAMES LAST & ORCH (MG M 19553) "Love Me Tender" from Elvis Madigan (3:19) [Miller, ASCAP-Arr: Last] Stunning arrangement of the Mozart classic, made more sprightly with an extra dosage in "Elvira Madigan". Could give a welcome lift to the recording of the earthy easy listening renditions for this song. Flip: "Make This Night Last A Lifetime" (3:27) [Miller, ASCAP-Last, Snyder, Kusik]

DICK SOVERN (Command 4122) "Lambly From Rosemary's Baby" (2:45) [Famous, ASCAP-Kodachs] The Johnny Carson orchestra leads ther in his hat in the "Rosemary's Baby" sweepskeeps and should pull a healthy number of votes at MOR outlets. Flip: "Upa, Unghinou" (2:15) [Duchess, BMI-Lobo, Guerriani]

HENRY MANCINI (ECA 9555) "Springtime For Hitler" (1:33) [Legation, BMI-Brooks] A short & sweet rendition of the popular song from Mel Brooks "Producer" flick. Shows promise of chart action. Flip: "Magnificent Seven" (2:07) [United Artists, ASCAP-Bernstein]


BILLY JOE ROYAL (Columbia 44570) Storybook Children (2:24) [Blackwood, BMI-Taylor, Vernon] The recent Bally Vera-Judy Clay hit gets a good reworking by Billy Joe, who has seen some chart action himself. Artist adds a little more tempo and beat. Flip: "Just Between Me and You" (2:50) [Low-Sal, BMI-Blu, Cub]

STEVE LEEDS (American Music Makers 0181) "Midsummer's Night" (2:24) Screen Gems This one is perfect for the dancing crowd. New label has been putting out some strong product and could finally break through with this tune. Flip from Steve Leeds, Primarily aimed at Top 40, this one could interest some progressive MOR jocks. Flip: [No info available.]

PATI AUSTIN (ABC 1104) "Em 'N Leave 'Em Kind O Love" (2:34) [Jillbern & MRC, BMI-Knight, Levine] R&B-flavored outing by Pati Austin has the goods to go all the way with a little help from her d.j. friends. Good job by Pati. Flip: "Music To My Heart" (2:37) [Jillbern & MRC, BMI-Knight, Neumann]

YANKIE DOLLAR (Dot 17133) "My Life Is Like A Long, Lonely Road" (2:35) [Columbia] Orig Familiar product under his new deal with Dot label. Original version was that of two parties. The Yankie Dollar puts out this psychedelic-like rock number with a loopy beat and space-out/empty space-out feel of the '60s era. Flip: "Jungle Love" (1:50) [G. Scott, BMI-Chairman, ASCAP-Chairman] Similar treatment of the spiritual used in "Privilege."

CATHY KNIGHT & BLUE EX (Dot 17241) "I Can't Keep From Cryin" (2:18) [Gibson, BMI-Drenza, Covett] Ortiz & Katz. A recent hit for this new version, produced by the writers, this song could interest some MOR music on the charts, good commercial sound. Flip: "Deathwish" (2:55) [Compasser, ASCAP-Knight]

TERRY BERR (World Pacific 77902) "Come On Over To My House" (2:37) [Last, Little, ASCAP-Black] Contemporary folk stylist Terry B (woman type) could gain a bright spot and a place to catch on among those with this pop-waltz track. Could be a good item on the FM end of the pop stations.

CHRIS CARPENTER (United Artists 01837) Do This (Is Closing In On Me) (2:49) [Unart/Ardis, BMI] This UA master purchase, an electronic-gimmick social protest rock piece, could start to move. Flip: "Goody" (2:39) [Stranger, ASCAP-Cohen]

DEBUTS (Atco 6591) "If I Cry" (2:36) [E. Barton, BMI-Carson] New tune from the pen of Wayne "The Letter" Carson gives a stylish reading by the Debuts. Old-time feel, though not too old-fashioned, gives this one grand appeal. The arrangement is flip: "Waterfalls" (2:09) [Unart/Ardis, BMI-Parrons, Tuna, Carema, a]

SOUL PLUTES (A&M 9532) "Reach Out" (2:50) [Unart, BMI-Hunter] Slow and powerful ballad with a combined strength of outstanding instrumental work and a fine vocal to spur deep-sea attentiveness among r&b and pop personnel. Flip: "Don't Make Promise" (2:42) [Faithful Virtue, BMI-Hardin]

OLIVER NORMAN (Deca 3284) "Just About You" (2:50) [Unart, BMI-Blower] Slow and powerful ballad with a combined strength of outstanding instrumental work and a fine vocal to spur deep-sea attentiveness among r&b and pop personnel. Flip: "Don't Make Promise" (2:42) [Faithful Virtue, BMI-Hardin]

DOR SENESKY & JAZZ-ROCK SYN- DROME (Verve 19619) "Banana Flower" (2:48) [Thursday, BMI-Segal] Fine sound and quality from one single for fine easy listening re- ception. A winning combination which could score very big with Top 40 spinners. Flip: "A Little Tenderness" (2:46) [Robert, BMI-Segal, Schwartz, Landeman]

JERRY COMBS & THE MANNIX (Warner-7 Arts 7217) "I'll Be There" (2:36) [Dot, Last, ASCAP-Black] Controversial folk stylist Chriser B (woman type) could gain a bright spot and a place to catch on among those with this pop-waltz track. Could be a good item on the FM end of the pop stations.
VACATIONERS CAUTION

DENVER & SEATTLE HAVE BEEN SEALED WITH A KISS

GARY LEWIS & THE PLAYBOYS
"SEALED WITH A KISS"
#56037
#1 IN DENVER • #1 IN SEATTLE • TOP 5 WHEREVER PLAYED

DEMANDED FROM THEIR LATEST ALBUM "NOW" (LST 7568)

PRODUCED BY SNUFF GARRETT
Mercury Fall Program Going On The Road

CHICAGO—Mercury Records, in a policy switch, will introduce its Fall merchandise by a nationwide series of locally-oriented meetings. Commenting on the change, Mercury executive vice president Irwin Steinberg said that "the concept of taking our Fall programs on the road stems from talks with important mass-market merchandisers who encouraged us to elaborate our stories right in their warehousing headquarters. The collocation between our sales executives and the personell of a major distributing entity will work to our mutual advantage."

Product managers Alan Mink (Mercury), Lou Simon (Philips), Barry Burke (Smash-Fontana), Robin McBride (Lincoln), Sid Turk (Mercury-Wing) and Harry Kelly (recorded tape division) will travel across the U.S. starting Aug. 15, helming separate versions of the Mercury road sales show. The sales pitch for all labels will be succinctly presented on color SOUND film. Each session will last approximately two hours including a question and answer period.

District sales managers Tom Colley (South), George Steiner (West), Jules Abramson (East), and Arnie Orleans (Mid-West) will accompany segments of the tour in their respective areas.

T.Y.S. Formed For The Young Saints

HOLLYWOOD—Arnie Mills, Evelyn Freeman Roberts and Tommy Roberts have formed T.Y.S., a publishing/recording firm, which will direct the musical activities of the Young Saints.

The all-Negro group, comprised of about 25 youngsters from Watts and surrounding L.A. communities, have done spots on several Hollywood-based network shows, including the Jonathan Winters Show.

According to Mills, T.Y.S. will set up scholarship funds for members of the group, in addition to their recording and production publishing.

Kapp Holds Sales Meet

NEW YORK—July-August Kapp LP product will be previewed for Eastern distributors at the label's sales meet today (15) in the Warwick Hotel. Tony Martell, Kapp marketing director, indicated that the release would be one of the strongest in the label's history and would receive matching promotion.

Along with Martell and regional sales managers Vic Chiurriolo and Herb Gordon, distributors from New York, Newark, Boston, Hartford and Philadelphia are expected.

YOUR TIME HASN'T COME YET, BABY
ELVIS PRESLEY 
"Elvis Presley Music, Inc.
LET YOURSELF GO
ELVIS PRESLEY
"Elvis Presley Music, Inc.
WONDER BOY
KINKS
"Reprise
LOVE IS KIND
SEEKERS
"Capitol
SKY PILOT
ERIC BURDON & ANIMALS
"MGM
TURN AROUND, LOOK AT ME
THE VOUGES
"Reprise
HONEY HUSH
HENRY LUMEN
"SUDDAH
GONE
TIMOTHY CARR
"Hi Count
CRYING IN THE CHAPEL
STAPLE SINGERS
"United Artists
ANOTHER DAY COMES
SETH MARTIN
"Page One
NIGHT OWL
HOWARD TATE & HILL & RANGE SONGS, INC.
THE RED
WALTER JACKSON & CAPITOL
"DOVE RABBIT
KARON RONDEL
"Columbia
THINK ABOUT IT
YARD BYRD
"Inquiry
OH WHAT IT SEEMED TO BE
JIMMY ROSELL
"MCA
DO I LOVE YOU
MAGIC RING
"RCA
I DON'T WANT TO SET
FRANKIE LAINE
"ABC
THE ABBREVS
241 West 72 Street, New York, N. Y.

CashBox Sure Shots

The Cash Box "Sure Shots" highlight records which reports from retail dealers throughout the nation indicate are already beginning to sell quantity or else give every indication of doing so.

PEOPLE GOT TO BE FREE
Rascals
Atlantic 2357
YESTERDAY'S DREAMS
4 Tops
Motown 1127
DON'T GIVE UP
Petula Clark
Warner Bros. 7216
I CAN'T STOP DANCING
Archie Bell & Drells
Atlantic 2534
I GUESS I'LL HAVE TO CRY
James Brown
King 6141
HAPPY
Nancy Sinatra
Reprise 0756
DO IT AGAIN
Beach Boys
Captor 2239
SLIP AWAY
Clarence Carter
Atlantic 2508
I GET THE SWEETEST FEELING
Jackie Wilson
Brunswick 55381
LIGHT MY FIRE
Jose Feliciano
RCA Victor 9550
AND SUDDENLY
Cherry People
Heritage 801
YOU KEEP ME HANGIN' ON
Vanilla Fudge
Atco 6590
IMPOSSIBLE DREAM
Roger Williams
Kapp 907
BORN TO BE WILD
Steppenwolf
Dunhill

Liberty Stereo Tape
Appoints Horwitz GM

LOS ANGELES—Liberty Stereo Tape Division has named veteran record executive, Earl D. Horwitz, general manager, according to an announcement by Lee Mendell, Liberty vice president.

Horwitz, a graduate of San Francisco State Teachers College, put his name on the Western Scene, reported for a year with Argus Record Dist. Inc., 160 W. 46th St., New York, N. Y. 10036 for immediate Re-Servicing.

OFFICE SPACE FOR RENT
Pop music building — 1650 Broadway. Reasonable rent, available immediately.

Horwitz & Mendell

Liberty Stereotype

Greentree Names Sack National Sales Mgr.

COSTA MESA, Calif.—Greentree Electronics has appointed Jules L. Sack national sales manager. Sidney Brandt, president of the company, stated that Sack will be in charge of both the consumer package goods and individual products manufactured and sold by Greentree under the American Brand and other labels.

Sack, a graduate of Boston University, will headquartered at the firm's new facility in Irvine, California. For the past five years he has worked in various sales and executive capacities at Audio Devices.

NARAS Elects Trustees

LOS ANGELES—The Board of governors of the Los Angeles chapter of NARAS has elected three national trustees and three alternates to NARAS' national board. The announcement was made by Irving Townsend, president of the Los Angeles chapter.

Named as trustees are: William Cole, Stan Corayn, and Gaye Gilmore, who served as alternates during the past year. The trio replace retiring trustees P. M. Scott and Dave Paul.

The addition of a third trustee was created by membership growth of the chapter, which entitles it to larger representation. The new alternates, filling vacancies created by the elections, are Dave Axelrod, Barry Vorzon, and Ray Evans. The new officers join incumbent trustees Lou Busch, Sid Feller, Neely Plumb, and Irving Townsend on the federal national board, made up of representatives of the four NARAS chapter cities in Los Angeles, New York, Chicago, and Nashville.
For love of a great film...

for love of a great soundtrack.

**Sidney Poitier in For Love of Ivy**

ABCS-OC-7

Music composed and conducted by Quincy Jones.
Featuring the voices of B.B. King, Shirley Horn, Cashman, Pistilli and West.

Opening July and August throughout the nation.

For love of a great single... as sung in the film **SHIRLEY HORN**

"FOR LOVE OF IVY"

ABC 11108
HOLLYWOOD

The Dynasty Of Bertie Roberts

North of San Francisco, east of Pasadena and south of Diego the name of Bertie Roberts means little. But in this warm farina mecca, this black, short, spindly, limping, and scraggly, he is virtually a legend in his own time. He is undoubtedly the cutest, most skillful, most sentimental, most magnetic, and cuter little recording artist than the combined efforts of Junior, Belton, Ruby, Sibley, Bonner, Bewley, Logan, Ruben, Ribnik, Basement Joe, Belkin, Steve Allen and Pinky Lee.

Yet one might find his name on a record label, and seldom, if ever, will you discover him in a recording studio. This modest young man has been alternately described as a "genius," a "born visionary" and a "windmill." It's only fair to note that not only has he put more hit record artists on the market, but he has cut more "sides" than anyone around. The list of artists is prodigious: Roger Miller, Glen Campbell, Jerry Naylor, Justin Tubb, Hank Thompson, The Lettermen, Johnny Tillotson, The Ventures, Joel Scott Hill, Ray Patterson, Hank Cochran, Donneke Brooks, The Louie Bell Boys, Herb Alpert, Junior, Johnny Cash, Gene Pitney, Jan and Dean, Berry Lewis and Johnny Keating.

Record execs, D.J.'s, recording engineers — the catalog of men who phone Bertie Roberts daily for appointments — who pay huge sums of money to be with him for just an hour — will fill this column with the names of men who now record through this unique little artist. Bertie Roberts, in his three years of recording, has cut more hit recording artists than any other young man. It's "uncovered" more recording talent and has cut more "sides" than any A&R exec we know isn't a source of music and doesn't play an instrument. That's not his thing.

Sometimes called the head-shrinker of the music trade, Bertie Roberts is the proprietor of栽培 #1 at the Dynasty, house for discriminating men's hair styles. The barber shop is located at the rear of the Empire Theatre in Hollywood. In Hollywood, in Hollywood.

Russ Shaw, formerly with A&M Records and Record Merchandising, tapped to head local A&M sales. — Frank Baron, former Hollywood Reporter editor, now west coast representative for a publishing firm — he'll be based out of 9500 Sunset in L.A. — Jan Lanier and Marshall LaBec tied the knot on the S.S. Lurline last week, then sailed for two weeks in Hawaii. Bride is daughter of actress Nan Grey and chart-buster Frankie Laine. -

 idol promoman Lenny Salaman has added two new clients to his list — The Christy Minstrels and Paul Revere. He's also repoting Roulette, Tower, Mainstream and Al Gallico Music in the past seven weeks alone.

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Chicago

The local NARAS Chapter met at University Record, 3939 Blackstone, last Thursday night and elected Johnny Pete, APO producer, president for a one-year term. Other officers include: John Peton, 1st vice-president; Richard Evans, 2nd vice-president; Lonnie Rice, recording treasurer; John Anderson, recording secretary. — Eddie Harris, on the other screen, is at his best — his new album (Antique) begins a two-weeker in London Room 7/1. — Downtown Records on State Street, 3614 S., is now one of the biggest in the world, with a staff of 50 and is keeping the 120,000 square feet of space, is located at 50,000 K. Ling. St. in the suburb. — RCA Victor's AfromaBlues will be featured on two 12" singles this month, to join the New York staff. The Rotary Connection, (Cabinet Concept) filled the Electric Theater five weeks ago, but will be on the Ovation Records label. — News of the main caravan is that the A&M catalogue has moved into the new quarters in Elk Creek, Ore. — The 20,000 square feet of space is located at 120 K, Ling St. in the suburb. — There is a building in Chicago for the debut in Mister Kelly's following the first NARAS meeting at the Museum of Science and Industry. Florence Henderson and the Avengers will be appearing in the Empire Room Thursday and Friday. — The 2000 seat room will be the site of "The Magic of Music." The Second Edition will be in town for "The Magic of Music." The Second Edition will be in town for the rest of the year. The Third Edition will be in town for the rest of the year.

A new studio is being built north of the Wrigley Field. — The new studio is being built north of the Wrigley Field. — The new studio is being built north of the Wrigley Field.

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Leslie has a Big BIG HIT!

"RIVER DEEP MOUNTAIN HIGH"

Leslie Uggams

Atlantic 2524
produced by Leiber & Stoller

Management: MORT CURTIS-AL WILDE
Booking: WILLIAM MORRIS
Levine Appointed Gen. Atty For ABC

NEW YORK—ABC Records has designated Joseph I. Levine general attorney, it has been announced by Everett Ehrlich, vice president and general counsel for American Broadcasting Companies, parent firm of the label. The appointment is effective immediate. Levine will be responsible for ABC Records' entire legal department, including negotiations and acquisitions pertaining to all labels in the ABC family.

Levine came to ABC Records after two years as director of business affairs for CBS Records. For ten years prior to his CBS affiliation, Levine was in private practice, concentrating on the entertainment industry.

In addition to his private practice, Levine was co-producer for the Broadway hit, "J.B.," a Pulitzer Prize winner of nine years ago. Also, he co-produced the original production of "At the Drop Of A Hat" and "Big Fish, Little Fish."

Ten Years After Undead

Bryants Penned Lots Of Hits By Everlys

Many of the Everly Bros. hits were written by Felice & Boudleaux Bryant, who recently teamed up with their son, Phil, to record a recently released song, "Wake Up Little Susie," in a new version. The Bryant brothers have written songs for many artists, including Bette Midler and The Carpenters.

Weiser To Head European Unit For Paramount Music Division

LOS ANGELES—Veteran music business exec Norm Weiser has been tapped by Paramount Pictures to fill the newly created post of director of European Operations for its music division.

Reporting directly to Arnold Burk, Paramount music operation v.p., Weiser will open consolidated London headquarters from which he will coordinate the activities of the Dot, Star, Volt, Acta, Steed, Brown and Nestor labels, important publishing companies in partnership with Chappell as well as sub-publishing arrangements for Fonsons, Paramount, East, Ensign and Brain, and the music aspects of Paramount Pictures' extensive European production program.

Following his graduation from Northwestern University in 1936, and until 1960, Weiser was employed in the magazine field: Film And Radio Daily (1936-41); Billboard editor (1947-52); president and publisher of Downbeat (1952-58). From 1942-47, Weiser served in the U.S. Army as an intelligence officer.

Weiser joined United Artists in Oct. 1960 as vice-president of the firm's music division, working with the film division in coordinating product. Early in 1963 he shifted to 20th Century-Fox as v.p. in charge of all studio music activities, while supervising the record company in 1965 Weiser returned to U.A. as v.p. and manager of West Coast operations, music and record divisions.

WB/7 Arts Names Shaw To Promo Slot

BURLINGTON—Warner Bros.-Seven Arts Records has added Russ Shaw to its promotion department. It has been announced by Bill Casady, national promotion director. Shaw joins Bob Cooper in promo coverage of southern California and surrounding areas. The post was previously held by Clyde Bakkeemo, who was recently appointed assistant for special projects. Shaw was most recently with Record Merchandising Distributors and prior to that was a promo man for A&M Records.

Efforts will be made to complete these songs in marketable form. "Many of these songs will be virtual brand new material to today's artists," said TRO president Howie Richman, "and we feel that the timing is just about perfect for major new usages."

A fantastic new LP by the group that helped make today's underground music big business

Cash Box—July 20, 1969
"DON'T GIVE UP"

#7216

A NEW CHART SINGLE
PRODUCED BY TONY HATCH
POWERED BY PETULA!

WARNER BROS. - SEVEN ARTS, RECORDS INC.
**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.

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Record Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SOUL MEETING</td>
<td>(Carrollton, Rhythm-BMI)</td>
<td>Atlantic 23530</td>
</tr>
<tr>
<td>2</td>
<td>THE SNAKE</td>
<td>(J. B. Marks—BMI)</td>
<td>All Wilson (South City 767)</td>
</tr>
<tr>
<td>3</td>
<td>THE DOCTOR</td>
<td>(Waltzwood—BMI)</td>
<td>Harry Wells (Libertone 5621)</td>
</tr>
<tr>
<td>4</td>
<td>GEORGIA ON MY MIND</td>
<td>(Peer—BMI)</td>
<td>Wynn Montgomery (A&amp;M 946)</td>
</tr>
<tr>
<td>5</td>
<td>TO LOVE SOMEBODY</td>
<td>(Nemperor—BMI)</td>
<td>Sweet Inspirations (Atlantic 2129)</td>
</tr>
<tr>
<td>6</td>
<td>DIVORCE</td>
<td>(Tree—BMI)</td>
<td>Tommy Wayne (Epic 10215)</td>
</tr>
<tr>
<td>7</td>
<td>STEP INSIDE LOVE</td>
<td>(Motown—BMI)</td>
<td>Cilla Black (Bell 756)</td>
</tr>
<tr>
<td>8</td>
<td>GIVE ME ONE MORE CHANCE</td>
<td>(Tupe—BMI)</td>
<td>Wilmer &amp; The Dukes (Aphrodites 280)</td>
</tr>
<tr>
<td>9</td>
<td>HOLD ON</td>
<td>(Cherly—BMI)</td>
<td>Radiants (Chess 2037)</td>
</tr>
<tr>
<td>10</td>
<td>LITTLE GREEN APPLES</td>
<td>(Russell-Cason—BMI)</td>
<td>Pati Paig (Columbia 44556)</td>
</tr>
<tr>
<td>11</td>
<td>SNOOPY FOR PRES</td>
<td>(Rumque—BMI)</td>
<td>Royal Guardsmen (Searle 3451)</td>
</tr>
<tr>
<td>12</td>
<td>WHAT MADE MILWAUKEE FAMOUS</td>
<td>(All Capitol—BMI)</td>
<td>Jerry Lee Lewis (Sun 2164)</td>
</tr>
<tr>
<td>13</td>
<td>ANYWAY THAT YOU WANT ME</td>
<td>(Blackwood—BMI)</td>
<td>American Breed (Atco 827)</td>
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</tbody>
</table>

**A HOT HIT RECORD!**

"FIRE"

The Five By Five

- 14 ON THE ROAD AGAIN (Twana—BMI) | Connel Heat (Liberty 5039)
- 15 DOWN IN TENNESSEE | (Peanut Butter-Keefer—BMI) | Kasemete-Katz Singing Orchestra (Capitol 227)
- 16 FIRE | (Son-Lork—BMI) | Fire by Fire (Feola 302)
- 17 HE GIVE ME LOVE | (Dick James—BMI) | Lucky Ones (Mercury 72819)
- 18 THIS WHEEL'S ON FIRE | (Dwarf—BMI) | Julie Driscoll (Atco 6593)
- 19 SHELIA ANN | (Up—BMI) | Duke (Uni 55071)
- 20 WALK ON | (Geffen—BMI) | Bobby Skel (Univ. 55071)
- 21 HANG 'EM HIGH | (Geffen—BMI) | Hank Montenegro (RCA 50506)
- 22 BOY | (Pep—BMI) | Lulu (Epic 10248)
- 23 UNDERSTANDING | (Herm—BMI) | Roy Charles (ABC 11090)
- 24 MAIN STREET MISSION | (Har Shor—BMI) | O. C. C. (Columbia 44555)
- 25 MECHANICAL WORLD | (Hollenbeck—BMI) | Spirit (Columbia 430)
- 26 LONELY LONELY MAN AM I | (Jubette—BMI) | Jimmy Ruffin (Soul 35046)
- 27 SALLY HAD A PARTY | (Columbia 45321) | Flavor (Columbia 45321)
- 28 WHO WILL ANSWER | (Smash—BMI) | Hank Winterman (RCA 7032)
- 29 THE MIGHTY QUINN | (Dwarf—BMI) | Joe Massari (Columbia 44571)
- 30 HUSHTABY MOUNTAIN | (Jub—BMI) | Tony Bennett (Columbia 44584)
- 31 YOU HAD BETTER TIMES | (Geffen—BMI) | Peter & Gordon (Capitol 2124)
- 32 ODD COUPLE | (BMI) | Neil Hef (Dot 17103)
- 33 ZABADAK | (Geffen—BMI) | Harry Jankowski (Mercury 72809)
- 34 SANDCASTLES | (Pattycake—BMI) | 31st Of February (Youngard 3506)
- 35 LULLABY FROM ROSEMARY'S BABY | (Famous—BMI) | Max Farr (Dot 17126)
- 36 WHAT A WONDERFUL WORLD | (Valado—BMI) | Van McQuay (ABC 10982)
- 37 BREAKIN' DOWN THE WALLS OF HEARTACHE | (Smith—BMI) | Bobby Darlin (Unart—BMI) Bondwagon (Epic 10252)
- 38 SUNDAY MORNING 6 O'CLOCK | (Busch—BMI) | Camel Drivers (Buddah 61)
- 39 WALKING IN DIFFERENT CIRCLES | (Ritchie—BMI) | Peppermint Rainbow (Decca 33216)
- 40 HARD TO HANDLE | (Geffen—BMI) | Otis Redding (Atco 6592)
- 41 FUNNY MAN | (Smash—BMI) | Ray Stevens (Mercury 72816)
- 42 MISTER SANDMAN | (E. M. Morris—BMI) | Bert Kaemper (Dot 33539)
- 43 I'M DREAMING | (Nossan—BMI) | Wildwood (Cadal Concept 7004)
- 44 DINO'S SONG | (Dot—BMI) | Quicksilver Messenger Service (Capitol 2174)
- 45 4-5-6 (NOW I'M ALONE) | (Disco Diamond—BMI) | Lee Barry (Amy 11208)
- 46 STOP! DON'T WORRY ABOUT IT | (Cheeky—BMI) | Chas. & Dave (BMI) (Liberty 4351)
- 47 ON A BEAUTIFUL DAY | (On Top—BMI) | Sunshine Co. (Imperial 66308)
- 48 PEOPLE MAKE THE WORLD GO 'ROUND | (Pepper—BMI) | Rosaline Grier (Amy 11037)
- 49 MR. BUSINESSMAN | (Abby—BMI) | Ray Stevens (Monument 10983)
- 50 KID GAMES & NURSERY RHYMES | (BMI) | Shirley & Alfred (WBAI 405)
First on the classical charts.
First among the art film fans.
And now MGM has the Last word.

Love Theme from "Elvira Madigan"

James Last
And His Orchestra

The definitive version of Mozart's greatest hit, by popular demand from MGM Records is a division of Metro-Goldwyn-Mayer Inc.
Venture To Form Subsidiary Label

LOS ANGELES — Venture Records will shortly form a subsidiary label called Maverick Records, according to an announcement by Mickey Stevenson, president of Venture.

This subsidiary label will be used to further exploit the increasing roster ofVenture's talent and the guiding slogan will be that of total music, running the gamut of R&B, jazz, and pop. Some of the artists already signed to the newly formed Maverick label are Marie Franklin, Ron and Robin, Billy and Bobby King, and Terrible Tom. Warren Lanier, head of sales and promotion, leaves this week (915) to discuss the newly formed label with Ventures distributors.

Academy Of Achievement Honors George Shearing

HOLLYWOOD—The American Academy of Achievement will honor pianist George Shearing, Capitol recording artist, with its Golden Plate Award at the seventh annual Banquet of the Golden Plate in Dallas this week (15). This award is presented annually to approximately fifty guests of honor at the climax of the Academy's week-long "Solve To Excellence.'"

Chosen by the Academy's national selection panels and other distinguished authorities, these men and women of exceptional accomplishments in the sciences, professions, the arts, business, and public service are acclaimed not as winners, but as "representatives of the many who excel." Their moment in the spotlight of the Banquet of the Golden Plate is "in appreciation of their own deeds and in tribute to the "countless invisible colleagues who grasp each day's opportunity to devote both heart and mind towards an even higher goal."

Shearing, who has won every trade and deejay poll of any significance—some as many as seven times, created one of the best-known jazz standards of the last decade, "Lullaby Of Birdland."

Smith At Central Park

NEW YORK—Ron Deloser, producer, of the Schafer Mass Festival, has picked jazz organist Jimmy Smith to fill the Aug. 12 slot left vacant by the death of Wes Montgomery. Smith will share his triple bill with the Gary Lum in the two concerts scheduled for 8:00 and 10:30 p.m.

SALESMA N WANTED

Additional salesmen needed to sell the hottest major label record promotion in America, on guaranteed sales. Major cover chain stores, dept. stores, discounters, etc. Response requested to include territory and accounts covered. All replies held confidential and answered promptly.

Openings available from coast to coast. Compensation open.

Write: Box 818
Cash Box, 1750 Broadway, N.Y.C. 10019

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Steve Brodie
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(716) 882-0427

Heavy Action At TRO

NEW YORK—The Richmond Organization, with several major singles and albums set for release in the near future, will be mounting a massive, sustained promo campaign to support its product.

Set for July 22 release are singles from two British artists, Don Partidge and Billy Fury, Partridge, Britain's star bushker (street singer), will be represented with "Blue Eyes," on Capitol, which is currently on the English charts. Partridge's first single, "Rosie," recorded for $18, was also a recent Top 10 item.

Bell Records will release Billy Fury's "Silly Boy Blue," a David Bowie tune. Fury, an old-time rock star, has been off the disk scene for some time.

A new Capitol LP from Jackie Cain and Roy Kral will continue four TRO-published tunes: "Winda Of Heaven" (just released as a single), "Without A Reason," "(I Am) And What Do I Feel?" Joanne Guilt, managed and published by TRO, will do eight of her own songs in her debut album on RCA. The First Edition, who share ownership in a publishing firm with TRO will have their second Reprise LP released shortly. TRO is currently hot with the Moody Blues' "Tuesday Afternoon," pulled from their "Night's In White Satin' LP on Deram.

Gemini Star Seeks New Masters, Talent

NEW YORK—The newly formed Gemini Star Record Company, distributed by Amy, Malo, Bell, is seeking new masters and talent, according to an announcement by Dan Gold, president of Gemini Star. The new diskery is located at 1807 Broadway in New York City.

AHMAD JAMAL tends the keyboard in a private "screening" for his new label chief Larry Newton (right) and A&R director Bob Thiele. Jamal has just signed an exclusive contract to record for ARC's Impulse label. Between the executions is Warren Stephenson, Jamal's manager.

Cash Box—July 20, 1968
Mike Stoller introduces a new dimension with his first recording as an instrumental artist

"SILVER SEA HORSE"

AMY #11027

MIKE STOLLER AND THE STOLLER SYSTEM

Produced by JERRY LEIBER & MIKE STOLLER

BELL RECORDS, INC. / 1776 BROADWAY / NEW YORK, N. Y. 10019
United Artists Music At Peak Impact

(Continued from Page 7)

Geller, Irv Fasko and Randy Irwin vigorously demonstrated with Metric) plus reps in Nashville (Billy Edmonson) and the west coast (Ed- dye Reeves).

Metric also brought to UA such success reprising their role as Jackie De- Shannon and P. J. Proby, UA itself, boasts such exclusive credentials as Elke Sommer and Eddy Arnold. UA also provides for the global exposure of material published by Larma-Sutra's music publishing units.

And very much in view is further evidence of UA's new thrust, as well as the recordings being sought in the Latin, Jazz and Classical fields. Indeed, the fact, expect to finalize in a matter of days the purchase of a Latin-oriented label.

UA also recently made a deal for a partnership arrangement with composer Michel Legrand and the score to the Broadway hit, "Hair," was acquired through a deal with Nat Shapiro. A new company, yet to be announced, will be established with Legrand.

UA, of course, maintains a major involvement in the folk endeavors of United Artists Pictures. Deutch is currently engaged in promoting two major projects-released by UA-the "Chitty Chitty Bang Bang," the film division's first all-musical production and "Charley's Aunt." (Both producers by Noel Harrison, "Windows of Your Heart," will also be released in its original version. Other new film projects include "Salt & Pepper" starring Robert & Peter Lawford, and "Hang 'Em High" starring Audie Murphy & The Bad & the Ugly," which produced the Top 10 main-titled hit by Hugo Mon- toya.

On the global front, UA is the sole owner of companies based in France, Japan, English, French, German, Australia, Holland, Spain and Sweden. As reported in last week's Cash Box, UA managers, managing director of UA Records in Britain, also assumes the direction of English and European music publishing, with Alan Keane responsible for Metric. Various topline writers and activities of UA music in England.

Chart Picture

UA Music present Top 100 standing includes Bobby Goldsboro's "Autumn Leaves," which is being promoted by "Hand" by Billy Vera (Atlantic), also a country success via Johnny Darrell (UA). "River of Love" by Lewis (Liberty) and "You Got Style" by Jon & Vangelis (EMI). There is also hot pop appeal on Tony Bennett's "Hushabye Mountain" (Col- umbia), "The Righteous Brothers' "Chitty Bang Bang" and pop/R&B activity with Ray Charles "Understanding" (Tan- darts). "Have Love & Delany & Ronnie's "It's a Long Time Comin" (Stax).

Church & Musicians Group

(Continued from Page 7)

At a press conference at Musicor's New York offices last week, helmed by Ron D'Antonio, Musicor's Promotion, a representative of the Episcopal Church expressed interest in the concept of Musicor and the Mass Media unit could foresee inter- religious cooperation in producing music products.

Ranall arranged and produced a number of hits by Del Shannon (e.g. "Runaway On the Beach") and also had a commercial for Roy Goodman won fame in the disk field through his "Flying Saucers" novelty disks with Bill Buchanan.

New Ramblings

star, is also just about set to sign with a major company, and as from his latest Radio exposure of the Mills Brothers' LP track, "Rose" (from Broadway's "Girl Crazy") the airwaves may be dov- dite for a new single, according to Lester Collins. The E. M. Wark worker is also developing the pop ballad for Al Wilson's "The Snake" (Soul City)... Ross Carnegie and Lavon Laver stopped by last week with news that the blues- organist is beginning to see action from sessions. "Lavon has developed the sound and sales at his live shows highlighted by Carne- ge's great voice," says Bill Davare.

A "Timeless" LP received excellent initial- lized by a new 1968 LP which will be in store by the Columbia releases by a number of artists. A "Rockin'" by Merri Lee Rush, Billy Vera's "With Pen in Hand" and the new growing "Who Will Answer," are among the Hesitations. On the LP end, Billy Fiedel is toiling with Nilsson's "Aerial"

New Temptation

NEW YORK — Dennis Edwards has joined the Temptations as a perma- nent member of the group after he announced his departure from the 5th Dimension. Edwards, who left the group to go on his own, will be reunited with his former bandmates as they begin rehearsing for a national tour.

BMI Gold Play

NEW YORK — Two new songs have been added to BMI’s select list of tunes having logged in excess of one million record sales, songs which now qualify for double performance payments, are “Come Back To Me” by Osvaldo Fareda and AL Stewart, published by Peer International, and “Stranger On The Shore,” by Robert Mellin and Acker Bilk, published by Prestige. The list of BMI million performance works now numbers 38.

Disk Sales Hit 1 Bil.

(Continued from Page 7)

the record industry over the last two decades not only to the debut of studio albums but also to the increased marketing and packaging techniques which have been developed to offer the consumer an increased availability through the mushrooming number of retail outlets across the country, and to more sophisticated promotion and advertising. As the distribution system expanded and matured, marketing techniques reached ever farther into the rising population in the prime record-buying age groups. As the age groups have grown and the industry now offers to its increasing number of customers has been vastly expanded.

Sebastian To Score ‘Shine’

NEW YORK—Lorin Spoonful lead John Sebastian has been tabbed by the Ed Sullivan Show to write the soundtrack for the Broadway hit. "Hair," which is scheduled for release on August 1.

Kynard has been appearing for three years at the Tiki Village in Los Angeles, where he played piano on the Ed Sullivan Show, played with the Kansas and recently completed his first LP cordoned with Sonny Stitt, Les McMan, Clifford Scott, and others. His first Prestige album will be released this winter.

The play-with-music was written by Murray Schigiel ("Luv") and is being produced by Zev Bufman and Claire Nichten.

NEW YORK RAMBLINGS

Ballet from RCA...Gene Pitney leaves London, will begin a series of appearances in August in Cleveland. Current come- dian, Max Bygraves, has been tabbed for "Lady on Music...Also in Cleveland, Al Calder has laid the groundwork for dance to develop his own version of the Original Rat Pack's show..."The Swinger" with a soundtrack LP tied into the Columbia show..."The Swing- er" will probably be "I Can See the Grass From their own LP. The Spinners have been added to the roll call of the" Soul Train and"...Kapp is re-releasing Turley Rich- ards' "This Is My Woman..." in a similar vein. Mitch Miller's "Sock It To Me Baby" has been sent to Columbia. UA's "Carmen" and "Rowan & Martin vogue...Ren Arzigo pulling in two-sided easy listening play...Will continue with "The Odd Couple" and "Mis- sion: Impossible."
The Stereo 8 Story
(July)
Cash Box Album Reviews

Pop Picks

THE LOOK OF LOVE AND OTHER HAP-Poshies FOR YOUNG LOVERS—Midnight String Quartet—Viva Y 36015

The lushly orchestrated sounds of the Mid-night String Quartet LP has found favor among album buyers, and this latest col-lec-tion from the group should fare very nicely. "Classical Gas," the group's current single, is included here, along with such recent giants as "Young Girl," "MacArthur Park," "The Good, The Bad And The Ugly," "Love Is Blue," and "By The Time I Get To Phoenix." Should be lots of play in store for this set.

ANGELS FROM HELL—Original Motion Picture Soundtrack—Tower ST 512


MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER—Original Soundtrack with Herman's Hermits—MGM SE 4516 ST.

Herman's Hermits take top billing in the new flick named after one of their early hits, and dealers should reap strong sales on this strong LP. In addition to the updated versions of the title tune and another Hermits' happening, "You're A Kind Of Hush All Over The World," the group introduces six new vocals, among which are "Lemon And Lime," and "It's Nice To Be Out In The Morning," and a two-part instrumental, "Daisy Chain." Should be big.

BRING A LITTLE LOVIN'-Los Bravos—Parrot PAS 71021

After being absent from the chart scene for a while, Los Bravos came back strong with the title tune of this set, and this album follow-up should take a similar route. The Spanish group has a good, distinctive rock sound and should do well on such tunes as "Make IT Last," Joe Tex's "Show Me" and "I'll Be With You And You'll Get Bored." Group's first smash, "Black Is Black," is an extra bonus in this LP.

Pop Best Bets

THIS GUYS IN LOVE WITH YOU—Mid- night Voices—Bravo 35500/5500

From the producers of the best-selling Mid-night String Quartet LP comes this set by the new Midnight Voices, a soft, lush choral ensemble providing vocal arrangements of a dozen oldies, either current or past. The title tune, "The Look Of Love," "Mac-Arthur Park," "You Don't Have To Say You Love Me," and "By The Time I Get To Phoenix" are some of the goodies offered up by the group, which find as strong acceptance as the Strings.

WORLD EXPLOSION—35/68—Tremeloes—Epic BN 26838

Although the Tremeloes have been a major attraction in England since the early Beatle days, it's only in the last 18 months that they've been scoring here, and this LP comes up a batch of American oldies, among which are "Bag Doll," "Ferry Sue," and "Willie And The Hand Jive," along with several originals: "Helpful Hearty" (latest single), "I'll See You There," "Travelling Circus," etc. Should see some good sales action.

OUT OF SIGHT—Maxine Brown—Epic BN 26395

Songstress Maxine Brown infuses ten grooves with her own brand of excitement and enthusiasm. Dynamic soul stylings send such efforts as "Sunny," "I Wish It Would Rain," "Just Give Me One Good Reason," and "When A Man Loves A Woman" out of sight. This set promises to see plentiful sales activity in pop and R&B markets.

THE TIMES THEY ARE A-CHANGIN'—Burl Ives—Columbia CS 9675

Titled after Bob Dylan's "The Times They Are A-Changin'," this new Burl Ives LP, his first since his return to Columbia, features the long-time troubadour at his best. He sings three other Dylan compositions, "Don't Think Twice, It's All Right," "One Too Many Morn- ings," and "I'll Be Your Baby Tonight." Tim Hardin's "If I Were A Carpenter" and six other tunes complete the LP. Ives imparts a dramatic feel to his material, and this set could score in the marketplace.

SO FINE—Ike & Tina Turner—Pompeii SD 6088

Singing with zest and energy, Ike and Tina Turner render a solid set of potent ditties. Among the offerings in addition to the title tune, see "Shaker Of Fables," "Ain't Nobody's Business," and "A Fool In Love." The vital performance turned in by the duo augurs good things to come for this stirring package.

NANCY AMES AT THE AMERICANA—Epic BN 26378

Lack Nancy Ames, who now records for ABC, is showcased here on Epic in a live recording of her performance at the Royal Box at the Americana Hotel in New York. This set is a free-swinging affair, featuring show tunes ("When I'm I'm Going!"), from "Sweet Charity," a Latin medley, and a driv-ing, powerful reading of "What The World Needs Now Is Love" a package of lively entertainment, this LP figures to enjoy solid sales success.

Cash Box—July 20, 1968
STEVIE WONDER
YOU MET YOUR MATCH
Tamla 54168

FOUR TOPS
YESTERDAY'S DREAMS
Motown 1127

BOBBY TAYLOR AND THE VANCOUVERS
I AM YOUR MAN
Gordy 7073

JIMMY RUFFIN
DON'T LET HIM TAKE YOUR LOVE FROM ME
Soul 35046
**CashBox Album Reviews**

### Pop Best Bets

**YOU'RE TUFF ENOUGH—Junior Wells—Blue Rock SRR 61402**

Mercury's initial LP on its new R&B-oriented Blue Rock label is a set from veteran blues artist Junior Wells, which should give the label a strong sendoff. With the current resurgence of interest in pure blues, Wells has emerged as an important figure in the field. On this set, he turns in pro performances on a dozen tunes, among which are "You're Tuff Enough," "Gonna Cramp Your Style," and "Junior's Groove." Should do well.

### Jazz Picks

**WINDOWS OPENED—Herbie Mann—Atlantic SD 7507**

Herbie Mann has managed to keep putting out interesting and well accepted jazz sets by constantly altering his group and his material. This new set features Roy Ayers on vibes, Sonny Sharrock, guitar, Miroslav Vitous, bass, and Brian Jackson on drums, on such tunes as Donovan's "There Is A Mountain," "If I Were A Carpenter," the Tim Hardin jewel, as well as three straight jazz tunes. Should find a home with Herbie's many fans.

**GARY BURTON QUARTET IN CONCERT—RCA LSP 197 PM 395**

Gary Burton's excursions into jazz/rock have been getting increasing attention from fans of both idioms, and this LP, recorded at Carnegie Hall, should bring him increased fame. Assisted by guitarist Larry Coryell, bassist Steve Swallow, and drummer Bob Moses, Burton brings his vibes into play on an octet of tunes, 6 of which were penned by group members. Bob Dylan's "I Want You" is a highlight. A very satisfactory set.

**THE SOUND OF FEELING & THE SOUND OF OLIVER NELSON—Verve V6-5743**

One side of this LP features the Sound Of Feeling, a vocal instrumental group, along with guest solist Oliver Nelson on soprano sax, on five good jazz interpretations, among which are the title tune and "Who Knows What Love Is?" The group also adds a fresh vocal approach which could create considerable interest in them. Flip side features an All-Star group put together by Leonard Feather, with arrangements by Nelson.

### Classical Picks

**RAVEL: GASPARD DE LA NUIT/VALSES NOBLES ET SENTIMENTALES/LA VALSE—Laredo—Connoisseur Society CS 2005**

This is the solo recording debut of pianist Ruth Laredo, and she wanted to be an artist of great skill and sensitivity. Her interpretations are a delight. The "Gaspard De La Nuit," "Valses Nobles Et Sentimentales," and "La Valse" are excellent and may well find wide acceptance in classical circles. This should be the first of many albums by Ruth Laredo.

**MICHAEL P. WHALEN—Pete S 1102**

Michael P. Whalen sings twelve contemporary songs, all of which he wrote. The artist's delivery is direct and low-keyed, and his melodies and lyrics show inventiveness and wry humor. Of particular interest is "A Little Thing Concerning Us," which deals with the drifting apart of two people who have been together about twenty years. Here's an offering which could generate considerable interest in the singer-composer.

**DAVID ACKLES—Elektra EKS 74022**

David Ackles performs a selection of his own songs, which he has written with understated simplicity. "The Road To Cairo" is a thoughtful tune about a man who has deserted his family. "Down River" concerns a prisoner who loses his girl while he is in jail. "Ladies Fair," about a man who has only "money for cigarettes pennies for wine," and fears losing even this, has a quality reminiscent of Kurt Weill. This is a most impressive album.

**THE BLUE YUSEF LATEF—Atlantic SD 1608**

Jazzman Yusef Latef plays several instruments on this LP, including tenor sax and flute. Latef has composed seven of the eight tunes on the set, among which are "John Juba," the lovely, delicate "Like It Is," "Back Home," and "Six Miles Next Door." Utilizing a mixture of different motives, the artist's compositions are rich in concept, and his playing is superb, particularly his flute improvisation in "John Juba." His harmonious flute work on "Like It Is." Here's an album jazz fans should welcome.

**PIANO STARTS HERE—Art Tatum — Connoisseur CS 2006**

The late pianist Art Tatum was one of the giants of jazz, considered by many to be the greatest jazz pianist ever lived. This album is indispensable for anyone who wishes to appreciate his genius. The first four solos ever recorded by Tatum are included on this LP: "Tea For Two," "St. Louis Blues," "Tiger Rag," and "Sophisticated Lady." The other nine selections were recorded in 1949 at a concert at the Shrine Auditorium in Los Angeles.

**INTRODUCING THE PSYCHEDELIC SOUL JAZZ GUITAR OF JOE JONES—Prestige PR-35**

Jazz guitarist Joe Jones makes an impressive debut as a group leader as he fronts two quartets on eight tunes. While staying in an improvisational jazz mode, Jones also manages to create a very pleasant easy-listening set which could find favor among the young. In addition to several originals ("Games" is one of the strongest), Jones also interprets "There Is A Mountain," the recent Donovan hit, and Sonny Bono's "The Beat Goes On." Lively.

**CHINESE CLASSICAL MASTERPIECES—Liu Shih-Kun; Shen Yang; Chinese Conservatory Orchestra/Fan Cheng-Wu—Everest 3212**

This recording contains two modern Chinese works: "Youth," a concertante for piano and orchestra, and "The Butterfly Lovers," a concerto for violin and orchestra. Written by several composers for the masses and within the limitations enforced by the Party, these pieces are nevertheless works of art. They combine oriental sounds with the western form of the concerto in an interesting manner. Excellent performances by pianist Liu Shih-Kun, violinist Shen Yang, Chinese Conservatory Orch., Fan Cheng-Wu conducting.

Cash Box—July 20, 1968
"Til The Day After"
Merry-Go-Round
A&M 957
produced by Larry Marks

"Ya Ya"
Tamiko Jones
A&M 956
produced by Creed Taylor

"What's Your Name?"
Richard Barbary: Soul Machine
A&M 953
produced by Creed Taylor

"Where Are They Now?"
Robin Wilson
A&M 959
produced by Allen Stanton
RAY CHARLES

CENTRAL PARK, N.Y. — Not only one of the last remaining major figures of the early jazz era, but also one of the last complete musicians, Ray Charles brought his special brand of soul to the Schaefer Music Festival last week (9).

Charles’ band, whose sound is strongly reminiscent of the late, lamented swing era, warmed up the capacity crowd at the second of two shows, The Raylets, recording artists in their own right on Charles’ Tangerine label, were next, and socked out some strong R&B sounds, including “Respect” and a moving version of Sam Cooke’s “Shake.” Organist Billy Preston was featured instrumentally for a few numbers, but then stood up for a vocal on “Agent Double-O-Soul” which really brought the crowd alive.

Preston is an exciting R&B singer with all the right motions and the audience loved him.

Charles opened the second half of the show and sailed through it with professional ease. An unexpected highlight of the performance were the Raylets’ monologues, spiced with laughs, on the subjects of love, woman, and adultery. Providing his own piano accompaniment, Charles soled his way through such favorites as “Let’s Go Get Stoned,” “Hallelujah, I Love Her So,” “Georgia On My Mind,” “A Fool For You,” and “What I’d Say.” Also present were some of the newer songs in the wailer’s repertoire, “Yesterday,” and the charted “Easy Rider” and “Understanding.” The Raylets, who joined Charles on stage for some of the tunes, contributed a rhythm, building version of “Odes To Billy Joe,” perhaps the best rendition of the song we’ve heard. Although he doesn’t really need it, more power to Ray Charles.

GRACE MARKAY

PERSIAN ROOM, N.Y.—At first sight, and in the first thirty seconds of her act, Grace Markay is the Persian Room personified. She is trim, intelligent, with a controlled, composed image of New York nightlife. Her opening number, a first impres- sion of soft, languorous sound, was instantaneous, and was an undercurrent of excitement and just a touch of seductiveness.

Then, all the floodlights of her liquid voice broke loose in a doluge of sound that filled the room with a seductive exotica as she swells the volume beyond expectation.

“Maybe This Time,” her opening and closing number, is quite a crowd pleaser. It shows the soft side of her, the heavy capabilities of Miss Markay, and gives her automatic acceptance. Even beyond this number, when she is good she is stupendous . . . but, when the subject of her later act is magnified, by comparison, Material varied from the reflective “How Insens- itive” to a rock-up version of “Zip- perer-de-dah” and a voluminous “What the World Needs Now.” Miss Markay interprets the lyrics with emphasis on the line “Listen Lord” and brings a whole new perspective to the word line.

Talent On Stage

Upcoming Events

A Schedule of Major Industry Events in the Coming Months

<table>
<thead>
<tr>
<th>EVENT</th>
<th>DATE</th>
<th>PLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATRA CONVENTION</td>
<td>Aug. 14-18</td>
<td>MIAMI BEACH, FLA.</td>
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<tr>
<td>NARM TAPE CONFERENCE</td>
<td>Sept. 3-6</td>
<td>CONTINENTAL PLAZA HOTEL, CHICAGO</td>
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<tr>
<td>COUNTRY MUSIC WEEK</td>
<td>Oct. 17-19</td>
<td>NASHVILLE, TENN.</td>
</tr>
<tr>
<td>MIDEM</td>
<td>Jan. 14-26, 1969</td>
<td>CANNES, FRANCE</td>
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<tr>
<td>NARM CONVENTION</td>
<td>Feb. 28-March 5, 1969</td>
<td>CENTURY PLAZA HOTEL, LOS ANGELES</td>
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</tbody>
</table>

Cash Box—July 20, 1968
NOW PREPARING "THE UNDERGROUND FAIRE" FOR NETWORK T.V. AND RECORDING "BAJA CALIFORNIA" TO BE RELEASED ON DOT RECORDS
NEW YORK — Lonnie Jackson has been named to manage the record department for Uni-
mart's chain of discount department stores on the West Coast. The announcement was made by Murray Siegel, president of
Vornado, which owns Uni-mart, as well as the Two Guys stores chain in the
East and the Food Giant Supermarkets and Builders Emporium chain in the
West.
Jackson, with Vornado for 10 years, will be responsible for sales, mer-
chandising and advertising for Uni-
mart's record department. Currently living in Nutley, N.J. with his wife, Joan, and their two children, Jackson will shortly move his family to the
West Coast.

NEW YORK — RCA Victor Records
has brought the South African group,
Four Jacks and a Jill, to the U.S. for
recording, publicity and promotion.
The quintet will stay in the States for
about three weeks. At the same time,
RCA has rush released the British
chart single, "Baby Come Back," by
the Equals.
Four Jacks and a Jill have won three
Gold Disc awards for their singles
"Timothy," "Master Jack," and
"Michael." "Master Jack" hit the
top 10 in the U.S. The group's latest LP is "Master Jack," their latest
cut, "Master Nic,' was recently
released in this country. Four
Jacks and a Jill will be recorded here
by Ted Daryll, producer for RCA.
The Equals, winners of a Gold Disc
award, are a male quintet consisting of
Pat Lloyd, John Hall, Eddie Grant,
vocalist Dery Gordon and his twin
Lincoln.

NEW GOLDEN TWIST—Johnny Magnus became one of the few desejays to
"win" a gold record when he was presented
the copy of the "A Trump Shining"
LP by Dunhill's Jay Lasker and Jim Webb who wrote, arranged and
produced the material for Richard Harris' album. Presentation of the gold disk was made to note that Magnus was the first jockey in the world to play the set.

Dot's Colours Flying

HOLLYWOOD—"Colours is good and
Love Heals" will be the theme for a
Dot Records special ad-merchandising
campaign on behalf of their rock
group, Colours. Dot has instituted the
push following a 40% sales action on
the group's initial LP, "Colours," and
will utilize trade ads, bumper stickers
and other visual aids, including
street blisters, white posters, four color
posters and an easel-back display con-
taining "Love Heals" pins.

Pete Subsid: Eclectic

HOLLYWOOD—Eclectic Records will be
the label of Pete Records' new sub-
sid firm, according to label president
Chris Petersen. The new label is being
eared by the trend developing in radio
music programming, with stations adopting the eclectic approach and expanding their formats so that any and all types of music are likely to be heard.
Each Eclectic disc will be "program-
med to have a prepared continuity," according to Petersen, "with mixed sounds, styles and beats.
The first of the eclectic albums, "Michael P. Whalen," has been issued
under the Pete logo and contains rock,
folk, pop, ballad and C&W cuts. New artists will be announced shortly.

Pepper & Tanner V.P.,
Buo Smalley Dies

MEMPHIS — Composer/lyricist/com-
edy writer Eugene "Bud" Smalley, a
vice president with Pepper & Tanner,
passed away in Memphis on Saturday,
June 15, after a coronary attack.

Smalley began his career as a copy-
writer with CKMO, Vancouver, in
1946, but soon developed his own comedy show. He joined KOL, Seattle, in
1948, went to CBS Radio, Holly-
wood, in 1951, returned to Canada in
1958 to write a three-a-week comedy show for CBC Television Network and
moved to KQBR, San Diego, in
1960. A series of IDs for KYA, San Fran-
cisco, which were forwarded to Pepper & Tanner for orchestration, led to
Smalley's joining the firm in 1962.

Smalley, born in Vancouver, B.C., in
1922, was elected a vice president of
Pepper & Tanner in May, 1968. He is
survived by two brothers and a sister.

'Emily' On Broadway

NEW YORK—Rights to the recent
Julie Andrews, James Garner and
James Coburn flick, "The American-
ization Of Emily," have been sold by
GMG to producers Norman Rosemont
and Barry Krollin, who plan to present
the property as a Broadway musical
next year.
Rosemont, last represented on Broadway by "Drat The Cat," pre-
viously announced another musical for
next season, based on "An Affair To
Remember." For Krollin, a partner in
the Mike Herrick P.R. firm, "Emily" will mark his initial effort on Broad-
way.

Lulu's 'Morning Dew'

NEW YORK—A cut from Lulu's "To
Sir With Love" LP, Tim Rose's "Morn-
ing Dew," is being rush-released by
Epic Records as a single due to heavy
radio play and corresponding requests
from distributors and radio personnel.
Lulu also performed the tune on the
Tonight Show and the Smothers Brothers Summer Show.

Currently in the United States for
television and concert appearances,
Lulu recently completed successful
engagements in Ann-
heim, California, and the Brockton
Fair in Brockton, Massachusetts,
Upcoming on her Commitments here, she will return to England to
start shooting her next movie, a
follow-up to her successful appear-
ance in "To Sir With Love" with Sid-
ney Poitier.

New Bay Area Studio

SAN FRANCISCO—A new $100,000,
three studio recording complex has
opened in the San Francisco sub-
ob of San Mateo to service the large
group of artists working and living in
the Bay Area, who previously had to
journey to L.A. or N.Y.

Operated by Paul Curello (leader of
Reprise's the Mojo) and Charlie Hol-
man, Pacific Records, features a
custom-made Altec console board, 4-
track and 8-track Ampex AG-440's, a
2-track Ampex AG-34 and an Ampex
MI-70, which is convertible to three or
four-channel.

Groups signed to record at the new
facility include the Greatful Dead,
Warner Bros.-7 Arts; Sir Douglas
Quintet, Mercury; Crome Syrux, ABC; the Moja, Reprise; and Limn
County, Mercury's new Chicago blues
group.

Pacific Recording will also operate its
own production facility.

Leslie Uggams Push

NEW YORK—The new Leslie Ug-
gams single, "River Deep, Mountain
High," a Phil Spector, Ellie Green-
wich, and Jeff Barry composition, will
be the subject of a massive promotion
campaign by Atlantic Records. Miss
Uggams is now in rehearsal for her
forthcoming starring Broadway musical, "Her First Roman.

To spearhead the campaign, a flock
of Atlantic's top promo men will hit
the road Tuesday, July 23.
NOW A FANTASTIC NEW "HEARTBREAKER" ALBUM WITH FIVE NEW "BAG" SELECTIONS AND FIVE GREAT LUSH BALLADS INCLUDING HIS RECENT ENGLISH HIT "SOMEBEFORE IN THE COUNTRY"

SELECTIONS INCLUDE:

HEARTBREAKER
COUNT THE DAYS
RUN, RUN, ROADRUNNER
I HATE LOVE
SMALL TOWN, BRING DOWN SOMEWHERE IN THE COUNTRY
LOVE GROWS
YOURS UNTIL TOMORROW
HEAVEN HELD
IF I ONLY HAD TIME

PRODUCED BY:

CHARLIE FOXX
JERRY WILLIAMS
GERRY BRON
STANLEY KAHAN
GEORGE TOBIN &
JOHNNY CYMBAL
GENE PITNEY

This album clearly demonstrates what singing is all about!

GENE PITNEY sings to Kings and Paupers — to you and me. We all hear him the same way. He cries a ballad, and rocks the beat. You'll find some new favorites in this "HEARTBREAKER" album. GENE'S voice becomes honey-toned when singing "RUN, RUN, ROADRUNNER", and anxious on the "IF I ONLY HAD TIME" cut. You'll agree that he's the master of "expression" singing.

I hope you enjoy this album at home, as most of our Disc Jockeys will enjoy playing many of the selections from it.

GENE PITNEY

MS 3164

Musicor Records A Division of Talmadge Productions, Inc. 240 W. 55th Street, N.Y., N.Y.

Cash Box—July 20, 1968
HOLLYWOOD—In the first album release of its kind for Capitol Records, the label has scored a release comprising entirely of a “Best" re issuance of previous releases. Included in the package feature the Beach Boys, Al Martino, Nancy Wilson, Lou Rawls, Tennessee Ernie Ford, Nat King Cole, Frank Sinatra, Merle Haggard, Gunt Lombardi, and Cannonball Adderley. Capitol has dubbed the series “Our Best To You.”

Another first-time aspect of the release is that it is also the first time Capitol will utilize “Unipak” packaging for a complete release.

**Millrose, Bernstein to Mercury’s Writer Staff**

NEW YORK—Mercury Records has appointed Vic Millrose and Alan Bernstein as the label’s new chief writers for the label’s publishing arm. The announcement was made by Gerald Reno, general professional manager.

Millrose and Bernstein, who work as a team, bring to it a wealth of experience in all phases of their musical activity, come to Mercury with successful record tracks behind them as well as a long publishing history.

Having met and joined forces a year ago during an association with Famous Music, they function as writers, producers and arrangers, with production efforts handled through their own company, Millrose-Bernstein Productions.

As writers they are associated with such tunes as “Yellow Dog,” “I’m Indestructible,” “Last Exit To Brooklyn,” and have had their material recorded by such artists as Frank Sinatra, the Four Seasons, Gene Pitney, and Jack Jones.

Millrose has also written extensively for films including several Elvis Presley flicks and combining with Michele LeGrand on “The Plastic Dome Of Norma Jean.”

Said Reno in announcing the appointment: “Vic Millrose and Alan Bernstein in MRC as experienced and successful writers and will be a great aid to us in the efforts that we are now putting into a total program of publishing which will include the international and commercial markets.”

Millrose and Bernstein plan to write for all market areas including Top 40 and good music, TV, commercials, and Broadway and the movies.

**Fire Destroys Variety Studios**

NEW YORK — A four alarm fire which began at five o‘clock on the morning of July 11 and had not yet been extinguished at 9 o’clock this afternoon, has destroyed Variety Recording Studio No. 2 located at 15th St., the building in which Variety is a tenant.

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**3rd Atco Revival?**

NEW YORK — While two while-back Atco 45’s making strong chart comebacks (“Sunshine Of Your Love,” Cream, and “You Keep Me Hanging On,” Vanilla Fudge), label execs are wondering whether lightning will strike a third time with “Bluebird,” by Buffalo Springfield. Disc, released last year as a follow-up to their Ten “For What It’s Worth,” gained little play initially, but in recent weeks KJAMS, Kansas City, has begun to play it, and dented the Top 100 for a second time.

**Minding The Store**

The story of the star at the Candy Shop—a series of celebrities were introduced to Columbia’s new artist Barry Richards. Shown at the right, Richards is being introduced to the group by his producers Tommy Boyce and Bobby Hart with Don Golden looking all in on the left.

**Bridges Named LRDC Administrative Ass’t**

LOS ANGELES—Mike Elliott, general manager of Liberty Records Distributing Company’s Los Angeles subsidiary, has assigned John Bridges as his administrative assistant.

Bridges got his start in the recording industry in 1958 as a salesman for the Warner Bros. Records Chicago branch.

Until two years ago he held various sales and management positions with Hart Distributors, Buckeye Distributors, Rodeo Recorders, Mercury Recorders, and Liberty Records.

Since 1966 he worked as a computer programmer for the Title Insurance and Trust Company in Los Angeles.

A graduate of Northwestern University, Bridges lives in west Los Angeles.

**A.F.M. National Elections**

NEW YORK—All incumbent national officers and a majority of the board members of the American Federation of Musicians were re-elected for an additional one-year term at the union’s recent 71st annual convention at Shreveport, La.

International president Herman Kenin, secretary-treasurer Stanley Ballard, vice president Hal Davis, and Canadian vice president J. Alan Wood were returned to office. Re-elected to the executive board were Mary Emerson, Victor Fuenocillo, A. I. Tomc, John Tranichella and David Weisstein.

**Directory Additions**

RECORD MPEG, Cagelque Record Corp.

777 Park Ave.

New York N. Y. 10021

George Goldner

Crown Records

Kenton

Custom

1310 S. Normandie Ave.

Los Angeles, Calif. 90044

ONE TOPS RECORD SALES

720 Division St.

Eliabetha, N.J. 07208

Jock Glasman

Service One Stop

Newark, N.J.—Mail Price

RACK JOBBERS

Service One Stop

16 Fenwick St.

Newark, N.J.—Mail Price

ALBUM JACKET MPEG

Sherwood Packaging Corp.

724 Fifth Ave.

New York N. Y. 10019

B.M.I. PUBLISHERS

Scherer Pub. Co.

359 Madison Ave.

New York N. Y. 10017

Rush Is Us Rep at Cambridge

NEW YORK—Tom Rush will represent the U.S. at the Cambridge Music Festival, and will be held in Cambridge, England July 28-30. Rush, who made his reputation as a folksinger and interpreter of traditional music, will play a folk song and folk rock program; the roll writers like Bo Diddley, recently brought out a contemporary ballad album, "Three Gates Gone," which is now on the charts.

He is currently playing the Troubadour in Los Angeles; after which he will play a one-week gig in Le Hibou in New York. From there he will turn to the Cambridge Music Festival, Rush is set for a one-week shot at the Blue Angel in New York.

Listing a number of TV appearances and college tours among his credits, Tom Rush will have released five albums; three for Elektra and two on Prestige.

**NBC, Dot Join To Push Nimoy Album & Single**


Between now and the first week in September when his television series begins its third year, Nimoy will visit some 35 cities with an attractive radio, TV, newspaper and personal appearances as set up by NBC and Dot Records.

Appearances to plug the new album and single will include such stops as the Joey Bishop Show, Dick Cavett, Steve Allen, and Woody Woodbury. They will all be made by Nimoy himself. His debut on a network variety show this fall when he appears on The Phyllis Diller Show. Appearances will also be pending on the Dean Martin and Jerry Lewis shows.
101 TAKE GOOD CARE OF MY BABY
2 1ST BABY MOVES
4 THE SAVAGE SEVEN
6 FORTUNOLOGY
8 LOVE IS BLUE
10 JOHN WESLEY MARSH
12 LOVE IS ALL AROUND
14 MR. FANTASTIC
16 4 TOPS GREATEST HITS
18 BLUES ALONE
20 CIRCLE GAME
22 THE BEAT GOES ON
1 LOVE IS ALL AROUND
2 BOOKENDS
3 THE BEAT OF THE BRASS
5 LOOK AROUND
7 WHEELS OF FIRE
35 A TRAMP SHINING
36 THE GRADUATE
37 DISRAELI GEAR
38 THE BIRDS THE BEES & THE MONKIES
39 HONEY
40 YOUNG GIRL
41 ARETHA NOW
42 GOD BLESS TINY TIM
43 THE RASCAL'S GREATEST HITS
44 PARSELEY, SAGE, ROSEMARY & THYME
45 PAPAS & MAMAS
46 HONEY
47 ARE YOU EXPERIENCED
48 DEAN MARTIN'S GREATEST HITS VOL. 1
49 REALIZATION
50 MAURITIUS MAGIC
51 RENAISSANCE
52 JOHNNY CASH AT FOLSOM PRISON
53 THE PROMISE OF A FUTURE
54 THE UNICORN
55 LADY SOUL
56 THE GOOD, THE BAD, THE UGLY
57 MUSIC FROM FISTFUL OF DOLLARS ETC.
58 TO RUSSELL, MY BROTHER WHO I SLEPT WITH
60 BLOOMING HITS
62 HONEY
63 LOVE IS ALL AROUND
64 MR. FANTASTIC
65 4 TOPS GREATEST HITS
66 BLUES ALONE
67 QUIETLY WILD
68 ANOTHER PLACE, ANOTHER TIME
69 SPIRIT
70 THE BEAT GOES ON
71 LORDY GRUMPY
72 YOU CAN'T BEAT PEOPLE UP AND HAVE THEM SAY I LOVE YOU
73 TIMELESS
74 LOADING ZONE
75 GENTLE ON MY MIND
76 FEELIN' BLUESY
77 WE'RE ONLY IN IT FOR THE MONEY
78 DOCTOR DOUTTLE
79 SOT, PEPPER'S LONELY HEARTS EUB BAND
80 LOVE IS ALL AROUND
81 MR. FANTASTIC
82 4 TOPS GREATEST HITS
83 BLUES ALONE
84 QUIETLY WILD
85 ANOTHER PLACE, ANOTHER TIME
86 SPIRIT
87 THE BEAT GOES ON
88 LORDY GRUMPY
89 YOU CAN'T BEAT PEOPLE UP AND HAVE THEM SAY I LOVE YOU
90 TIMELESS
91 LOADING ZONE
92 GENTLE ON MY MIND
93 FEELIN' BLUESY
94 WE'RE ONLY IN IT FOR THE MONEY
95 DOCTOR DOUTTLE
96 SOT, PEPPER'S LONELY HEARTS EUB BAND
97 LOVE IS ALL AROUND
98 MR. FANTASTIC
99 4 TOPS GREATEST HITS
100 THE SAVAGE SEVEN
### TRADITION

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Clancy Brothers</td>
<td></td>
</tr>
<tr>
<td>and Tommy Makem</td>
<td></td>
</tr>
<tr>
<td>Odetta</td>
<td>1006</td>
</tr>
<tr>
<td>Ewan MacColl</td>
<td>1010</td>
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<td>Mississippi State</td>
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<td>and Tommy Makem</td>
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<td>Cathey Melier</td>
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<td>and Tommy Makem</td>
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<td>Ed McCurdy</td>
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<td>Odetta</td>
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<td>Oscar Brand</td>
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<td>Glen Yarbrough</td>
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<td>L. J. Niles</td>
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<td>Lightnin' Hopkins</td>
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<td>Alan Lomax</td>
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<td>Moeckie Gerberie</td>
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<td>Ewan MacColl and A. L.</td>
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<td>Lloyd</td>
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<td>The Clancy Brothers</td>
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<td>and Tommy Makem</td>
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<td>Soundtrack</td>
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<tr>
<td>Valley Of The Dolls</td>
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<td>Prudence And The Pill</td>
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<td>The Sweet Jude</td>
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<td>Doctor Doctor</td>
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<td>Day The Fish Come Out</td>
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<td>Fatham</td>
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<td>The Sand Pebbles</td>
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<td>Art Linderkin</td>
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<td>Narrates The Bible</td>
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<td>Zorba This Greek</td>
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### UNITED ARTISTS

<table>
<thead>
<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>Various Artists</td>
<td>Great Motion Picture Themes</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Great Motion Picture Themes Vol. 2</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Music To Read James Bond By</td>
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<tr>
<td>Ten Golden Years</td>
<td>Orig. Mot. Pic. Themes and Original Soundtracks</td>
</tr>
<tr>
<td>Josh White, Jr.</td>
<td>The Josh White Jr. Album</td>
</tr>
<tr>
<td>Bobby Lewis</td>
<td>An Ordinary Miracle</td>
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<tr>
<td>Ferrante &amp; Teicher</td>
<td>The Painted Desert</td>
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<tr>
<td>Bobby Goldberg</td>
<td>Honey</td>
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<tr>
<td>Del Reeves</td>
<td>Running Wild</td>
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<tr>
<td>Carlos Montoya</td>
<td>Siuie Flamenca</td>
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<tr>
<td>Jimmy Roselli</td>
<td>The Best Of Jimmy Roselli</td>
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<tr>
<td>Gordon Lightfoot</td>
<td>Did She Mention My Name</td>
</tr>
<tr>
<td>Spencer Davis Group</td>
<td>With Their New Face On</td>
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<tr>
<td>Leroy Holmes</td>
<td>The Death Brigade</td>
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<tr>
<td>Fly Mot. Pic. Score</td>
<td>Revolution</td>
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### UA LATINO

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<thead>
<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>Chicho Avellanit</td>
<td>Entre Los Dos</td>
</tr>
<tr>
<td>Rafael</td>
<td>Saludamos Rafael en Puerto Rico</td>
</tr>
<tr>
<td>Fito Rodriguez</td>
<td>Este Es Mi Tierra</td>
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### VANGUARD

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
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</thead>
<tbody>
<tr>
<td>Country Joe &amp; The Fish</td>
<td>I Feel Like I'm Fixin To Die</td>
</tr>
<tr>
<td>Jean Baez</td>
<td>That's A Gift</td>
</tr>
<tr>
<td>The Best of Jan &amp; Sylvia</td>
<td>The Best Of Jan &amp; Sylvia</td>
</tr>
<tr>
<td>Country &amp; The Fish</td>
<td>Fire &amp; Fleet &amp; Candlelight</td>
</tr>
<tr>
<td>Buffy Sainte-Marie</td>
<td>So Much For Dreaming</td>
</tr>
<tr>
<td>Ian &amp; Sylvia</td>
<td></td>
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<tr>
<td>Jean Baez</td>
<td></td>
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<tr>
<td>P.B.G. Bach On The Air</td>
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<tr>
<td>Porrely &amp; Kingsley</td>
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<tr>
<td>Eric Anderson</td>
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<td>Jean Baez</td>
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<td>Jean Baez In Concert, Part 1</td>
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<td>Jean Baez In Concert, Part 2</td>
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<tr>
<td>Jean Baez In Concert</td>
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<td>The Best Of Jim Kwesin</td>
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<td>Say Siegel-Schwall</td>
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<td>Jean Baez, Vol. 2</td>
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<tr>
<td>Buffy Sainte-Marie</td>
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<tr>
<td>Ian &amp; Sylvia</td>
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<td>Jimmy McGriff</td>
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<td>Circus Maximus</td>
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### VEIP

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<tr>
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<tbody>
<tr>
<td>Anthony &amp; The Imperial</td>
<td>Best of Anthony &amp; The Imperials Vol. 1</td>
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<td>Anthony &amp; The Imperial</td>
<td>Best of Anthony &amp; The Imperials Vol. 2</td>
</tr>
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<td>Anthony &amp; The Imperial</td>
<td>Goin' Out Of My Head</td>
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<td>Anthony &amp; The Imperial</td>
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<tr>
<td>Jimmy McGriff</td>
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### VIVA

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<tbody>
<tr>
<td>Midnight String Quartet</td>
<td>Rhapsodies For Young Lovers</td>
</tr>
<tr>
<td>Midnight String Quartet</td>
<td>Rhapsodies For Young Lovers—Vol. 2</td>
</tr>
<tr>
<td>Jonathan Knight</td>
<td>Lonely Harshpord Rainy Night In Shanxi—La</td>
</tr>
<tr>
<td>Sonny Curtis</td>
<td>The 1st Of Sonny Curtis</td>
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<tr>
<td>Midnight String Quartet</td>
<td>Love Rhapsodies</td>
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### WAND

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<thead>
<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>Chuck Jackson</td>
<td>I Don't Want To Cry</td>
</tr>
<tr>
<td>Isley Brothers</td>
<td>Twist And Shout</td>
</tr>
<tr>
<td>Chuck Jackson</td>
<td>Encore</td>
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<tr>
<td>Maxine Brown</td>
<td>The Fabulous Maxine Brown</td>
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<tr>
<td>Kingsmen</td>
<td>Louie, Louie</td>
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<tr>
<td>Chuck Jackson On Tour</td>
<td>Chuck Jackson On Tour</td>
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<tr>
<td>Kingsmen</td>
<td>The Kingsmen (Vol. 2)</td>
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<tr>
<td>Kingsmen</td>
<td>The Kingsmen (Vol. 3)</td>
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<tr>
<td>Chuck Jackson &amp; Maxine Brown</td>
<td>Saying Something</td>
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<td>Chuck Jackson</td>
<td>Tribute To Rhythm and Blues</td>
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<td>Kingsmen</td>
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<td>Chuck Jackson</td>
<td>Tribute To Rhythm and Blues Vol. II</td>
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<tr>
<td>Diane Warwick</td>
<td>On Stage &amp; In Movies</td>
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<tr>
<td>Chuck Jackson &amp; Maxine Brown</td>
<td>Hold On We're Coming</td>
</tr>
<tr>
<td>Chuck Jackson</td>
<td>Where The Action Is</td>
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<td>Chuck Jackson</td>
<td>Dedicated To The King</td>
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<tr>
<td>Kingsmen</td>
<td>The Kingsmen's Greatest Hits</td>
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<tr>
<td>Chuck Jackson</td>
<td>Chuck Jackson's Greatest Hits</td>
</tr>
<tr>
<td>Maxine Brown</td>
<td>Maxine Brown's Greatest Hits</td>
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<tr>
<td>Various Male Artists</td>
<td>Super Soul</td>
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</tbody>
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**Cash Box—July 20, 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

Exploding!

CREAM

"SUNSHINE OF YOUR LOVE"

Atco 6544
A ROBERT STIGWOOD PRODUCTION

The Hottest Album in the country
FCC Bans Bias At Broadcast Outlets

WASHINGTON — In a major policy decision, the FCC has decided to refuse licenses to broadcasters who discriminate against specific groups, such as Negroes or persons of any race or religion clearly raises a question of whether the license is making a good faith effort to serve his entire public." The FCC also requested broadcasters to find and train Negroes for jobs, especially in the news field.

1, 2, 3, Kangaroo

NEW YORK — MGM's new group, Kangaroo, unveiled at the label's recent Las Vegas confab, will get a special push on their zoot-scope-releasing I.P. Three singles from the album will be released simultaneously: "Such A Long Time Coming," "Floggin' Gigglin'" and "Daydream Stalking." In addition to a regular D. J. mailing, "Floggin' Gigglin'" will be mailed to all new stations.

The singles and albums will get the benefit of full scale sales promotion campaign via trade and consumer ads and extra attention to college and underground radio stations. Kangaroo is produced by Art Pollocks and Bob Wyld of Longhorn Productions.

'Summer '68' Program

Set By NECYO-Miami

NEW YORK — The Miami branch of the National Entertainment Commit- tee will spend $12,000 on a promotion campaign, directed by Harry Botvick, district manager of Florida State Theatres, and financed by the SEC, is planning to air 25 times, a week, a weekly program consisting of free movies and a series of contests, all being held in parks located in the negro community on Monday, Wednesday, and Friday evenings throughout the Summer.

Preliminary winners of the talent hunt will appear on Channel 2, Miami's educational TV outlet, with finals being held on Aug. 24. Ted Mack will personally select three winners to be flown to New York to appear on "Ted Mack Amateur Hour.

NECYO is receiving heavy support from the recording industry, the theatre & movie industry, and their associated unions.

DJ Double-Disk Debuts

NEW YORK — Brunswick Records, hitting both pop & R&B with two disks, Jackie Wilson's "I Get The Sweetest Feeling," and Darlena Ackin's "I Love Makes A Woman," is intensifying its promotion efforts to solidify the sides. As they come from the two decks, will be served to all outlets, which the company's execs hope will result in additional heavy air play for both.

Robert E. Petersen Productions has chosen nine finalists for its ABC-TV program "Public Processing of '68," in a nationwide cooperative effort with the major radio outlets in the country. The program was aired on August 20. On a recent national recording session producer/director Arthur Singer and director Tim Riley selected the following finalists: singers Freddi and Janeen Hartford, "Ted the Party Animal" (WABC-New York), Pam Dickin- son (KCAL-Los Angeles), Karen Ackerman (KONO-San Antonio), Kathy Jackson (WRXI-Atlanta); and groups My Three Sons (WMEX-Boston), Daily Planet (KJIL-Los Angeles), Sounds of Time (KONR-Dallas), and Mar- garet (WMEX-Boston). The special guest star on the show will be Aretha Franklin, and Ed Ames will host the special. Dellinger producers and Alfredo di Scoio is executive producer. The winner on the colorcast will be chosen by a panel of judges and the audience. Two half-hour newscasts comprise the only words spoken on the air. With all announcements made on the air, "FBI," "fire alarm," "voting time," weather, and station breaks being inserted, the station manager, who claims that the outlet has revenues more than doubled since last November, says: "To gamble a strong position for a stronger one has taken a gamble on the air. We surveyed major U.S. markets and the FM trend away from classical music. With WFL-FM in Philadelphia, there simply are so many good classical stations that we must be satisfied." WFL-FM schedules only four breaks each hour, the remaining time is "Election Day," providing WNYW's listeners in Europe, Asia, and Africa with a profile of all the candidates, as well as investigating such issues as "The American Urban Crisis," "The United States Be Renevant Of The World?" "The American Student As A New Politcal Force," "The White Workers," "The Japanese," "The Negro," "Navajo" and "Blacks in the U.S." The series is part of the ex- tensive TV promotion for "Election Day," being broadcast by WNYW-New York and WNYW-Philadelphia. The series covers the candidates and issues involved in the American election in detail. "Election U.S.A." drawn on major news services, the American Radio Network, and experts throughout the country, providing WNYW's listeners in Europe, Asia, and Africa with a profile of all the candidates, as well as investigating such issues as "The American Urban Crisis," "The United States Be Renevant Of The World?" "The American Student As A New Politcal Force," "The White Workers," "The Japanese," "The Negro," "Navajo" and "Blacks in the U.S." The series is part of the ex- tensive TV promotion for "Election Day," being broadcast by WNYW-New York and WNYW-Philadelphia. The series covers the candidates and issues involved in the American election in detail. "Election U.S.A." drawn on major news services, the American Radio Network, and experts throughout the country, providing WNYW's listeners in Europe, Asia, and Africa with a profile of all the candidates, as well as investigating such issues as "The American Urban Crisis," "The United States Be Renevant Of The World?" "The American Student As A New Politcal Force," "The White Workers," "The Japanese," "The Negro," "Navajo" and "Blacks in the U.S." The series is part of the ex- tensive TV promotion for "Election Day," being broadcast by WNYW-New York and WNYW-Philadelphia. The series covers the candidates and issues involved in the American election in detail. "Election U.S.A." drawn on major news services, the American Radio Network, and experts throughout the country, providing WNYW's listeners in Europe, Asia, and Africa with a profile of all the candidates, as well as investigating such issues as "The American Urban Crisis," "The United States Be Renevant Of The World?" "The American Student As A New Politcal Force," "The White Workers," "The Japanese," "The Negro," "Navajo" and "Blacks in the U.S." The series is part of the ex- tensive TV promotion for "Election Day," being broadcast by WNYW-New York and WNYW-Philadelphia. The series covers the candidates and issues involved in the American election in detail. "Election U.S.A." drawn on major news services, the American Radio Network, and experts throughout the country, providing WNYW's listeners in Europe, Asia, and Africa with a profile of all the candidates, as well as investigating such issues as "The American Urban Crisis," "The United States Be Renevant Of The World?" "The American Student As A New Politcal Force," "The White Workers," "The Japanese," "The Negro," "Navajo" and "Blacks in the U.S." The series is part of the ex-}
WARNERS-SEVEN ARTS: THE FIRST TEN YEARS

BURBANK, Calif.—There's a sweet smell of success to that birthday cake. It's ingredients—a twist of "Lemon Tree," a "Taste of Money," a pinch of "Notting Hill," a bowl of "Boots" and a diversified total of 36 gold Record award winners during its first decade.

The history of Warner-Brothers-Seven Arts Records during the past 10 years has pretty well been the history of the recording industry during that period because WB, from its inception in early 1958, has been a pioneering leader on many fronts.

It has both established and followed trends, like a river that cuts its course and then follows it.

The genesis of Warner-Brothers-Seven Arts Records had its real beginning when Jack L. Warner, then president of Warner Bros. Pictures, Inc., had his interest piqued in the recording business after negotiations for the purchase of Imperial Records fell through. Warner's foresight in recognizing that it was the record business that was the wellspring in the development of a new talent, resulted in the decision to launch his own company rather than go out into the open market in any attempts to acquire an already existing one.

Mr. Warner's first move was to check through the recording industry to find the man best equipped to organize and head the new company. This was easily accomplished, for he had served with distinction as the head of other record companies for some years, without his knowledge. Conkling, who had been president of Columbia Records, and prior to that a vice president in charge of Artists & Repertoire at Capitol Records, opened Warner Bros. Records with headquarters at 4000 Warner Boulevard in Burbank.

The company released its first album and single products in September of 1958, and has grown steadily ever since. The early artist roster included Tab Hunter, George G Geeley, Marty Maloock, Connie Stevens, John Scott Trotter, Jack Webb, and others.

The first single released was by a group called The Smart Set, and it was followed by Bonnie Baker, Ira Ironstrings, and others.

The first hit records were a single and an album version of Don Rakke's "RW Sunset Strip," which soon passed the half-million mark.

In its first year in business, Warner Bros. Records grossed little more than a million dollars; this past year it will have accomplished nearly 30 times as much volume.

By the end of its third year, the company's total gross rose to $3,500,000, and hits included Edd Byrnes' "Kookie, Kookie, Lend Me Your Comb," Bob Luman's "Let's Think About Lovin'," Janie Sammers' "One Boy," and the Everly Bros.' "Cathy's Clown." Throughout its history, WB-7A has done more than any other company to establish talking comedy albums as runaway best-sellers.

Its first entry in this field was called "The Button Down Mind of Bob Newhart," which was also Warner Bros. Records' first gold mark.

Newhart has since become the first of the comedians to sell more than 1,000,000 albums. A few years later another comedian, Bill Cosby, did the biggest selling Warner album in 1967, when his "Wonderfulness" sold 1,232,560 copies. Allan Sherman's comedy song albums zoomed into the million sales class within a few weeks of their appearance.

James Conkling retired from the record and music business in 1961, having put the show on the road with WB-7A.

Second Era

He was replaced by Mike Maitland, who had been president of Capitol Records Distributing Corp., and a veteran of 15 years in the recording business. Maitland was quick to streamline the company into a fast-paced, manifold-sized business. The result was that at the same time, Maitland revitalized the Warner label's roster.

(Continued on page 52)

Mike Maitland

It has been under the spirited presidency of Mike Maitland that Warner Bros.-Seven Arts Records, Inc., has undergone its greatest growth—both in sales and status—in the record industry.

By expanding its horizons and always stretching its potential to the fullest, Warner Bros.-Seven Arts Records has been growing constantly in the first decade of its existence from a minor independent status to its present position as one of the four recording companies in the industry.

It has been through Maitland's overall guidance that the firm has been able to grow. In the first place, he has assembled that this has been accomplished. WB-7 Arts Records is now known within the industry for having its fingers on the pulse bead of musical America to an unprecedented degree—within the industry and especially during the past several meteonic years, it has been known as the lucky company.

But more often than not, luck is the result of the right direction and the right decision, not merely a windfall. Warner Bros.-Seven Arts Records is also posed, ready to take advantage of the lucky break as well as to be the catalyst for new musical directions.

"Of late," Maitland says, "we have also been giving the '70s a lot of thought as to how our company will add to the musical pattern that will unfold during that decade, obviously one that will bring about a musical change.

"The '70s will be an even more electronic one than the present decade. He continued, "as we look at how the current pattern of expansion is in the process of a great marriage happening between audio and visual entertainment. We don't believe that it will be as divided as it is now. We see the '70s as a period whereby recording entertainment will be greatly helped by the film entertainment in some form of an audio-visual cartridge component.

He also added that he feels that the company will be especially able to take advantage of the situation because of its association with the parent company's various filmed entertainment divisions.

The company also intends to keep its direction in musical specialization. Its area of release is not as general as some of the other major record companies but that has been a decision that he paid off handsomely.

Last year saw WB-7 Arts Records reach a new growth plateau, placing some $100 million on the sound heavy on both the singles and albums best-seller lists.

"All our energies are expended and focused in this one area known as 'pop music,'" Maitland states, with a smile as wide as our pages of our releases. We believe in the blockbuster versus the catalogue approach to the recording industry.

However, this has not prevented the company from taking advantage of, as well as initiating, various musical trends. For example, the company didn't enter the enormous market for folk music immediately but when the market potential was revealed, it entered the field and prospered where many a pioneer firm floundered.

On the other hand, the company was one of the pioneering forces in what has come to be known as the "underground" music. But even here WB-7 Arts Records didn't enter the field new with a package as a whole. It was as a result of thorough study of the musical (and sociological-cultural) atmosphere.

"Mr. Maitland's current releases are of special appeal to younger record buyers," Maitland remarked. "And I think this is a result of the many young executives we have on our staff. It is they who have their talents turned to the current music scene and is through these executives that our company will be staying on top of the situation.

"Therefore, added Maitland, "one area where I wanted to see the company increase its speed was in the search and discovery of new young talent, both as performers and as producers.

"I would like to see our company take the role of pioneers in the development of a whole new crop of record company executives through an apprenticeship program, a suggestion that has been adding, "Preferably, personal responsibility is the mainstay of any company."

Maitland joined WB-7 Arts in 1961, three years after its formation. In addition to his day-to-day leadership and decision making, he made two major decisions which were of immense importance to the firm's good health and stability.

The first was the company's entry into the

(Continued on page 52)

WARNERS-MITL LAND: INT'L MARKET PRIME TARGET OF WB-7 FUTURE PLANS

BURBANK — For the next several years, at least, the international operations of Seven Arts, Warner Bros. "prime target." This, according to label's president Mike Maitland, who believes that the firm's success in that market has been out of proportion to most of its competitors.

"I think we know something about what we're doing," he stated, "I think that some of the companies who have been in there earlier with their own operations and found the problems of getting manpower and making it pay off are ones which we have avoided. We can learn from their mistakes."

On the eve of Warner's Seven Arts' 10th anniversary sales meet in Hawaii, Maitland noted that the company's time in the international market is to be a focal point of the firm. He suggested that, in the future, the company will be able to go to its existing licensees with a "looking forward to it." It is a significant and potentially important experience...

"Looking forward to it," he stated, "will be to a determination to be a glamorous one from the standpoint of government regulations." 

Maitland points to Columbia Records' litigation involving its record club, but on the other hand, that CBS has diversified "beautifully" in the publishing and motion picture industry.

"Their leisure would objectives seem to be quite clear," he added, "Because of the success of M&M and the rebuilding of Dot Records, Maitland believes that combination a picture company, a publishing firm and a record company with TV"

(Continued on page 53)
WB-7 Arts Top Singles, LPs—Past Ten Years

Warner Bros. Singles

Cat. # Title                          Artist
5047 Kookie, Kookie Lend Me Your Comb Ed Byrne's Everly Bros.
5151 Cathy's Clown                       Everly Bros.
5199 Ebony Eyes                        Everly Bros.
5348 Puff, The Magic Dragon            Peter Paul & Mary
5378 Hello Muaddah, Hello Faddah        Allan Sherman
5494 Downtown                           Petula Clark
5684 My Love                            Petula Clark
5831 They're Coming To Take Me Away—    Napoleon XIV
                    Ha-Haa!
7041 Windy                              The Association
7074 Never My Love                      The Association

Reprise Singles

0106 The Italian Mouse                  Lou Monte
0198 If I Had A Hammer                   Trini Lopez
0281 Everybody Loves Somebody           Dean Martin
0432 These Boots Were Made For Walking  Nancy Sinatra
0461 How Does That Grab You Darlin'     Nancy Sinatra
0470 Strangers In The Night            Frank Sinatra
0527 Sugar Town                        Nancy Sinatra
0561 Somethin' Stupid                   Frank & Nancy Sinatra
0595 You Only Live Twice               Nancy Sinatra
0655 Just Dropped In To See What Condi- The First Edition
                    tion My Condition Was In

Warner Bros. LPs

1449 Peter, Paul & Mary                 Peter, Paul & Mary
1473 Moving                             Peter, Paul & Mary
1475 My Son, The Folk Singer           Allan Sherman
1507 In The Wind                        Petula Clark & Paul
1518 Bill Cosby Is A Very Funky Fellow— Bill Cosby
                    Right!
1555 Peter, Paul & Mary—in Concert     Peter, Paul & Mary
1567 I Start Out As A Child            Bill Cosby
1606 Why Is There Air?                  Bill Cosby
1634 Wonderfulness                      Bill Cosby
1691 Revenge                           Bill Cosby

Reprise LPs

1014 September Of My Years              Frank Sinatra
1017 Strangers In The Night            Frank Sinatra
1020 That's Life                        Trini Lopez
6093 Trini Lopez At P.J.'s             Dean Martin
6100 Everybody Loves Somebody           Dean Martin
6140 The Door Is Still Open To My Heart Dean Martin
6146 Dean Martin Hits Again             Dean Martin
6170 Remember Me, I'm The One Who Loves Dean Martin
                    You
6202 Boots                             Nancy Sinatra
6261 Are You Experienced                Jimi Hendrix Experience

The Winners' Circle: Warner & Reprise Million Sellers

Warner Bros. Records and Reprise Records—integrated under the Warner Bros.-Seven Arts Records banner—have given distributors, retailers, and the public a total of 38 Gold Record Award Winners during the past decade. Including 17 Reprise LPs and 15 Warner Bros. LPs which have sold more than one million dollars worth each—and three Reprise singles and three Warner Bros. singles which sold more than a million copies each.

Reprise LPs

Cat. # Title                          Artist
6130 Everybody Loves Somebody         Dean Martin
6170 Remember Me, I'm The One Who Loves Frank Sinatra
You
1010 Sinatra's Sinatra                 Frank Sinatra
1016 A Man And His Music              Frank Sinatra
1014 September Of My Years            Frank Sinatra
1017 Strangers In The Night          Frank Sinatra
1019 Sinatra At The Sands             Frank Sinatra
6140 The Door Is Still Open To My Heart Dean Martin
6093 Trini Lopez At P.J.'s            Trini Lopez
1020 That's Life                       Frank Sinatra
6202 Boots                            Nancy Sinatra
6146 Dean Martin Hits Again           Dean Martin
6181 Houston                          Dean Martin
6261 Are You Experienced?             Jimi Hendrix
6250 Welcome To My World              Dean Martin
6201 Somewhere There's A Somebody     Dean Martin

Reprise Singles

0281 Everybody Loves Somebody         Dean Martin
0432 These Boots Are Made For Walking Nancy Sinatra
0561 Somethin' Stupid                 Nancy & Frank Sinatra

Warner Bros. LPs

1379 The Button Down Mind              Bob Newhart
1459 The Music Man                     Sound Track
1449 Peter, Paul & Mary                Peter, Paul & Mary
1473 Moving                            Peter, Paul & Mary
1555 In Concert                        Peter, Paul & Mary
1507 In The Wind                       Alon Sherman
1475 My Son The Folk Singer           Bill Cosby
1518 Bill Cosby Is A Very Funky Fellow— Bill Cosby
                    I Started Out As A Child
1606 Why Is There Air?                 Bill Cosby
1634 Wonderfulness                     Bill Cosby
1691 Revenge                           Bill Cosby
1702 Along Comes The Association      The Association
1293 Bob Newhart Strikes Back          Bob Newhart
1696 Insight Out                       The Association

Warner Bros. Singles

5494 Downtown                          Petula Clark
7041 Windy                             The Association
7074 Never My Love                     The Association

Warner's favorite Pet, Pet Clark, at a luncheon party in her honor celebrating the vocalist's association with the up-coming film "Finian's Rainbow." Toasting the celeb are (left) her husband and manager, Claude Wolfe, and on right, Mike Maitland.

Cash Box—July 20, 1968
The Warner-Sevent Arts-Reprise Family

Joe Smith

Computers will continue to speed up and augment the work of company executives...but they will never replace them, and that is an absolutely sure bet.

The reason is that some of the most important and profitable decisions are made by intuitive leaps rather than by studied approaches and analysis.

It is the same sort of intuition, or inspiration, which frequently guides the judgment of successful book publishers and motion picture producers.

Joe Smith, general manager for Warner Bros.-7 Arts Record label, has had many opportunities to observe this sort of intuition in the selection and development of WB recording stars and their reputations, and has usually been right in the middle of the decision making team.

Smith was "in on the team" that signed Petula Clark, Glenn Yarbrough, Rod McKuen, Andy Kim, the Grateful Dead, and other stars.

When Smith and other executives decided to sign Anita Kerr and poet Rod McKuen with an assignment for poetry reading with a musical background, on the album which finally became known as "The Sea," they didn't have any recent precedents on which to base their judgment.

"There hadn't been any of that type of recording to become big since Gordon Jenkins did 'Manhattan Towers' back in 1947," Smith recalls. "We just had the feeling that the time was ripe for a good poetry-and-music album.

(Continued on page 53)

Ed West

In 1958, the first year Ed West was with Warner Bros., Records...and the first year in which the company functioned...the gross was a little over $1,000,000.

This year, the tenth year of the company's growth, it will do past under $20,000,000.

This must make Ed West, head of Seven-Arts Records, Inc., about the fastest growing cog in the whole record wheel. West is convinced that when the record industry is through growing, the West's tapes will be in the field of tapers for the public.

"There are many kinds of tapes now," he said. "There are the eight-tracks, the four-track, the cassettes, reel-to-reel, Play Tapes and other types. The field isn't settled down to any kind of standardization yet, but when it does, the market will suddenly mushroom."

The tapes are now handled mainly through licensees, but West predicted that when the (Continued on page 53)

Phil Rose

Music is the international language—and records are a highly saleable international commodity.

In fact the foreign market sometimes exerts a powerful booster or feedback effect on the American, or domestic, market. As Phil Rose states, President and Director of the International Department of Warner Brothers-Sevent Arts Records, Inc., has frequently had occasion to observe.

"As an example," Rose says, "there was a thing we did of Miriam Makeba singing a number called 'Pata Pata.'

'We got radio and other exploitation in America, and although I think Makeba is a superb artist, somehow it never caught on here—until something happened abroad.'

'Because she is such an internationalist in her approach and style, we pushed the record all over the world. Even in Africa.

'It was really static for months and then all of a sudden it caught fire in Belgium—of all places, I don't know why it did or how it happened, but it became a runaway hit in Belgium.'

'In some weird way the contagion for it crossed the Atlantic, by way of the English (Continued on page 56)

Stan Cornyn

Stan Cornyn, who is today Director of Creative Services for Warner Brothers-Sevent Arts Records, Inc., has been a member of the creative and executive team since the company was formed in March of 1958.

He is in charge of the creation of liners, frequently is a participant in the discovery and signing and development of new talent, and keeps a finger on the public's musical and recording pulse—particularly that of the younger generation.

Cornyn won two Grammies—in 1966 and in 1967 for his Best Album Lines in connection with the Frank Sinatra album, "September of My Years" and Simper's 'Sinatra at the Sands.'

He is active in the direction and coordinating of all packaging and merchandising, working with the editorial department and art department. He also is in charge of the creation of audio-visual presentations for sales convinces and similar functions.

Cornyn is that comparatively rare phenomenon, a Californian whose family has lived in this state for live generations. He got a B.A. degree at Pomona College in 1955 and his M.A. degree at UCLA in 1961. He did graduate work in Playwriting at Yale University, in Edu-

(Continued on page 53)

Lowell Frank

When Lowell Frank first got into the recording business some 20 years ago, most recordings were made on thick wax slab masters. Lowell was a recording chief sits turning knobs and making adjustments on a mass of dials and switches resembling the control cabin of a large ship.

Frank, who is Director of Engineering for Warner Bros-Sevent Arts Records, Inc., has seen the costs of recording machinery explode into astronomical figures. The old-time recorder cost a negligible amount. Today, a complete mixing console for a sound engineer is a console with everything on it, and it will...might well cost over $100,000.

Frank has been with Warner Bros. Records since their inception.

"In the last 10 years since I joined Warner Bros., Records," he says, "there have been more changes and advances in the recording industry than there were the previous 40 years.

"The most profound change came, of course, with the switch-over from the original disc recording to tape recording. The big step forward opened the new possibilities of editing, overdubbing and other techniques un-

(Continued on page 50)
Ten Year Distributors
A & I RECORD DISTRIBUTING CO., 1000 Broadway, Cincinnati, Ohio, headed by Sam Klyaman.
COMMERCIAL MUSIC CO., 2721 Pine St., St. Louis, Missouri, headed by Charles (Bill) Lampe.
TEIL MUSIC DISTRIBUTORS, INC., 1017 Jonathan Dr., Madison, Wisconsin, headed by Rolf Voeglin.
GODWIN DISTRIBUTING CO., 1227 Spring St., Atlanta, Georgia, headed by Art Godvin.

Warner Bros.-Seven Arts & Reprise International Licenses

- **ARGENTINA**
  - Siamaréntes S. A.
  - Juef Urquiza 40-42
  - Buenos Aires

- **AUSTRALIA**
  - Australian Record Co., Ltd.
  - 11-19 Harper St.
  - E. Sidney, N.S.W.

- **AUSTRIA**
  - Musik Schallplatten-Vertrieb GmbH
  - Neustiftgasse 3

- **BELGIUM (and LUXEMBOURG)**
  - S. A. Vague P. I. P. Belgique
  - 15 Boulevard Bankierskade
  - Brussels

- **BRAZIL**
  - Companhia Brasileira de Discos
  - D. de Janeiro 93
  - Rio de Janeiro

- **BRAZIL**
  - Warner Bros.-Seven Arts Records of Conedo, Ltd.
  - 220 Beavercreek Blvd.
  - Pointe Claire, Quebec

- **CHILE**
  - Philips Chile S. A.
  - Calle 3498
  - Santiago de Chile

- **COLOMBIA**
  - Compania Colombiana de Discos Ltda.
  - Apartado Aereo 14-32
  - Medellin

- **COSTA RICA**
  - Industria de Discos de Centroamérica S. A.
  - P. O. Box 4093 and 1645
  - San Jose

- **DENMARK**
  - Hede Nudels Fabrikker A/S
  - Grundvold 10 A
  - Copenhagen N.

- **ECUADOR**
  - Industria Fonografica Equatoriana S. A.
  - Galaxteca y Ranchacu
  - Quito

- **ENGLAND**
  - Poly Records, Ltd.
  - 16-20 Canal Street
  - Manchester 1

- **FINLAND**
  - Suokkalaisten OY
  - Sotamakasi 4
  - Helsinki

- **FRANCE**
  - Vogue P.I.P.
  - 82 Rue Maurice Grangier
  - VilleUrbanne (Seine)

- **GERMANY**
  - Telefunken Phonographen GmbH
  - Heinrichstr. 25
  - Hamburg 19

- **GREECE**
  - General Publishing Co., Ltd.
  - 20-21 Averof St.
  - Athens 134

- **HOLLAND**
  - N. V. Heugemans
  - Herengracht 161
  - Haarlem

- **HONG KONG**
  - Cuckool Records (W.K.) Ltd.
  - P. O. Box 2567
  - Hong Kong, R.C.C.

- **INDIA**
  - The Gramophone Co. of India (Pvt.) Ltd.
  - P. O. Box 699
  - Calcutta 1

- **ISRAEL**
  - Decca Israel Ltd.
  - 94 Allenby St.
  - Tel-Aviv 1

- **ITALY**
  - Compagnia Generale del Disco Goffrilla del Corpo 4
  - Milan 1

- **JAPAN**
  - Cuckool Records (Japan) Ltd.
  - No. 1-1 Chuo Tokyobo-sho
  - Chidai-ku
  - Tokyo

- **JAPAN (W. 8-7 Arts)**
  - Toshiba Musical Industries, Ltd.
  - 17, Akasaka 2-3
  - Tokyo

**LUXEMBOURG**
- S.A. Vague P. I. P. Belgique
- 15 Boulevard Bankierskade
- Brussels

**MEXICO**
- P. O. Box 317
- Mexico City

**NEW ZEALAND**
- P. O. Box 296
- Wellington

**NORWAY**
- Anste Bendiksen a/S
- Oslo 6

**PERU**
- Industrias Electricas y Musicales Peruanas, S. A.
- Calle Santa Monica
- Lima

**PHILIPPINES**
- S. A. Vague P. I. P. Belgique
- 15 Boulevard Bankierskade
- Brussels

**PORTUGAL**
- P. O. Box 4103
- Lisbon

**PUERTO RICO**
- Juan Martinez Veloz, Inc.
- P. O. Box 2077
- San Juan

**SWEDEN**
- Cuckool (Swedish), Inc.
- P. O. Box 2039
- Sofia Amnesti, Stangen

**SOUTH AFRICA**
- Real Record Distributors, Ltd.
- P. O. Box 4103
- Johannesburg

**SPAIN**
- Reprise S. A.
- P. O. Box 102
- Madrid 17

**SWITZERLAND**
- Telefunken Arbeiterkombinat A. B.
- P. O. Box 1176
- Solothrun

**TURKEY**
- Telefunken Arbeiterkombinat A. B.
- P. O. Box 333
- Istanbul

**UYUROU, HAWAII**
- ERIC OF HAWAII
- 2149 Vein St.
- Honolulu, Hawaii

**URUGUAY**
- F. O. Box 806
- Montevideo

**NETHERLANDS**
- Maitland Bros.
- P. O. Box 888-1658
- Nueva York, U.S.A.

**LOS ANGELES**
- Harry Hartstone/Ross
- 404/876-5719

**ATLANTA, GEORGIA**
- Robin Rolf/David Bening
- 602/264-5835

**BROOKLYN, NEW YORK**
- Maitland, Inc.
- P. O. Box 2567
- New York, N.Y.

**BELGIUM**
- Maitland Bros.
- P. O. Box 888-1658
- Nueva York, U.S.A.

**BROOKLYN, NEW YORK**
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- P. O. Box 2567
- New York, N.Y.

**BRUNSWICK, COLORADO**
- Maitland Bros.
- P. O. Box 2567
- New York, N.Y.

**COLORADO**
- Maitland Bros.
- P. O. Box 2567
- New York, N.Y.

**DELAWARE**
- Maitland Bros.
- P. O. Box 2567
- New York, N.Y.

**DENTON, TEXAS**
- Maitland Bros.
- P. O. Box 2567
- New York, N.Y.

**DIAZ**
- Maitland Bros.
- P. O. Box 2567
- New York, N.Y.

**DALLAS**
- Maitland Bros.
- P. O. Box 2567
- New York, N.Y.

**DENVER, COLORADO**
- Maitland Bros.
- P. O. Box 2567
- New York, N.Y.

**DURHAM, NORTH CAROLINA**
- Maitland Bros.
- P. O. Box 2567
- New York, N.Y.

**EASTON, PENNSYLVANIA**
- Maitland Bros.
- P. O. Box 2567
- New York, N.Y.

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- P. O. Box 2567
- New York, N.Y.
Maitland: Int’l Mkt. Prime Target of W-7A Future Plans

(Continued from page 49)

outlets) offering a tremendous appeal to talent. Warners-Seven Arts has now reached that stage of development. He feels that the company is at a point to be “quite concerned” about losing the momentum of the family unit “candy store” operation.

“It gets more difficult as we diversify.”

Selectivity

Warners-Seven Arts’ philosophy, at the moment and in the future, will be on having a small amount of product. “We probably have half as much as our competitors,” says Maitland.

Classics are not in Warners-Seven Arts’ future. At least for the moment. “It changes your organization. You have to have much larger advertising budget than any possible income can be derived. And you have to have specialists in the field to handle the artists problems which are more severe than in the pop field.”

Classics do not prejudice Warners’ diversification. “But when we talk about C&W, R&B or any other product development we’re talking about the other side of the coin. We handle all the same kind of selling, marketing genius in ethnic content.”

Maitland adds that Warners excess has frequently discussed the possibility of a box line.

“It’s not imminent. But something we’re quite serious about.”

Cartridges

Maitland feels that the industry has yet to see the final development of the accepted cartridge. “Cassette is growing and there’s a solid eight track operation. Somewhere between the two perhaps—in improvement of one over the other... it’s obviously a convenient way of listening to music and it’s going to be a big area. But it’s a part of the future—there’s no question at all that it’ll be more than 25% in a few years.”

A&R Development

Warners-Seven Arts is in the process of developing a young staff of A&R producers, a project that demands vigilance, according to Maitland.

“Two of our more successful men are under 25 (Lenny Waronker and Richard Perry) and we’re trying to develop others. It’s Warners-Seven Arts’ intention to develop producers who will work exclusively for them.”

But Maitland is not too optimistic about Warners-Seven Arts’ ability to develop producers “because of the varied product we’re accepting today. It’s impossible to have a staff capable of doing everything. So at least half must be learning about the business. But we don’t have anyone that we could possibly hire to cut Jim Hendrix. Jim does it itself... I see no great change over the years. Our intention is to balance A&R production so it could be half and half.”

Studies Planned

Maitland’s intention to acquire recording studios for Warners within the near future, though the company has no intention of getting involved in the so-called prestige studios like a recording manufacturing plant or in company owned distribution, Maitland adds that “the record club is also highly sophisticated and there’s not a need to get involved in that right now. Services are available, and we’ve seen the huge expense involved, and unusual demands on us to be involved in the haben to the point of being from these facilities because of lack of facilities. We will be in recording studios—east and west—within the near future. Perhaps as a working arrangement—perhaps as an acquisition.”

Joe Smith

(Continued from page 51)

album.

Jim Conkling, former topper of the Warner Bros. label presenting the Everly Brothers with the “Philosophy’s Clown.” Photo was taken in the late ‘60’s.

Lowell Frank

(Continued from page 51)

head of old tapes.

Another advance was the development of Solid State phonograph, which could handle multiple sound tracks. Like, if you were using three instrumental tracks and the fourth track was the vocalist. If it was on a day when the vocalist was off and couldn’t hit it just right, you could use the three instrumental tracks and put in the vocal track some other day.

Frank said the widespread use of eight-track studio recordings has brought on another revolution in the business. “The record companies today, are the record producers. The trend toward ‘sound studio’ is very strong. ‘We are now thinking of 16-track recording,’ Frank continued. ‘With that you can move around to get new dimensions in music and sound.’

Another powerful advance has been the miniaturization and the development of solid state technology. “As we get rid of the tubes,” he feels, “we can’t be very bulky. Nowadays even a Brack set-up, which records on a one-inch wide tape, is not huge.”

“Changes nowadays come so fast that it is almost hard to keep up with them. We don’t have the room for the changes for the day when electronics will dominate music. Even the young-up artist, who normally plays electric guitars, Fender basses, electronic piano, chord organs, and other gimmicks attest to this.”

“Sometimes today’s music is varied just from what was originally played in the studio. This is sold as part of the effect,” he said, “some of the finest music recording is achieved by the engineers.”

“Microphones change so much and so fast,” he continued, “that the finished record must sometimes sound unfamiliar to the original recording artists.”

“Production is now an important sessioning, I count, and we had $13,000 worth of mikes, alone, in that studio.”

Although Frank has led in the development of many new ideas in recording, he has never gotten into the realm of theoretical science. “I just use electronics to get the sounds I want,” he says.

—Frank lacato, manager of recording, University, Connecticut, and received his degree in Electrical Engineering from Northeastern University. He attended the RCA Institute of New York City and, while joining Warner Bros., was associated with Radio Recorders and Columbia Records.

Staci Csanyi

(Continued from page 51)

Carnation on the Board of Governors of the National Academy of Recording Arts and Sciences, and is now a national trustee of NARAS.

Soni Burke, executive director of W-7 Arts music department.

Joe Frank

(Continued from page 51)

money, more leisure and more time.

Another way in which we reach youth is through our continuing campaign called “underground” television and radio.”

As Director of Marketing, Friedman is still planning for the marketing campaigns for Warner Bros.-Seven Arts Records.

“For instance, when we know Nancy Sinatra is going to do a television show, we alert the manager that we have these live demonstrations and play our old, new tracks from the show. Duh, because we find this the most effective.”

Friedman had had years of experience as a writer and reporter, as editor of Billboard and Cash Box, at the time he came to Warner Bros. Records when it was formed ten years ago.

Friedman was born in New York City in 1929, where he attended New York University and City College, is married and lives in Encino, California, with his wife and children Michael and Sherrill.

He is a founder member of the California Copyright Conference, and has served twice as a member of the National Academy of Recording Arts & Sciences, as First Vice President and Treasurer, as well as serving as trustee and member of the board of the Los Angeles chapter of NARAS. He is a charter member of the Music & Performing Arts Lodge of the Los Angeles chapter of B’nai B’rith.

Trini Lopez (seated) signing with Reprise. Standing are Maitland, Trini’s manager Bulletts Burgom and Reprise G.M., Mo Ostin.

George Lee

(Continued from page 51)

He has devoted his life to music and in one way or another he has known and helped many of the professional musicians on the scene today.

Although he has been a very successful musician himself, he never looks back on the past—except in W-7A’s occasional nostalgic steady-selling albums that revive that area.

Lee was a child prodigy who first entered music at the age of 10 as a razzmatazz sell-out kid singer with the legendary Gus Edwards.

Graduating from the Gus Edwards class, George Lee became an expensive singing single in vaudeville, and then when vaudeville phased out he wound up as a contract singer-actor at Columbia Pictures.

From there he got tired of waiting around to be assigned something, so he went over to NBC as a guitarist and vocalist for two years before returning to the Big Bands of Stan Kenton, Leo Reisman and Buddy Morrow.

After his performing years Lee got into music administration as a professional manager of Billy Davis and Big 7 and then with Melinn Music from 1947 to 1954. He then became a partner with Zonnic Music publishers, swinging over to join Warner Brothers in 1963.

But his success has been his policy of never becoming hung up on any one particular talent or an early graduate of the big bands. He has always been an enthusiastic advocate of new waves in music. “I’ve been in the business of playing better and more exciting music than the old tradition-bound musical disciplines. In the recording business, you can’t stand still or look backward.”

When W-7A does an “original cast” album on a new hit Broadway show, Lee is right in the middle of it. In this field he worked with Sammy Davis, Jr. and many other Broadway television-recording artists.

He is also personally and actively involved in all the problems of delivery, inventories and logistics concerning the marketing of the W-7A product in the West.

George Lee was born in New Haven, Conn. in 1920. He now lives in New York City with his wife Trini Lopez, a 16-year-old who wants to become a doctor. George Lee still has his guitar and his pipes and he occasionally invites a bunch of neighborhood ex-professional musicians over and they drink beer and wine.

“We never sell a lot of records,” he says, “but it works off a lot of tensions.”

Ed West

(Continued from page 51)

market becomes big and solid enough, W-7 Art will begin its own tape distribution setup.

The treasurer, who of course always had an eye on the bottom line, represents a real good deal of imperative buying and that record sales charts reflect local and national trends.

West was born in Colorado, and holds a B.A. degree from Colorado University, a degree in Business Administration from Colorado University, and a Masters degree from Denver University.

Prior to his current position with Warners, he worked with the Arthur Anderson Company in Chicago and the Chicago office of the American Institute of Certified Public Accountants, the California Society of C.P.A’s, and is a member of the American Institute of Certified Public Accountants, the California Society of C.P.A.’s, and is a member of the American Institute of Certified Public Accountants, the California Society of C.P.A.’s, and is a member of the American Institute of Certified Public Accountants, the California Society of C.P.A.”
1968 NEWPORT JAZZ FESTIVAL

Top: Count Basie Orchestra—Bottom: Dizzy Gillespie Orchestra

Roland Kirk

Woody Herman

Hugh Masekela

Dionne Warwick

Ray Charles

Cash Box—July 20, 1968
big band jazz, the “Salute” was a magnificent tribute to one of the jazz greats. The performance ended with a rare privilege at Newport. The Montego Joe Sextet, led by the versatile trumpeter and composer Charlie Barnett, played a suite of his own compositions. The Sextet included trumpeter Charlie Barnett, saxophonist Artie Shaw, trombonist Joe Venuti, and Baritone saxophonist Horace Silver, all of whom have been recognized for their contributions to the history of jazz. The Sextet’s performance was a fitting tribute to the legacy of Charlie Barnett, one of the most influential musicians of his time. The Sextet’s performance was a fitting tribute to the legacy of Charlie Barnett, one of the most influential musicians of his time. The Sextet’s performance was a fitting tribute to the legacy of Charlie Barnett, one of the most influential musicians of his time.
Talent On Stage

COCOANUT GROVE, L.A., Calif.—It seems like every other time we turn around John Garf is opening the Grove. But then again it seems like only yesterday when we first thought of him at the old Crescendo on the Sunset Strip. To note that he has acquired as a performer in those five intervening years would not be quite accurate. He was, as an up and coming rhythm and blues singer, and a warm mellow voice. English and, if not spectacular, adequate.

What he's doing these nights at the Grove is an assimilation. All he's learned from an eternity of one nightstands in smoke clogged bistro, his more recent TV experience and months of hard labor in such musical nastodons as "The Student Prince," has been condensed into this producing an exceptionally proficient performer.

No longer, for example, must be "announced" his impersonation "stick" (John Wayne, Walter Brennan, Richard Burton, etc.). Now they bow and

JOHN GARF

blends within the framework of a song. It's all done, seemingly, without effort. Always musically articulate, added dimension includes several dramatic vignettes. "Danny Boy," "Lonely Town," "West Side Story" medley, "Solloquy" from "Carousel" are the highlights of the evening. Phrasing still reminds us of the great Bucky Blase.

A great rhythm singer he ain't. Gary wisely tosses in just a few ("From This Moment On," "How Little We Know," "Time After Time") to help pace the performance. It all works.

John Price conducts the Frankie ortega band with comedian Sammy Shore offering a set of quotable comedy lines. It's Gary who's the show-stopper.

Set for two weeks, the joyful news is that Gary's back and the Grove has got him.

BITTER END, N.Y.—After a seven-year absence Tom Paxton returned to the Bitter End last week. During those seven years he has gained a solid reputation as a performer and songwriter. He has put together an impressive repertoire of his own songs, that includes love ballads, character pieces, topical odes, children's songs and other numbers woven in various keys. He used to write many of his songs in a folk style, but the bulk of his recent material is in a more contemporary vein.

This time he saw it at the Bitter End, Paxton, accompanying himself on guitar, offered a well-balanced program this time by the poet of his best songs. "The Last Thing On My Mind," one of his most beautiful tunes is a sad, reflective love ballad; "Bottle Of Wine," is an infectious, buoyant number that, in an arrangement quite different from Paxton's original version, became a Top Ten hit for the Fireballs; "Talking Vietnam Potluck Blues" combines the form of the traditional talking blues with a modern theme. "Victoria Dines Alone" is an effective character piece about a lovely young woman.

Paxton, both as a performer and a songwriter, has a solidity that virtually insures him of a successful, life-long career. Sure, his best is yet to come, but I doubt he'll ever fall out of step. His songs, both melodically and lyrically, appear to be crafted without the deft of being trivial. His tunes stick in the mind, and many of them, as Dave babe, "Carve Me Out," sound without beingimitative, as though you've heard them before—then the you realize that you haven't. Paxton, in short, an artist of rare gifts.

His most recent recording is his Elektra album, "Morning Again."

SARAH VAUGHAN

CENTRAL PARK, N.Y. — Pop jazz was the feature at the Schaefer Music Festival last Fri. (5) as Sarah Vaughan and Herbie Mann were introduced.

No matter what the current trends are, there is always a place for a great artist, and although Sarah Vaughan may not have an overabundance of soul, she is endowed with plenty of style. In the second of two shows, Miss Vaughan once again displayed her unique vocal stylings on a well-planned array of material, and even the presence of some loud tourists could not deter the elegant Miss Vaughan. Among the highlights of the set were "Allie," "Misty" and "The Look Of Love." Herbie Mann is constantly experi-

menting with new sounds and new instrumentation. One of the latest of which includes Sonny Sharrock, guitar, Mike Villoso, bass, Dave Graa, drums and Roy Ayers, vibes, and, in its own way, is fully as competent as anything else. Mann's flute work is still excellent, and, unlike many jazz artists, he has a certain stage presence which adds to his appeal. The group worked well together on two tunes from Mann's new Atlantic LP, "Windows Open," and on the Mann standard, "Comin' Home Baby." Especially effective was a Mann-Sharrock duet on Simon & Garfunkel's "Scarborough Fair/Canticle." Chalk up another successful night for festival pro-

ducer Ron Deben.

ELECTRIC THEATER, CHICAGO—The Electric Theater enjoyed a packed house with the return engagement of The Rotary Connection. Group proved a sensation during their recent, first Electric Theater stint and were equally successful the second time around—one marking stick here by the number of patrons gathered around the stage, in this case almost 150 from throughout the forty ransom seat.

The Rotary Connection came to prominence via their initial Candle Cowboy concept album, which has been a consistant seller and, after seeing them live, we can understand why it made such strides on the national charts.

It is difficult to single out a particular number in their repertoire since everything they performed this evening was well done and extremely well received, however, their standout numb. was included "Ruby Tuesday," "Dance ing In The Street," "Lady Jane" and "Turn Me On." Members of The Rotary Connection are Bobby Simmons, lead guitar; Tommy Vincent, drums; Silth Allotta, bass; Jerry Haas, organ; Minnie Ripperfont vocals; and Sidney Barnes, conga drum and bass.

GASLIGHT CAFE, N.Y.—Judging by their 4-performance run, Gaslight Cafe in Greenwich Village, Philip's new group, the Charlotte Russe, is an act that deserves close watching. The group, which consists of two girls and two guys (all the members sing and lead), Stiles Blieman (guitar), has a sound that is both tasteful and unpretentious. The whole, which is the work of Blieman (sometimes with the help of Art Wayne, who produces the group), is fresh and spirited and is brought vividly to life by the frequent use of close harmony. "Anyway Your Mind Blows," the Charlotte Russe's first number, which was penned by Blieman and Wayne, has just been released on an independent label. On the bill with the Charlotte Russe was the Smith Bros., who offered an interesting set of numbers. One of the duos clearly stands out, however, their standout numb. was included "Ruby Tuesday," "Dance ing In The Street," "Lady Jane" and "Turn Me On." Members of The Rotary Connection are Bobby Simmons, lead guitar; Tommy Vincent, drums; Silth Allotta, bass; Jerry Haas, organ; Minnie Ripperfont vocals; and Sidney Barnes, conga drum and bass.

CHARLOTTE RUSSE SMITH BROS.

FOR LOVE OF IVORY—Nearest team to join the growing Tetragrammaton label is the Ivory, a trio featuring Christine Christian described by Artie Mocci as "the real deal," while we featured label singer to come along since Grace Sleek. The group, composed of guitar, keyboard and general manager; label presi-

dent Mocci; Miss Christian; the group's manager Tony Christian; and the administrative staff: Ken Thonumure and Mike McCauley.

5th Dimension To Sing For Chevy

LOS ANGELES—MBA Music, on behalf of the Campbell-Ewald Company, has signed the 5th Dimension to record a set of commercials for Chevrolet. Mark Brown of MBA Music has assigned staff composer J. L. Johnson to act as music director and coordinator for the campaign and Mike Villoso to compose and arrange the tunes that will be used. The producer in charge for Campbell-Ewald will be Will Johnson of New York City, who will supervise the entire project.

Phil Rose (Cont. from page 51)

Chapter One, I presume, and whom— it climbed up into the American charts.

"I have no idea, I will admit, as to what the meaning of the Ivory is, but that is one of the things that keeps you on your toes and makes the going exciting, if sometimes frustrating, business.

One powerful influence in the international record market is the presence of U.S. fighting men and women in practically every port of the globe, as Rose points out.

" records of excellence in Africa are not in the camps and bases, but also among the residents and natives of the area.

" Also whenever fighting men go, they have to carry radios and even in some areas telev

ision sets, through which they are exposed to U.S. recordings and artists.

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ision sets, through which they are exposed to U.S. recordings and artists.
Opry Returns To Summer Matinee

NASHVILLE—In order to accommodate the overflow crowds pouring into Nashville for the summer Grand Ole Opry season, the Opry is once again programming a matinee show as a warm weather supplement to the regular two-show Saturday schedule. The matinee performance was introduced last summer when it was found that regular 6:30 and 9:30 shows could not handle the vast flood of tourists who flooded Nashville to visit the Country mainstay. Kicked off on July 6, the two-hour matinee performance will run at 3:00 p.m. and continue through the peak summer season.

Government Cooperation

NEW YORK—Marion, Georgia Mayor (and country and gospel singer) Ronnie Thompson, got a helping hand from a fellow public official. Thompson’s new release on Great Records, “Hardin’s Jail,” a mythical tale, was heard by Mayor James Hardin of Greenville, Tennessee, who, coincidentally, had just had his pet project, a new jail, completed. Hardin, hearing about the record, invited Mayor Thompson to be guest at open-house ceremonies for the new jail on June 30th. Needless to say, Mayor Thompson accepted, the record was introduced, and it is now a popular request tune in Greenville. Tune is published by Peach Music (SESAC).

Cash Box—July 20, 1968

Third Mountain Dew Talent Hunt Underway

NEW YORK—The 3rd Annual Mountain Dew Country Music Talent Contest is underway at Palisades Park, N.J., under the direction of Smokey Warren. Open to all non-professional country artists, the contest will run every Monday and Thursday evening, with semi-finals taking place on Aug. 8 and 12. Grand finals will take place at Palisades on Aug. 15 and the winner will be booked into professional engagements with Smokey Warren, Dottie May and the Mountain Dew Boys on WIZZ Radio, on the WWYA Jamboree in Wheeling, at the N.J. State Fair in Trenton, at the Mountain Dew Country Spectacular on Sept. 28 and at the Westminster County Center in White Plains, N.Y. in addition, the winner will receive a custom made Western outfit and a Columbia Masterworks stereo phonograph disk, in combination to a long list of other prizes, and will also be the subject of a feature story in Country Song Roundup magazine.

Sound Of Bakersfield Bows In Country Mart

BAKERSFIELD—A brand new country music operation in Bakersfield Enterprises, has made its bow in Bakersfield, Calif., incorporating an affiliated record label, Starview Records. The first release on the new label, is a guitar instrumental by Gene Moles, titled “Fingerlickin’,” has already been cut and is now being pressed by RCA for immediate release.

Cedarwood Bash—BMI president Ed Cramer’s recent visit to Music City was taken as cause for socializing by the folks at the Cedarwood publishing house, who hosted a full cocktail party for Cramer at the Continental Inn. The blast was also helpful in renewing old friendships, since former lawyer Cramer once represented Cedarwood’s interests. Shown in the series of photos above, taken during the party are (top, left to right) Cedarwood president Bill Denny and Cramer; (center, left to right) Cedarwood writer Fred Bruch and promo-publicity director Curley Rhodes and (bottom, left to right) publisher treasurer Dottie Denny, Cramer, Bruch, attorney Tom Evans.
**Picks of the Week**

**FARON YOUNG** (Mercury 72827)
I Just Came To Get My Baby (72827) [Tree-BMI-Kemp]
Faron Young’s fork-tongued croon of “I Just Came To Get My Baby” is a country heat bomb. The lead guitar style may be the same, but this version is so much more effective.

**BOBBY LEWIS** (United Artists 50327)
From Heaven To Heartache (2:20) [Sheffield Singleton B-M-Peters]
Bobby Lewis is an appealing ballad singer. “From Heaven To Heartache” has a great easy tempo and should become one of his biggest hits.

**SLIM WHITMAN** (Imperial 66311)
Happy Street (2:24) [Sheffield Singleton B-M-Peters]
Slim Whitman is Back in His Unart-Tastic form on “Happy Street”. The melody is strong and should make this another huge hit.

**WILMA BURGESS** (Decca 32359)
Let All The Laughter And Love (2:46) [B-M-Senn, Stough]
Wilma Burgess is one of country music’s most talented singer—songwriters. “Let All The Laughter And Love” is a beautiful love song that should become a hit.

**JIM NESBITT** (Chart 1043)
Clean The State In 68 (2:29) [Peak SESAC-Nesbit]
The revised edition of “Clean The State In 68” is rolling off the presses and should be a strong seller for Jim Nesbit, whose yearlong campaign (several #7) has finally paid off. “The Husband Is The Last One To Know” (Peak SESAC-Nesbit)

**ARLENE HARDIN** (Columbia 44581)
What Can I Say (2:23) [Blue Echo BMI-Gift]
After scoring nicely with “He’s A Good Ole Boy”, Arlene Hardin bounces back immediately with a very pleasant piece of material in “What Can I Say”. Songstress displays a real good sound in her treatment of this blues ballad and can expect some strong reaction. Flip: “Like You Love Me Now” (2:16) [Tahoe BMI-Millette]

**Best Bets**

**VIRGIL WARNER & SUZI JANE** (LH 1214)
Three Holes In A Song (2:38) [Petar AS-CAP-Stooksy, Bunning]
An excellent piece from Virgil Warner produced by Jane Holm, who have had no making duets in the past. Twosome may do well with this cut, which is already a huge hit. Now I want to pin down a product blues singer. Flip: “Pound By Pound” (2:00) [Sire-Mini ASCAP-Leimverder]

**CHARLIE WIGGS** (Musictown 901)
Paper Wings (2:10) [2-Star BMI-Rood]
Peaceful sound of this easy-paced side could help establish both Wiggs and the Menlo label. Decays may be quick to go with it. Flip: “Pound By Pound” (2:00) [Sire-Mini ASCAP-Leimverder]

**JOHNNY DUNCAN** (Columbia 45880)
To My Nana (2:03) [Adamson Abbott BMI-Alpin]
Strong vocal jolted up by Johnny Duncan creates a hit that could be a big hit. Its possible to make a good commercial record. Flip: “I’m The Only One Left” (2:01) [Natus, Port ASCAP-Evans]

**WARREN SMITH** (Merkury 72825)
Let There Be Peace (2:18) [Hall-Clement BM-Rood, Garman]
Very catchy sound highlights this Warren Smith outing. Bright, boisterous stanzas makes for a good programming piece. Flip: “When The Heartsaches Get Too Me” (2:40) [Combine BMI-Chestnut]

**RAG GRYFF** (Dot 17124)
A Rose Of Sunshine (2:15) [Blue Echo BMI Gift]
A couple of recent noise-makers may pave the way for better action on this latest Rag Gryff single. Joyful, hard-moving lick merits a close listen from jocks. Flip: “Baby” (3:04) [Blue Echo BMI-Gift]

**CHERYL POOLE** (Paula 309)
A Love That’s True (3:45) [Four Star BMI-Crawford]
Lots of potential in this sparkling session from Cheryl Poole. Moving dirty may be the name to break her into the big picture. Flip: “I’m Not Your Woman” (2:30) [Mia BMI-Bradshaw]
ANOTHER CHART TOPPER FROM THE HITMAKER

JACK GREENE

SINGS

LOVE TAKES CARE OF ME

32352

ON DECCA NATURALLY

DECCA RECORDS, A Division of MCA Inc.
About a year ago, we wrote an article dealing with the influx of new names and faces amongst the popular country entertainers, specifically those who had been relatively unknown just a few years ago and who had broken through to some sort of chart status with their recordings. The list was an impressive one—many of whose names are now household words among radio and record fans.

Since that article was written, a good many more new names have popped up, which is only to be expected. However, out of all of the names that have been making a good deal of headway in country music, certain names stick out more than others for the simple reason that these are not newcomers to the music business. Several, in fact, have been giants in the past—but in pop circles and NOT IN THE COUNTRY MEDIUM.

It's extremely interesting to see a figure like that of Jerry Lee Lewis, once listed among the ranks of rock singer types, bunching up to country music—with exceptional results. And to see the status gained in country circles by a Connie Smith or a Waylon Jennings, two former members of the exclusive coterie of rock artists who took a flyer on a Habbie Goldshor, one more rock giant in former years, who has also met with fantastic response to his recent country efforts.

Other ex-rock and ex-pop artists who have made a successful jump to country music include Waylon Jennings, Dolly Parton and Van Morrison, among others, all of whom have also found a slick success since their moves.

To see artists of this nature switching from what is perhaps the most popular form of commercial music in the world to one that appeals to a much smaller segment of the music audience can be a thought-provoking experience. Although the reasons for the moves are probably as varied as the amount of artists who have crossed over the line, the strongest of these is probably based on the stability of the country market as opposed to the impermanence of the rock scene, where a million selling artist today is a "What-happened-to" tomorrow.

However, we feel that the main point of interest here is not necessarily the reasons for the shift on the part of the artists, but, rather, the enthusiasm shown by the consumer to these country "newcomers." Each of the artists mentioned has been hard pressed for hits in the pop field, at least in recent times, but each is meeting with a good deal of success as a country artist—and some, as we mentioned before, have seen overwhelming response to their country records.

It wasn't long ago that many of the young country artists with huge twin-market records, would decide that they were "pop" artists, and would turn complete attention toward that field. It's no secret that each new deflection into the pop area caused a good deal of concern among thinking country enthusiasts, who realized that country music was losing a good deal of its future to the lure of the bigger record sales.

Now, however, it appears that a few veterans of the big sales have become disenchanted with the slickness of the pop buyer and are swinging into the more secure country picture. And it behooves us, with our involvement in this form of music, to encourage this type of immigration to an even greater degree—and to welcome the immigration with open arms.

The Stonemans have returned to work following the death of Pop Stoneman, the elder statesman of country music, with sister Patay joining the ensemble on what looks like a permanent basis. Patay, long steeped in the traditional music showcased by the late Pop Stoneman, has done extensive personal appearances in the Virginia-Maryland-Washington area and has appeared numerous times on the1,900 stations syndicated TV show, THE JIMMY DORSEY BAND. "WHERE'S CHARLIE?" (opposite page) is a recent highly successful KUZZ spectacular there. Shown back in the audience at the performance are (left to right) KUZZ deejay Mike Tura, Charlie, Buck Owens Enterprises general manager Dorothy Owens and KUZZ general manager Joe Thompson. emanating from Nashville, the crew is now getting set to shuffle off to California where they will announce appearances at Disneyland and the Glen Campbell-Smokers Brothers Summer Show.

John Mayer informs us that he has just resigned his post with WRCP-Philadelphia (effective July 12), and will announce his new affiliation and plans shortly. WQUN-Atlanta will celebrate its 21st birthday with country music extravaganta, to be broadcast live from Lakewood Amusement Park on Aug. 3. The show will feature Roy Acuff & The Smokey Mountain, Jim Ed Brown, Don Bowman, David Rogers, Charlie Louvin, June Dee, Lou and Linda and Lorene Mann. Don Boyles, formerly of KOMJ, has been appointed general manager of KNCW-Tulsa, which is now changing its format to a modern country sound.

WILL YOU VISIT ME ON SUNDAYS — Charlie Louvin—Capital ST 2958

A pair of jockey Charley Louvin chart singles highlights this brand new Capitol album. "Will You Visit Me On Sundays," the song, is two-piece, and "The Only Way Out (Is To Walk Over Me)," lead off a list of appealing choices, which also includes "Honey" and "The Proof Is In The Kissing." Set makes a nice addition to the singer's well-rounded catalog.

A LIVING LEGEND—Roy Acuff — Hickory LP/M/FPS 115

Aptly titled, this Hickory release by Country Hall-of-Famer Roy Acuff is definitely a piece for collectors, with the living country music is manifested herein, where the material seems to sum up just a few of these. Tunes the likes of "House Of The Rising Sun," "That Silver Hatred Daddy" and "Easy Riding Chair" are handled in true Acuff style and should be appreciated by a good many fans.

A RAY OF SUNSHINE — Ray Griff — Dot 2568

Ray Griff's LP debut marks him as an artist worth watching. With emphasis on his two recent single nightclub hits, "The Sugar From My Candy," and "Your Little White Hands," the package is sparked with a well-chosen selection of ballads and uptempo material, among which are such delicatessen tidbits as "Baby" and "I Wanna Love," Set should go a long way in establishing the singer.
Happiness is hitsville, and the three happy people pictured here have reason to celebrate as Metronome records lovely singing ace Siw Malmkvist won the German Pop Music Festival for the second time. Left of Siw is her A&R man Gunter Henne who produces Siw through his Toledo Music Productions with Peter Meisel and on Siw's right is the composer-lyricist Hans Blum, who turned in the winning entry, "Hustefin." Hans is also a repeat winner of the coveted event. The fest took place in Berlin, Germany on July 4, and represents the official contest of the German record business.
Robert Stigwood has re-organized his music publishing set-up, Sahara Music, a new company, which he founded in 1968, with offices in London and New York. He has sold a number of new songs to David Essex, who has been signed to Atlantic Records. Essex has a new single, "Two of Us," which was written by Stigwood and frontman Peter Tosh. The single is expected to be released in the next few weeks.

CBS Records is launching its Heritage series of LPs on August 15th. The album will feature music from the Wunderbar, a German dance band that consists of four albums—three Scottish and one Irish. They are "My Hill," Billie Jo Cull; "Carnation," sung by Pat Kinsella; "The Lovely Less Of Inversion" by Roddy McNeil; and "Forty Shades Of Green" by John McNally. CBS plans Heritage releases on a monthly basis.

A time-honored institution in New York, the Marmalade, has changed its name to The Wunderbar. They have been associated with the Marmalade label and have released a single on the label.

The second great attraction was international chanteuse Catarina Valente, who made two TV appearances in São Paulo, one in Rio de Janeiro, and one in São Paulo. She was the guest for the show "Carioca" on TV Globo. Her appearance was sponsored by the record company Polydor. Valente is a well-known artist in Brazil and has a large fan base there.

**Germany Record Mfr's Sales**

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**Great Britain's Best Sellers**

1. Baby Come Back (The Equals, Polydor)
2. boneshaker (The Rolling Stones, Decca)
3. Yellow Submarine (The Beatles, Apple)
4. Rudy Guedal (Donovan, Columbia)
5. Two If By Two (Bob Dylan, Columbia)
6. A Day In The Life (The Beatles, EMI)
7. Yesterday (The Beatles, EMI)
8. Don't Let Me Be Misunderstood (Aretha Franklin, Atlantic)
9. Help! (The Beatles, Apple)
10. The Fool On The Hill (John Lennon, Apple)

**Great Britain's Top LPs**

1. Withnail & I
2. A Clockwork Orange
3. The Man With Two Brains
4. Saturday Night Fever
5. Saturday Night Fever - The Soundtrack
LONDON—The Robert Stigwood Organization has formed a new company called Rik Gunnell Management Ltd. through a $25,000 interest in the company. In partnership with Rik and John Gunnell, will handle the agency and management affairs of Long John Baldry, Cliff Bennett, Georgie Fame, Chris Farlowe, Fleetwood Mac, John Mayall, The Paper Dolls, Alan Price, P. J. Proby and Geno Washington.

The new Gunnell company will operate independently of the Robert Stigwood Organization and will be under the direction of Rik and John Gunnell who will be joint managing directors. The company will be administered by the Robert Stigwood Organization and Stigwood will be chairman, David Shaw financial director, and Robert Masters—a Robert Stigwood director—will also join the board. Rik Gunnell Management Ltd. will now share the Stigwood/A.L.S. International facilities including their branches in America, Germany, France and Australia.

Stigwood Buys Into Rik Gunnell Mgmt

Metronome Records star Siw Malmkvist has, according to the Sunday Times, been the first artist to ever win the German Pop Music Contest two times. The petite Miss Malmkvist, who is 5'2" tall and weighs only 90 pounds, was one of the favorites as she eased out a victory of three votes over the second place winner, Dorthe. The composer, Hans Blum, who was also a winner in 1966 took top honors with Christain Bruhn and George Busch, who had teamed up as the singing-composer team in 1962 and 1964 taking both 2nd and 3rd place.

1.5 Million Sales

The festival held in Berlin for the first time, was a tremendous success and will probably lead to the sale of well over 1.5 million records as the music trade is fairly much in agreement that the songs in this year's event were highly commercial for this market. Publishing wise, the winner was Peter Meisel's Intro Publishing Co., which had the first 5 songs in the contest in their possession. The Hans group, with Peter and Thomas Meisel and producer Gunter Hesse also produced 3 of the top 12 entries including the winner, "Dorthe", the 4th place entry done by Ann-Lena and the 5th place tie done by Rex Gildo.

Fests' History

The German festivals have quite a history. The first Contest of the song of the Festival" idea came, strangely enough, from Radio Luxemburg who did its own version as a Festival in 1959, 1960, and 1961. The German music branch then decided to do it on their own and started it with the first official "German Pop Festival" which was won by Alfred Hause and his Tango Orchestra although the "infra-test" and the audience had picked two other songs. The 10 radio stations for the TV Festival each picked one of the songs to be the one night with the best. The audience votes to Hause and that was enough for victory. The festival then decided never to have another instrumental winner and as of 1962, only vocal records were allowed in the contest. 1962 was the first "big business" year for the event as the popular Conny Froboess won the contest with the song, "Two Small Italians (Zwei kleine Italiener)" from the new composing team of Christian Bruhn and George Busch. The song went on to sell close to a million records and was a smash hit all over the country.

Other songs from the festival were also best sellers, and the festival was "here to stay". 1963 saw young singer Gitte walk away with the first prize and her song "I Want to Marry a Cowboy" (Ich will 'nen Cowboy als Mann) written by publisher Rolf Von Der Donnmuehle and A&R man Nils Nobach. Both the winners from 1962 and 1963 were on Electrola label with the Miss 1961 winner appearing on Polydor. 1964 was a repeat victory year for the Bruhn-Busch team with Siw Malmkvist taking the honors for Metronome Records with her song "Liesesummer lohnt sich nicht" which also sold close to the million mark and established Miss Malmkvist as a major artist in Germany. 1965 was the breakthrough year for pretty Miss Peggy March from RCA Victor, and the song written by Gergi music director Hans Konshin in 1964 was the year for another new artist Wencke Myhre from Norway on the Polydor label with the winning song written by Hans Blum and lyrics by Werner Raschke. In 1967, no festival was held and this year saw a repeat victory for Hans Blum who composed and Siw Malmkvists who published.

How Fest Works

The festival is billed as a festival of the composers. Germany's top writers submitted about 500 demonstration records with each containing a song. The entry fee was $25 per song. Four major juries, one composed (Continued on page 67)
SIW's DONE IT AGAIN!

THANKS HANS BLUM FOR MAKING

SIW MALMKVIST

A Consistent Winner

1965/3rd PLACE
1962/2nd PLACE
1964/1st PLACE
1968/1st PLACE

METRONOME RECORDS
EUROPE'S SWINGING INDIE LABEL
WINNER
“HARLEKIN”
Thanks Mr. Composer
HANS BLUM
&
Miss Personality
SIW MALMKVIST

Thanks To
Germany’s Number One Hit Team
CHRISTIAN BRUHN
&
GEORG BUSCHOR
for
2nd
DORTHE
“Warst Du Doch In Dusseldorf Geblieben”

3rd
FRANCE GALL
“Computer NR 3”

DONT STOP THERE
4th / ANNA LENA / “ALLE BLUMEN WOLLEN BLUHEN”
5th / GRAHAM BUNNEY / “99.9 PROZENT”
9th / HOWARD CARPENDALE / “WIR SAGEN JA ZU DER LIEBE”
6 of 12 FINALIST SONGS PUBLISHED BY INTRO MUSIC
3 of 12 FINALIST SONGS PRODUCED BY HANSA PRODUCTIONS
IT'S NEVER BEEN DONE BEFORE — DON'T ASK US TO DO IT AGAIN!... WHEW!...
### Brazil's Best Sellers (Rio de Janeiro)

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**CashBox Australia**

Australian Record Company, Limited, the Australian wing of the giant American Columbia/CBS label, achieved a net profit of (Aust) $320,000 in the latest twelve month period for which their reports are available. This profit is a nice lift over the previous corresponding period when the figure stood at (Aust) $253,000. Australian Record Company also handles, Warner Bros. Reprise, H Hickory, Kapp, Chess, along with the low-priced Harmony and Fiesta labels. They also operate the Australian Record Club which is reportedly one of the most successful club operations in this country.

Nice to see that the Australian-produced single "Love Machine" by the group called The Pastoral Symphony has received good trade press reviews in England. The record is still rapidly climbing the charts here on a national basis. It is released here on the Festival label and the English release is on President.

A new record label has arrived on the local scene. It is known as Necte and is a product of Necte Sound Studios based in Sidney. Necte have arranged a new distribution deal with RCA of Australia. First singles from Necte features a group called the Magnificent Mules with "Mood Matcher" c/w "Are You Getting Any Love?"

Jimmy Stewart has formed an independent record production unit known as Sweet-Peach Production. In association with Jimmy are Denis Whitan and Graham Webb. The outfit is currently preparing leasing arrangements with record companies. Jimmy Stewart has also formed Target Music, which will operate in conjunction with the Leeds Music group headed by Jack Arger.

Australian Record Company is offering a special deal to record retailers all month on their vast range of soundtrack and Broadway cast albums. For the month of July only, there will be a 10% discount on all orders of 25 or more from the range of 40 albums available in the soundtrack and original cast groupings.

Sometimes when Australian aboriginal boxer Lionel Rose won the World Bantam Weight title, Phillips Records jumped on the bandwagon and released a single called "The Ballad Of Lionel Rose" by Alf D. Paul. The record was the company's stab, on a regional basis, at the eyes of A New York Of A New World. This successfully retained his title at a fight in Tokyo, the record is coming in for a few editor's air-play, and it looks as though Phillips can expect a "revival" each time Rose wins a fight.

News of the breaking-up of the Seekers came as a complete surprise to most readers. It seems that by the time this column gets into print, at least three members of the group, Judith Durham, Athol Guy and Bruce Woodley, could be back home in Melbourne.

Polygram Records have issued a new catalog for their Verve material. The catalog is tagged "The 58 Sounds Of New Verve" and covers albums from the Mothers Of Invention through to Phyllis Diller.

One of our top local groups is The Six Man Unit called the Twilights. One of the six is a fella named Terry Britten, a very promising young writer. So promising, in fact that Cliff Richard has recorded three of Terry's songs—namely, "Always," "What A Silly Thing To Do," and "Mr Knife." The first two titles constitute the current single release in Australia for the Twilights. The fact that Cliff Richard has recorded the songs is great news in general for Australian composers, and in particular to Terry Britten.

Among the new hit American singles issued here recently through the Festival group are "People Sure Act Funky" by Arthur Conley, "The Eyes Of A New York Woman" by B. J. Thomas, "Classical Gas" with the Midnight String Quartet, "Alive Long" with Tommy Boyce & Bobby Hart, and "You Can Rollin' Across My Mind" from the Peppermint Trolley Company.

### Australia's Best Sellers

**This Week**

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**Week On Chart**

1. *This Guy's In Love With You* (Herb Alpert—A&M/Reprise)
2. *Mrs. Robinson* (Simon & Garfunkel—CBS) Essex Music
3. *Jumpin' Jack Flash* (Rolling Stones—Decca) Essex Music
4. *Angie* (The Rolling Stones—Singles) April Music
5. *The Good, Bad & Ugly* (Hugo Montenegro—RCA) Tu-Con Music
7. *I Feel Like We're A Carpenter* (Four Tops—Motown) J. Albert & Son
9. *MacArthur Park* (Richard Harris—RCA)

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**Week On Chart**

1. *Secure Este Samba*/Ogumbe* (Euterpe) Oswaldo Nunes/Equipe
2. *Viola Eduarda* (Marcelle Carlos & Milton Nascimento/Donoma)
4. *San Francisco* (Vitale) Scott McKenzie/CBS
5. *A Poireza* (Mundo Musical) Leno/CBS
7. *Love Is Blue* (Australia) Paul Mauriat/Philips
8. *Reconciliacion* Los Angeles/Philips-CBS
10. *Vive La Vida* (Vitale) Jose Ribeiro/Capacabana

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**Mexico's Best Sellers**

1. *Muchachita* (Young Girl) Union Gap (CBS)—Los Belmonts (Orfeon)
2. *El Amor Es Triste* (Love is Blue) Paul Mauriat (Philips)—Paul Mauriat and the Pop Singers (Philips)—Al Martino (Caravelle)—E. Curtiss (Philips)
3. *Reconciliacion* Hermanitas Nunez (Orfeon)—Conchita Solis (CBS)
4. *Enamorada De Un Amigo Mio* Roberto Carlos (CBS)—Pablo Beltran Ruiz (RCA)—Los Johnny Jets (CBS)—Lalo Daurate (Capitol)—Chayito (Peerless)
5. *Palabras* (Words)—Becco Gey (Polydor)—Los Leos y Dynamo (Orfeon)
6. *En las Ventanas* (CBS)—Sorona Santana (CBS)—Donna Veraccruz (Orfeon)
7. *El Bueno, El Malo Y El Feo* (The Good, the bad and the ugly)—Hugo Montenegro (RCA)
8. *El Juego De Simon* (Simon Says)—1960 Fruitgum Company (Camusutra) Roberto Jordán (RCA)—Los Rockin' Devils (Orfeon)—Jack Edmonds (Tizqu)
9. *Quisiera*—Raphael (Philips)
10. *Amor No Llores*—Robertha (Capitol)

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**CashBox—July 20, 1968**
Denmark

“Lille sommerfugl” (Little Summer Bird), a local tune from 1921 when it appeared in the Tivoli summer show, is now again reaching fame. Recorded by the Sweden Quintet for RCA Victor, the tune is topping the charts both at home and abroad with an EMI recording by Bjørn Tidemand on Odeon coming up very strong, too.

EMI last week released “Ogres” Nei Gone Flake,” an LP with Small Faces on it, the same group is at the moment on the charts with their “Lazy Sunday.” Other recent EMI releases include “This Is Rock’n’Roll” onLiberty, a low-price LP with among others Fats Domino, Eddie Condon, Jerry Lee Lewis, etc.

“Up From The Skies” with Jimi Hendrix on Polydor. “This Guy’s In Love With Me” with Alpert on A&M. “While The Good Sleep” with Bob Dylan on MGM, “My Name Is Jack” with Manual Mann on Fontana are some of last week’s releases from NPA (Nordisk Polyfon Aktks). Ten new musicscapes from the same company completed the releases.

Norway’s Gunnar Bergstrøm, Haley’s manager Gert Lengstrand, his European agent Paddy Magleon and Dag Haagegryt is negotiating with Jean-Bendiksen, AB, Best A/S, Strom/RCA (Sweden) and Denmark’s Simon Haeggqvist. Norway’s Bendiksen was central in the Brazilian Song Festival in Rio de Janeiro.

Sweden

A record with the Swedish group Mecki Mark Men, pinned for release in the U.S. by Mercury, was referred to as single in this column the other week. However, it is relatively easy to see that it is an LP album that will hit the states in the next months.

New sheet music from Gehrmans includes “Smashing Time” (here titled “Toppkäll”), While I’m Still Young,” (here titled “En tum tuff tre” and “Who’s Your Friend” (here titled “Original Jules”). Sweden’s and music are by George Melly and John Addison and Gert Ek is responsible for the Swedish translation. The three of them are from the movie “Smashing Time.”

Rupert Davies, well known from the TV serial “Inspector Maigret,” started a Swedish tour on July 1st. Sonnet Grammofon AB just released an LP where he sings “Mrs. McGillicuddy.”

Britt Bergström, Philips artist, to Hilversum, Holland, to make her German debut record, Blackwood Brothers, American Gospel group, to Sweden for three days. The group play in Stockholm next week or go to Stockholm, Pages, American group, to Sweden for TV in July.

Malmbkvist Wins German Pop Fest (Continued from page 63)

of composers, one composed of people from the record industry, one composed of publishers and one composed of lyricists with each jury having one judge, and one man from the radio. Stations in Germany, chose 26 songs from the entries. These 26 songs were picked by artists chosen by the record industry and the 26 songs were played for 9 days in a row on the German radio with an “Infra-test” then picking the 12 most popular entries for the finals. During the preliminaries, none of the records were released on the market and the names of the artists singing the material were not announced so as to influence the material in the direction of the writers instead of the popularity of the artists.

The 12 final entries were set and the scene was ready for the final event in Berlin on July 4th. The show program included a combo of 12 and 2 program, was watched by millions. Again, 3 juries were used to determine the winners. 200 points were allowed for the “Infra-test” results. Voting cards in 6 colors were given to the 8000 guests at the finals with a color indicating on stage determined which 50 cards in which color would have the right to vote and a color card set up in 8 stations for the 2nd German TV and German Radio each with the right to cast 50 points. That meant that 100 points were given in all. The voting in this case was not decided in advance. In order of the presentations was chosen by a drawing before the event.

Siv’s Big Victory

It was a great victory for Siv Malmbkvist who is definitely the most consistently successful artist in the German Pop fest. She has entered the Festival a number of times and has never been placed “out of the money.” In 1962, she was placed second, the last year, she was placed third, in 1964, came back to take third place in 1965 and once again won the event this year. That’s quite a track record.

Siv is also a very big seller in Germany with her records constantly topping the charts.

As far as composers go, the festival also showed the consistency of the really top writers. Winner Hans Blum had 3 songs under the final 12 and 4 of the top 26. Second and third prize winner Christain Bruhn also had 3 songs under the final 12 and 4 of the top 26. His other single “Seid’ ihr Buscher” only had two. Gunter Loose had 3 songs as well under the final 12 as a lyricist but had no less than 7 under the final 26. Other repeat winners were orchestra leader James Last with one in the finals and 2 in the last 26, Otto Demler had one in the finals and another under the 26, as did lyricist Fin Busch-Habel.

The final festival party which lasted until the wee hours of the morning finished off the event. The biggest winner is the German music business which once again has badly needed vehicle to present new material and new hits and new songs to the public. The long hot summer will be the strongest takeoff by a string of hits originated at the German Pop Music Festival 1968.

Norway’s Best Sellers

1 6 Young Girl (Union Gap-Gary Puckett/CBS) Sweden Music AB, Sweden
2 3 A Man Without Love (Engelbert Humperdinck/Decca) Arne Bendiksen A/S, Norway
3 5 Honey (Bobby Goldsboro/United Artists) Sweden Music AB, Sweden
4 6 Vi ska ga hand i hand (Donju, Du) (Gunilla Willkund/Col- lumbla) Arne Bendiksen A/S, Norway
5 4 Jumpin’ Jack Flash (Rolling Stones/Decca) Musikforlaget Esab AB, Sweden
6 14 Congratulation (Cliff Richard/Colomba) Arne Bendiksen A/S, Norway
7 12 Det börjar verka kärlek, banne mej (Claes-Göran Heder- strom/RCV Victoria) Thore Erling Musik AB, Sweden
8 11 Vi gratulerer (Kirsti, Oddvar, Arne/Triloba) Arne Bendiksen A/S, Norway
9 8 Simon Says (1910 Fruitgum Co./Buddah) Somara Musikforlag A/S, Norway
10 9 What a Wonderful World (Louis Armstrong/ABC) Chap- pel Nordiska AB, Sweden
11 7 Steve Miller (Union Gap-Gary Puckett/CBS) Sweden Music AB, Sweden
12 2 Things (Nancy Sinatra-Dean Martin/ Reprise) Belinda (Scandinavia) AB, Sweden
13 1 Young Girl (Union Gap-Gary Puckett/CBS) Sweden Music AB, Sweden
14 9 Song for Little Children (Royal Guardsmen) Sweden Music AB, Sweden
15 8 Sommaren det hände (Quando m’innamoro) (Anna-Lena-Hedberg/Metronome) Thore Erling Musik AB, Sweden
16 3 Honey (Bobby Goldsboro/United Artists) Sweden Music AB, Sweden
17 4 *Lilac-Bells (Karusell) No publisher
18 7 What A Wonderful World (Louis Armstrong/HMV) Chap- pel Nordiska AB, Sweden
19 5 Simon Says (1910 Fruitgum Co./Buddah) Somara Musikforlag AB, Sweden
20 6 Vi ska ga hand i hand (Donja, Du) (Gunilla Willkund/ Colummbla) Hans Busch’s Musikforlag, Sweden
21 10 Jumpin’ Jack Flash (Rolling Stones/Decca) Musikforlaget Esab AB, Sweden
22 9 *Sagan om lilla Sofie (Hep Stars/Ola) Somara Musikforlag A/S, Norway
*Local copyright

Sweden’s Best Sellers

1 2 3 Things (Nancy Sinatra-Dean Martin/ Reprise) Belinda (Scandinavia) AB, Sweden
2 1 Young Girl (Union Gap-Gary Puckett/CBS) Sweden Music AB, Sweden
3 1 Young Girl (Union Gap-Gary Puckett/CBS) Sweden Music AB, Sweden
4 2 Sommaren det hände (Quando m’innamoro) (Anna-Lena- Hedberg/Metronome) Thore Erling Musik AB, Sweden
5 3 Honey (Bobby Goldsboro/United Artists) Sweden Music AB, Sweden
6 4 *Lilac-Bells (Karusell) No publisher
7 7 What A Wonderful World (Louis Armstrong/HMV) Chap- pel Nordiska AB, Sweden
8 5 Simon Says (1910 Fruitgum Co./Buddah) Somara Musikforlag AB, Sweden
9 6 Vi ska ga hand i hand (Donja, Du) (Gunilla Willkund/ Colummbla) Hans Busch’s Musikforlag, Sweden
10 10 Jumpin’ Jack Flash (Rolling Stones/Decca) Musikforlaget Esab AB, Sweden
11 9 *Sagan om lilla Sofie (Hep Stars/Ola) Somara Musikforlag A/S, Norway
*Local copyright

Cash Box—July 20, 1968
**Japan's Best Sellers**

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**Argentina's Best Sellers**

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**Argentina's Top LP's**

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Women Steal the Show—The German Pop Festival turned into an all-female show with Slwa Malmivist, Dorthe and Francesca Gall taking the top three awards as shown in the top photo. Slwa is also pictured in the center with her collaborators, (from left) Gunter Haene, A&R, Peter Meisel and composer Hans Blum on the right (with Mrs. Meisel looking on.) Bottom performance photos show Metronome star Anna Lena, who racked up the most votes, so she ball and finished fourth in the event and Cornett's French violinist Jacqueline Boyer who was also high in the running.

Arthur Conley (RIFF) has presented in Venice at the "International Light Music Show" two of his songs: "Funky Street" and "Pasco Brucio," Italian version of "Fire Burns." Conley, who was one of the singers who obtained the greatest success, has the chance to demonstrate what sort of fabulous showman he is during a show in a theater in Venice.

Iva Zanich (RIFF) has lately recorded a new song "La felicità" which is completely different from the melodious kind of songs she has recorded up to now as it contains a lot of rhythm.

"Europa Giovane" (Young Europe), the TV show attended by Gianpaulo Crespi and which investigates cultural, religious and political problems of the young generation, will devote on July 9th a reportage on the most idolized and loved singer of the "non-violence trend," Donovan (CGD). The singer will present for the first time his Italian version of "Jennifer Juniper."

Shirley Bassey (United Artists), who has just ended her Italian tour, has performed on two important TV shows; "Quelli della Domenica" and "Senza Rete" performing the song penned by Fino Donaggio "Domani, Domani." In the very near future, Italian TV will program a show entirely devoted to Shirley and taped at the "Bussola" in Viareggio. United Artists is issuing in Italy the original soundtrack, from the picture "Sale e Pepe 3" starred by Sammy Davis, Jr. and Peter Lawford, which is having currently great success here. The sound track contains in particular two songs by Sammy "Salt and Pepper" and "I Like the Way You Dance" which will be issued on a single.

The group I Balordi has recorded its first record for Cemed Carosello containing the song "Diamoni La Mano," opening theme of the program "Cinquemarci" devoted to the next Olympic Games in Mexico City.

Latest Phonogram has started issuing on the market EP cassettes (cassettes containing only four recordings). Sales have been so high as to exceed any possible forecast.

Singer Shandas Lear (Tay Records) has recorded in Italian "Cinderella Rockefella." The recording has been chosen by the Rockefeller for President Committee for the electoral campaign in U.S.A. in districts where Italian-origin citizens live. The song has been recorded by Shandas Lear.

The group I Brutoss has been contracted by Car Dischi Juke Box. I Brutoss obtained great success in Spain and Yugoslavia and in Autumn they get back to the U.S.A. where they will star in night clubs. Gino (Car) will take part in the Athens Festival with the song "II Mio Amore Sei Tu" for which he himself will provide Greek lyrics.

The group Le Orme is obtaining good sales results with the song "Senti L'Estate Che Torna" which they took part in the latest edition of the contest "Un disco per l'estate." Le Orme has just recorded the English version to their songs, title of which is "Summer's Coming." The record will be issued in U.K. by CBS.
EDITORIAL: Food Vending Headed For The Top

There are more than 6,000 vending service companies in the U.S. Cigarettes, candy cold soft drinks and coffee still account for over 90% of the estimated $4.5 billion in sales generated by automatic vending. But more and more companies are diversifying into full-complement food vending.

Food is now the fastest growing segment of the automatic vending industry. An estimated 25% of U.S. vending companies now operate their own commissaries, essentially to prepare food that will be sold through their own vending machines. These vending firms also make their food available to other vending companies.

A recent survey indicated that 20% of U.S. industrial plants provided in-plant feeding exclusively through a variety of vending machines. This percentage can be expected to increase during the years ahead due to rising operating costs in company owned and maintained restaurants and cafeterias.

The trend toward full-complement food vending poses special problems for the smaller vending operator without food vending machines. He is under intense pressure to expand into food to remain competitive, from two aspects: 1) Keeping his present locations; 2) expanding into new locations.

Food vending machines and the required peripheral equipment are more expensive than the simpler cigarette and candy vending machines. They also tend to become obsolete faster because manufacturers are continually improving food machines and bringing out new styles—in much the same way that automobiles are restyled each year. Location clients like their vending machine installations to be esthetically pleasing. This often means they must be new and must "match."

The operator may also have to pay "commissions" to his location clients for permission to operate his machines on their premises. This can work a hardship on any size food vending machine operator because the profit margin on food is usually low to begin with. The practice of giving location commissions is especially hard on the small independent operator. Primarily, because it places him in a bad competitive situation with larger companies often able to offer higher commissions.

Food for Machine

If the operator buys food vending machines, he must be concerned with providing the necessary food for them. He has two alternatives: 1) buying pre-wrapped, pre-prepared food from existing commissaries or other wholesale sources, 2) establishing his own commissary and preparing his own food.

At some point in the expansion of his food vending service, the smaller operator must weigh the advantages of continuing to buy from suppliers or establishing his own commissary.

By continuing to buy larger and larger quantities from certain suppliers, he sets up a quasi-utility relationship with them. This could put him "at their mercy" with regard to quantities, prices and standards of quality. But if cost is the major consideration, it is doubtful that the small food vending operator will be able to produce his own food more cheaply than he can buy it. Even with his own commissary, food costs can be as high as 65% of sales.

The small food vending operator must consider how commissary operation will affect the entire financial structure of his business.

BREAK INS, PILFERAGE, THEFF CAUSE VENDING OPS TO LOSE 2% OF GROSS

NAMA To Launch Security Program Designed To Protect Ops Income

CHICAGO, Ill.—In the face of mounting damage and losses, the National Automatic Merchandising Association (NAMA) will assist vending operators by initiating a comprehensive security program, Meyer Gelfand, president, announced recently.

Setting up NAMA as a central resource for individual members and for affiliated state organizations, the multi-step program was authorized at the June meeting of the association's board of directors.

"In a survey two years ago, NAMA members indicated that the losses from vending machine break-ins, pilferage and theft of money and merchandise probably exceed $25,000,000 per year," Gelfand said. "In recent surveys by our staff, members reported losses as high as 2 per cent of gross sales. By all indications, security losses may approach $50,000,000 a year," Gelfand added.

Gelfand said the association plans to retain a professional consultant to advise its staff on security matters. Individual member firms will be able to retain this consultant for specific problems. Gelfand said the association has maintained a similar arrangement for a number of years in the field of employee relations through Dr. Benjamin Werne.

Other steps in the new program include the following:

Publication of a basic handbook on security practices for vending operators, followed by periodic Security Bulletins for members on specific subjects.

Presentations at NAMA conventions and regional management conferences.

Assistance to affiliated NAMA state councils with meeting programs and with legislative activity.

Efforts to secure stiffer legislation in cooperation with other industry groups, such as telephone companies and coin-op laundries.

Liaison with law enforcement authorities to insure prosecution of organized gangs.

Formation of a consulting group composed of vending machine, lock and alarm device manufacturers.

"NAMA became interested in this subject four years ago," Gelfand pointed out. "However, the increasing losses suffered by the entire industry require an intensified effort on the part of NAMA. As in other major industry problems, the association is ready to take the lead and coordinate the efforts of individual companies and state organizations."

Gelfand said that "security problems" will be treated as part of the meeting program at the forthcoming Convention-Exhibit in Philadelphia in September.

Florida Elects Hamilton

Howard Hamilton, Automatic Merchandising, Inc., Tampa, was elected president of the Florida Automatic Merchandising Council at the annual meeting in Miami last week. He replaces Van Myers who served as president since the NAMA Council was founded.

New Jersey Elects Costello

John V. Costello, Servomation of New Jersey, Inc., was re-elected president of the New Jersey Automatic Merchandising Council of the National Automatic Merchandising Association (NAMA) at its recent annual meeting held in Atlantic City.
**KAYE INTROS "BATTING PRACTICE"

The Irving Kaye Co., Inc., of Brooklyn, New York has announced the start of distribution of their new, coin-operated baseball game. The new game, to be merchandised under the name "Battling Practice," incorporates a number of innovations not previously seen in games of this type, with the design emphasis placed on continuous action and realism.

The most striking innovation in the new game is the player's ability to hit a pitched ball while it is still in the air. A control panel, probably the same one used in the field game, does this by means of the ball rolling on the playfield. In "Battling Practice" the ball is dropped into a depression of the playfield, where it rolls away from the batter as if it were pitched by a real pitcher. A controllable, spring-activated rod gives each player the opportunity to vary the direction of his swing. The batted ball flies through the air with the speed of a real batter. To further simulate this, "living" rubber men move on the playfield with the impact of the ball.

"Battling Practice" is equipped with a double score feature appearing on every third ball. Fifteen balls are given for each play, with the sound of gongs and knockers acting as a background to the action on the playfield. The game is completely continuous action, and the player must score 71 points to win and 51 points to lose.

"Battling Practice" is welcomed by players as a genuine new game, with 71 and 51 points as the time limit. Comments included those by Bobby Doerr, current University of Kansas baseball player and star in the game. The students especially like the new game, and one of them said, "I'd almost like to see a real pitcher make a throw with this machine!"

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**SEGA RELEASES "HELICOPTER"

**Players Can Land In London, NY, Paris**

Sega "Helicopter"

Tokyo—A new style helicopter control game was put into full-scale production last week by Sega Enterprises, as a result of enthusiastic public response to prototypes placed at selected Sega arcades throughout Japan.

Orders are already tumbling in from operators here in Japan who have glimpsed the Sega Helicopter prototypes on location according to Sales Division Manager, Shinya Shiraishi. The attractive new unit has many special features. Circling a central prop on a balanced rod, the 2 propulsion heli-helicopter is guided within both vertical and horizontal movements by player-operated control levers.

The object of the game is to "land" the helicopter at randomly lighted heliports located London, Paris, New York, Rio and Tokyo. When a successful "landing" is made at a lighted heliport, a score is registered and another heliport goal is lighted.

Precise landings are possible because of the powerful motor and sensitive controls.

Fully synchronized sound effects are keyed to the control "joy-stick" so that authentic helicopter sounds accompany player movement. By-pass play is stimulated because the action is readily visible to spectators who are attracted by the realistic sound.

The 5 watt loudspeaker volume is adjustable, as is the timing.

The sturdy cabinet and convenient control console are both superbly styled. An attractive "helicopter" panel is back-up the colorful and detailed modeling work which characterizes the playfield.

In line with a policy of only releasing games that have passed rigid quality control, the Sega helicopter has been acceleration-tested at Sega's laboratories for many months.

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**FISCHER DEBUTS "MARQUE" TABLES**

**Features "Revolutionary" Honeycomb Playfield**

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**Features "Revolutionary" Honeycomb Playfield**

Tipton, MO.—Fischer Manufacturing Company is presently making available to operators the revolutionary Honeycomb Playfield on the new Marque model 100 and 90 series of coin-operated billiard tables. Frank Schroeder, director of sales, advised last week that operators can now forget pressing playfield problems with "the only playfield guaranteed for five years to the original purchaser against warpage or breakage."

The Honeycomb Playfield is reinforced throughout with extra durable steel. Marque model 100 is 96 x 104", and Marque 90 is 92 x 91 3/4". Schroeder considers the introduction of the surprising Honeycomb playfield one of the major advances in billiard tables in more than 15 years at the sprawling Fischer factory in Tipton, Missouri.

The Marque series of billiard tables offers the nation's operators all of the excellent, quality features contained on the Regent models: such as, non-resettable coin counter; legs which snap in place for easy, quick set up; the new security controlled, extra large cash box, with metal housing; and all metal, self-cleaning open center runways.

Also, a mechanism drawer and ball return which are combined in one compact unit; all mechanism drawers on Fischer tables are keyed alike; formica top rail, which is bar-proof; and the tables are covered with the very finest all-wood felt cloth.

Fischer's Marque billiard tables are now in production, and distributors everywhere are being supplied to meet the demand.

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**Programming Country & Western Music Billy Cannon Style**

Billy Cannon, president of Music Operators of America and owner (along with partner Harry Wister) of new tire company, couldn’t help noticing, probably because it is one of the most progressive systems in the business of selecting records for his individual locations. By not going into every minute detail Cannon said, “we use all records that do well, that we receive, honor requests, and that bring us the best possible decision. We keep an ear out for anything we might think is different or interesting, something that might make us change the selection process. We study and have that feeling of the machines."

In reference to country & western music, Cannon said, “country & western records are hard to get, the ones that are good are too hard to come by, a Buck Owens or a David Houston. When I want a C&W artist I order it. To give you an idea of just how popular C&W is becoming. I was talking with my programmer the other day about a particular location and of the eight or ten records scheduled for program, four of them were C&W. This was a surprise to me, but I guess that’s what the location requires. All of our stores must match the sale of each location. For example, you can program an Eddy Arnold or a David Houston in a cocktail lounge, but in that same location you can’t expect to come in and have a Wynn or a Webb Pierce. However, nearly every jukebox operator has a location where he can program all three, and many of them don’t realize it, partly through their own fault, partly through the fault of the staff. They are not making any profit at all, not having stock in and stock through the fault of the record label for not making sure the operator was aware of it."

Prominent record company executives involved in country & western music are well aware that approximately 90% of C&W singles are purchased by jukebox operators. If they are not aware of this, then why do they continue to ignore the operator as a promotional outlet for new C&W artists? How can they afford to ignore making sure that operators aware of new product releases by established C&W artists? Naturally, a goodly portion of C&W product is promoted thru the trade press via advertisements and reviews. and some is promoted thru jobbers. Some labels even promote directly to the operators by mailing sample copies and announcements. And, you can make a sure bet that these are the labels that are making better profits with their C&W.

**CASH BOX—July 20, 1968**
This week's Cash Box Profile subject is Morris Lerner, president and owner of Advance Vending Distributors of Syracuse, New York. Following are Morris' candid answers to a series of various questions.

How did you first become interested in the coin machine business?

I started in vending in Buffalo in 1955 in pre-brewed coffee and gradually went into some coffee vending. Later I sold out to go into distribution, starting with Avenco.

We are distributors of Avenco, Automatic Products Candyshop, Pastryshop and Smokeshop, U.S. Automatic, Steelmade and Littton products. We also handle other allied lines of supplies such as Progressive Unification Kits and Condon Stands as well as Chef Boy-Ar-Dee hot foods and Conex cups.

In addition we have the facilities and know-how to rebuild all types of equipment and at present are the largest suppliers of rebuilt equipment to the trade in the North East.

Do you find there are any essential differences in distributing in New England as opposed to other regions of the country?

I think basically the customer expects the same results whether he is in New York State or California, i.e., a good service organization who can take care of all his needs from one source and can keep a good inventory of pass-on hand as well as providing the service necessary. We believe we fill this need.

Do you find that operators complain about factory and distributor representatives dictating what is best for him? If so, do you listen and what do you hear?

I never hear operators complain about distributor representatives dictating what is best for him. It may, however, be true. We try to impress our salesmen to sell only to a man's specific need and I know many cases where we have suggested a vendor not buy an item because it would not fill his need. I sincerely believe a legitimate sales representative can not give a good sales pitch unless he is sincerely convinced of the product he is selling. A good salesman also knows that if he sells beyond a customer's needs or falsely represents his product, he will probably not get any repeat business, which is the lifeblood of our business.

What type of vending equipment seems to be the most lucrative for operators in your area?

Our area is no different than any other as regards profitable items—Coffee, Cold Drinks, Candy and cigarettes—in that order. The New Avenco dual price coffee vendor has had a tremendous impact on the profit picture in regards to coffee since the vendor can more readily increase additional 3 to 4c per cup profit without any increase in service or equipment cost. I believe this will be a major factor in getting coffee prices to 15c without any limitation on the location or the customer.

Is there any indications that vending ops will eventually have to raise the vended price for a particular product to meet the expanding overhead expenses?

In the Cold Drink market—particularly canned drinks—the constantly increasing price of cans is making it more difficult for operators to sell at 15c and show a profit; inevitably the 20c canned drink will become a reality. As regards to candy and snacks, we feel that ever since the introduction of the First-In-First-Out feature with the item you see being the item you get and with the advent of multiple pricing on candy machines, that the operator is now in a position to vend higher priced items—thus increasing his profit and reducing his waste. Most of our operators report a 25% to 50% increase in sales using the Candyshop, due primarily to the flexibility of both pricing and making change as well as the added variety he can vend.

Has there been any noticeable trend towards larger operating companies buying up the smaller op's routes? If so, what is the value involved? Is it healthy for the business?

Operators as a whole seem less reluctant to sell out to the larger companies—due in part to the pressures of doing business under present conditions—that is, the labor shortages, the squeeze on profits and the difficulty in getting the big account with all the many problems. In most cases, his reluctance to go into food is based on insufficient knowledge of food handling and preparation or his lack of capital to expand to a new field that is not generally profitable and represents a headache to most small operators.

On the other hand his business is reducing. As he can no longer expand in investment and when he reaches the magic figure of $100,000 in sales, he will probably be approached or is looking for someone to help him operate his business. Many operators are usually taken over by the national accounts. I do not think this is necessary. I am concerned about the lack of new blood coming in to take the place of the older generation coming along to fill the gaps created by the vacuum caused by the acquisition.

Would you advise a total neophyte to the vending business to try it, and if so, how could he come into it or stay out of it?

Many new operators were started when they first got into vending working with an operator, learning all phases of the business and then setting on their own. Now due to the complexity of a large operation and the fact that most personnel only learn one phase of the business, they don't get enough experience to stay on their own. Thus, it is possible that the number of new small operators may not increase as much as if the Whopping Cranes. But, you do have to realize the importance of selling equipment, the distributor's talent as a salesman or on the service side.

Merchandising is the key word—Variety, Flexibility—Pricing and minimizing the cost of doing business with machines. The Candyshop and Pastryshop have been a help in the consolidation of the industry for the reasons mentioned above and is reflected in an increase of 25% in sales for the first six months of this year—due for the most part to the acceptance of the Avenco Coffee machine and Automatic Products Candyshop and Pastryshop.

Tell us about Advance and the people who work for you?

Advance Vending Distributors covers a nine state area which is N.Y. State including the City and Long Island, New England States and the Northern half of Pennsylvania. We are represented by five regional sales representatives.

Mr. Joseph Cappi, who covers the New York City-Long Island-New Jersey and Westchester County area has been with us for six years. He was formerly employed as a service engineer for a manufacturer of bark machines. Mr. Richard Navratil is our Regional representative in the New England States. He has been in the trade for years as a representative for another company before coming with Advance Vending in 1965.

Mr. Jack Shawcross, Sales Manager, for Advance Vending Distributors is responsible for the tremendous growth of the company from its original 3500 foot plant to its new 18,000 foot operation. Mr. Shawcross is also the regional representative for the New England portion of New York State. Jack has been in the vending business for 18 years.

David Lerner, my son, recently was called to Active Duty in the Air National Guard, but was our newest representative at that time. Jack Shawcross and Morris Lerner will be covering for him until his return from the service.

What are your plans for the future? Our plans at the present time call for the hiring of another one or two salesman to help take care of the expanded territory we've taken over of the Western portion of New York State in addition to manning the company—and also I have had a big problem with the Pennsylvania.

Our faith in the future of the vending business is very well expressed by the investment we recently made in 20000 square feet of warehouse. Sales this year should exceed 2 million dollars and I am humbly proud of our new plant and feel that the reward God gives us for doing a good job is the ability to do better.
Only jukebox with a built-in stool pigeon.

New Music Master has exclusive Rowe Alarm System. A burglar alarm that's loud as a fire siren! Goes off if the cashbox door is tampered with in any way. It's gas-operated. No batteries, no electrical system. And it's standard equipment.


Other Music Master exclusive features:
- Change-A-Scene front panels
- New 2-Wire Systems for remote volume and cancel control
- New, simplified Dollar Bill Acceptor
- 3-in-1 programming (Change from 200 to 160 to 100 selection)
- Patented Stereo Round sound
- Easy "Lift-Off" front door

See your Rowe distributor for all the money-making details.

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Adult Locations

**SURVEY LEADER**

BREAK MY MIND (2:46)

SAMMY DAVIS JR.

Children, Children (3:30) Reprise 0757

**EASY LISTENING**

SPRINGTIME FOR HITLER (1:38)

HENRY MANCINI

The Magnificent Seven (2:07) RCA Victor 9585

ELVIRA'S THEME (2:35)

PERCY FAITH

MacArthur's Park (3:40) Columbia 44165

**MY FOOLISH HEART** (2:47)

EARL GRANT

One Note Samba (2:11) Decca 25737

TO AMERICA WITH LOVE (2:50)

LAWRENCE WELK

Let's Make America What It Used To Be (2:20) Brunswick 814

**STRENGTH POTENTIAL**

DESSERT (2:00)

KING RICHARD & FLUGEL KNIGHTS

Mrs. Robinson (2:00) MTA 154

C & W

**SURVEY LEADER**

I JUST CAME TO GET MY BABY (2:25)

FARON YOUNG

Missing You Was All I Did Today (3:00) Mercury 78287

**STRENGTH POTENTIAL**

HAPPY STREET (2:24)

SLIM WHITMAN

My Heart Is In The Rockies (2:25) Imperial 66311

**Teen Locations**

**SURVEY LEADERS**

PEOPLE GOT TO BE FREE (2:57)

RASCALS

My World (2:52) Atlantic 2537

MISTER NICO (2:20)

FOUR JACKS & A JILL

Hambo Lillvan (1:47) RCA Victor 9327

**RE-RELEASE**

EARLY IN THE MORNING (2:05)

BUDDY HOLLY

Rave On (1:43) Coral 62354

**R & B**

**SURVEY LEADERS**

TWO CAN HAVE A PARTY (2:12)

MARVIN GAYE & TAMMI TERRELL

You're All I Need To Get By (2:38) Tamla 54169

**SUDDEN STOP** (2:58)

PERCY SLEDGE

Between These Arms (2:36) Atlantic 2539

**Specialty**

**GERMAN**

**MELODIE** (2:57)

CATERINA VALENTE

Wunderbar, Wie Schone Der Abend War (2:30) London 1018

**Cash Box—July 20, 1968**

The following list is compiled from the current Cash Box Top 100 Chart. The new chart additions are in numerical order as they broke onto the Top 100.

43 People Got To Be Free* Rascals—Atlantic 2537

58 Yesterday's Dreams* 4 Tops—Motown 1137

61 Don't Give Up* Petula Clark—Weaier Bros. 7216

63 I Can't Stop Dancing* Anita Bell & Drells—Atlantic 2534

69 I Guess I'll Have To Cry* James Brown—King 6141

71 Happy* Nancy Sinatra—Reprise 0756

76 Do It Again* Beach Boys—Capitol 2229

77 Skip Away* Charley Byrd—Atlantic 2308

84 Light My Fire* Jose Feliciano—RCA Victor 9550

86 You Keep Me Marginin' On* Vanilla Fudge—Arista 6395

87 Impeccable Dream* Roger Williams & Kapp 907

91 God Bless Our Love Bellinda—Yardbird 615

92 Prayer Meeting* Willie Mitchell—Hi 2147

94 You Can Cry If You Want To Trini Lopez—Fontana 1622

95 I Am Your Man Bobby Taylor—Gordy 7072

96 Brown Eyed Woman Bill Medley—MGM 13939

97 Send My Baby Back Fred Hughes—Wed 1182

98 I Need Love Third Boock—Independence 302

99 Just A Little Bit Blue Cheese—Phillips 45241

100 I'm Gonna Do What They Do To Me B.B. King—Blue Note 45018

* Indicates Chart Bullet

check your local One Stop for availability of the listed recordings
Try it yourself. Flip up the self-locking main dome of our new Princess Deluxe compact—and see what Rock-Ola has done to cut down your programming and service time... to beef up your take.

See how everything is right up front, at eye level, big as life? No more stooping, squatting or squinting for you. Just reach out and get things done. Key switches up top at eye level. Credit unit and amplifier flip down for stand-up servicing ease. So do the new hinged program holders. New "straight through" coin entrance chute with drain, new easy to read record indicator numbers, new rear controls grouping, new printed circuitry—all make for easier service in the brand new flip-top Princess Deluxe. Plus... Rock-Ola's exclusive Mech-O-Matic 33⅓-45 RPM changer. And this mini works with all optional accessories: receiver, money counter, remote volume control, Phonette wall box and wall speakers (LP feature optional). All this, and the new Princess Deluxe measures just 46-24-31! You can't help but make your rounds faster and your wallet fatter.

Money making music makers for every location

ROCK-OLA

Our new "mini" flips her lid for you!

PRINCESS DELUXE
Model 435—100-play!
NEWARK, N.J.—Drawing considerable attention in the long line of entertainment at the recent Newark Rose Festival was the Bilotta Enterprises float “Music To Millions.” Judged the best commercial entry, the float featured the “18th Amendment,” a lively quartet which entertained the crowds of spectators with a modern day interpretation of music from the roaring twenties.

John Bilotta, entering the winning float, said about the group, “This group will have a bright future. I see great potential in the future. We plan to cut a record within the next few months and if things go right, they’ll be booked in the Three Rivers Inn on August 15th for one week.”

BEATS WALKING—Newark’s Co-Pilots were introduced to 35,000 people in Rose Parade, pitching coach, Sal Maglie waves to crowd from fire engine cab. The Co-Pilots rode on two fire trucks in colorful parade.

ICMOA Directors Attend Chi. Round-Up

CHICAGO.—The Illinois Coin Machine Operator’s Association Board of Directors met Friday afternoon at the Marriot Hotel in Chicago to discuss the ICMOA’s future and the possibility of having a special confab. The board is considering the by-laws to expand the board of directors to include regional directors from Cincinnati and Cleveland. It was felt certain every operator is properly represented by the directors. The board also discussed the nominating committee, meeting and activity plans for the 1967 fiscal year, and the proposed budget and dues required to sustain it.

Northwest Meeting

A large turnout evidenced the success of the ICMOA Northwest Regional Meeting at the Miami Hotel in Sterling, Ill., last June 22. Thanks to the efforts of Charlie Marik, George Woodridge, and Orna Johnson Mohr, the northern Illinois operators had an excellent meeting that featured a demonstration of the Representative “Zeke” Georgi, operator, Les Mon- nory, who discussed the possibilities of a presentation of the ICMOA insurance program, which interested many operators in the group.

Tax Stamp Available

Both new and renewed amusement machines tax stamps are available to operators and locations. The Illinois Department of Revenue asks that operators use the renewal forms provided if they already have a machine in operation. Be certain you post your locations so these renewal forms will be saved and returned. Any ops having question each operator may contact the ICMOA office in Springfield, Ill.

Mini-Disc For Mini-Jukebox? May-Be!

NEW YORK—“The four inch pure vinyl, phable pocket disc could be the major vehicle of the future for the release of single records,” according to Fred Hyman of the New York-based Americo Corp. Many record industry company executives believe that there’s no profit left in 45 rpm singles. They contend 45’s are only a promotional tool for subsequent 12” follow-ups.

The original idea for the pocket disc was formed in 1962 on the basis of “what consumer wants is what the record industry is going to do.” According to Hyman, “We approached the Seeburg Corporation with the idea of a disc that would play a pocket disc and then vanish in the customer’s pocket at that same time they were thoroughly involved in their music background system. They approached some international and they appeared to be interested in the pocket disc as a means of creating for home recreation. It’s being impressed with the low cost of producing 4” disc, he added.

Hyman also indicated that one production engineer favored for the pocket disc might help put the threat on the singles market made by the tape cassette, which can be used to record to record top recordings right off the radio airwaves.

Vending Market

Hyman said that his firm and a fellow manufacturer in addition to card vending machines has an agreement to produce a pocket disc vending machine. The firm, L. Steiner Mfg. Corp., has developed the unit as a mechanical vendor that will dispense the disc in a folded piece of cardboard similar to the waggage postage stamp is packaged. Because they are all vinyl, the discs need not be shielded for protection, a must on existing 45’s.

The prime outlets for placing these units according to Hyman are “rack locations, which are hardest hit with the 45s dwindle, can finally get back into the singles market. Our next location will be drugstores. 60% of the teen market are girls and where do girls go most often? To the drugstore for cosmetics and the such. Two good reasons why drugstore owners will be interested are (1) bring new money into his business and (2) the pocket disc will act as a promotional tool for the drug store business, thus allowing more customers into his store that will in turn likely make other purchases.”

Although Hyman admits that his firm knows very little about the vending business, he feels that the vending operation is growing at some tremendous rate and is the biggest outlets for the pocket discs. He said, “We welcome inquiries from any of the people in the field that are anxious to talk with them and learn about their business. Hyman can be reached at (212) 681-0013.

Mini-Jukebox?

Hyman feels there will be a good opportunity for a mini-jukebox to make an appearance. “With the advent of the 45 rpm single, jukeboxes manufacturers made the big conversion from 78’s to 45’s and completely new boxes along with a bigger market to arm the business. The pocket disc offers the same opportunity to open up the industry and open new markets, or re-open the teen locations, for two very good reasons, (1) It will give the manufacturer a chance to build a machine that is completely portable for record storage and more space for display, (2) It will cut the cost of records, to operating people and are very appealing.”

Hyman spoke enthusiastically of individual jukeboxes similar to wall-boxes that would offer directional sound systems to teen locations.

When asked about the sound quality of a pocket disc as compared to that of a 45 rpm single, Hyman said, “they compare favorably, there’s no question that when you reduce the number you have to reduce the sound level, we’ve been able to do this successfully and feel the slight difference will have no effect on record listenability.”

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

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MY FIRM OPERATES THE FOLLOWING EQUIPMENT:

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AMUSEMENT MACHINES

cigarettes

cigarettes

VENDING MACHINES

OTHER

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Be sure to check business classification above!

Cash Box—July 20, 1968
NATIONAL VENDORS' new Crown Seventy Two Series ICM-72 ice cream merchandiser, manufactured for National by U.S. Automatic Sales, Inc., features styling designed to mix and match with other models in National Vendors' Crown Seventy Two Series. Similar to U.S. Automatic's ice cream model except in style and size, the unit offers three choices of novelty ice cream products and has a product capacity of up to 207 items. The new coin machine outlook for 1969. There will be no other speakers on the schedule.

In the event members from out of town wish to remain at the annual meeting for both days and wish to bring the entire family, they may call or write Clinton Pierce to make reservations at the Dell View. The members are urged to stay for both days and are assured a good time. Lake Delton is an ideal spot for the whole family and a pleasant time should be had by all.

Clint Pierce, president of the Wisconsin Music Merchants Association reports that members will stage their summer meeting at the Dell View Hotel, Lake Delton, Wis., August 18-19. The Dell View is just south of the Wisconsin Dells on Highway 12. There will be a luncheon at 12:00 Noon on the 18th and a business meeting later in the evening, at which members will elect officers for the coming year.

Pierce also announced that MOA executive vice-president, Fred Granger will speak on current legislation and

Wisconsin Ass'n Plan Huge Confab

From the left is Bert Bettis, Betson Enterprises; Morris Lerner, Advance Vending Distributors; that's a Fischer pool table distributed by Betson Enterprises. The man with the beard is Morris Lerner again; Jerry Gordon, sales manager for Betson; John Rafer, office manager for Betson. The Occasion! A joint equipment exhibit and service school staged by Betson and Advance in Milford, Conn.

Milford, Conn. — Milford, Conn. was the site of an extremely successful combination equipment exhibit-service school staged by Betson Enterprises and Advance Vending Distributors.

Morris Lerner, owner of Advance, said his firm exhibited equipment that included the Avenzo coffee vendors—models 400D, 700F dual price (10c and 15c) and the model H office model, along with Automatic Products new and re-manufactured milk and ice cream vendors. According to Advance's Jack Shawcross, Betson Enterprises exhibited Automatic Products' "Shops" for that area of Connecticut that their franchise covers and Advance showed the equipment for their New England customers.

Manufacturers represented at the affair were Robert Graham, vice-president of Advance Engineering, Dan August of U.S. Automatics and Henry Swale of Automatic Products.

Sega Helicopter

Synchronized sound effects

Guaranteed to please

Fascinating to play or watch

A game that keeps the players literally glued to the controls

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APARTADO 133 PANAMA 1, R.de P.
Eastern Flashes

A.D. Palmer of The Wurlitzer Co. is confident that the Americana II will enjoy successful sales for the month of July, hopefully topping the very good month of June. A.D. will be leaving soon for meetings with overseas Wurlitzer distributors and representatives. Ray Masien, head of Universal Amusements, Inc., Greenville, North Carolina, reports he is taking the franchise route with his newly developed "Card Pool" combination pool-poker amusement game. He has already set one operator up with a route of Card Pool games and is working on several more. In the latest of a long series of warnings, the U.S. Public Health Service reported to Congress recently that a man between 25 and 35 who smokes two packs of cigarettes a day shortens his life by an average of eight years. It added that even a light smoker, on less than half a pack a day, may cut off four years. Dusty Hobhein of the Dynaball Co., suppliers of all types of coin machine parts and supplies, reports that sales are so lively that it has to be pushed to catch up enough to get home at night, that's what we call "sellin' those parts." John Ryan of Valley Mfg. & Sales Co., Bay City, Michigan is in the hospital recuperating from some recent surgery, we wish him quick recovery! ... Fred Granger, MBA, workhorses informs that John "Red" Wallace is in the Beckley, W. Virginia hospital recovering from surgery also, a speedy recovery to "Big John" also. Len Tournel, W. S. Billiards sales area reports the factory is back in business after a two week vacation and things are 'humming' once again. Sorry to hear that Bill Paul, route collector for the Coin-A-Copy route suffered a broken leg while on a recent fishing trip. Seems Bill was just getting ready to haul in a big one when he slipped on a rock and came up with the broken leg. That's not one of those "fishy" fish tales, either. Len also reported that John Colgan of W. S. Distributing is busy these days lining up New England operators for the forthcoming New England 8-Ball Pool Tournament. Understand that Mike "Pete" Illum of United Dist., in Wichita, Kan., is lining up his own pool table tourney and the big prize will be a brand new auto. Harry Jacobs and Russ Townsend at United Inc., Milwaukee, are patiently awaiting their 30th Anniversary celebration sometime in September, meanwhile Harry reports that L. Q. Computer is fast becoming his biggest and fastest moving machine .... Got another big surprise from Amiable Abe Lipsky of Lipsky Dist., last week, Abe will be showing Larry Galante's International Mutoscope line-up of equipment right along side of the N.S.S. with Plan 100 phonographs and the Color-Sonics Comb-100 audio/visual unit, just as soon as the workers complete the remodeling of Abe's showroom. Williams Electronics is now shipping their latest amusement game "Student Prince," and according to Bill DeSelm, orders are rolling in by the dozens. ....

Joe Westerhaus Jr., Royal Distributing Corp.'s "Midwest Impressions," seems to be all over Ohio these days, running back and forth between his Cincinnati and Columbus offices filling orders, running location tourneys and just about a little of everything. It sure is nice to see young and energetic men in this business and Joe's right up there with the best of them. Jimmy Newlander out on the promotion trail drumming up interest in Rowe's big beautiful Music Master phonograph, Jim's another one of those energetic young men who never seem to tire out. ... Morris Lerner (see Profile) of Advance Vending Distributing, promises says the most beautiful cigarette machine in the world is the Automatic Products "Smoke-shop." Morris distributes them in New England, but we're still inclined to agree with him. ... Si Redd, Billy Joe's boy, said that business couldn't be better out his Corner. ... Bill DeSelm has been busy with Si for showing kid brother John Jones around during his recent visit here. ... Entertainers, released news that their "Helicopter" is now available after several weeks of development. ... A new "Birdy" amusement game to be a fan-tastic performer this coming fall. ... Joe will be back on the road after play, many by the same customer. That's what makes a good game. ....

A Had a visit from John Bilotta, head of the Bilotta Mfg. Co. and Don Bruno, chief of the Three Rivers Inn, Syracuse, N. Y. John was in town visiting the newly opened and the Newark Co-Films and a group called the "Eighteenth Amendment." Don was in urging talent for the famed "Three Rivers Inn," ESP expert Peter Horkos (the man who helped solve the Boston Strangler case and predicted that President Johnson would not run in the 1968 presidential race six months before the announce-ments of the last race). The Three Rivers, Al Martino will be there July 1st, thru Aug. 5th. The Irish Harp Mfg. Co., and Wurlitzer-Wisconsin Music Merchants Ass'n, will stage a meeting at the Delview Motel, Lake Delton, Wis., Aug. 17-18. ... Russel Madsley, pres. of Western Mass. Ass'n, has been scheduled in Auburn, Mass., for Sept. 19th, other organizations in the New England area are expected to attend. M.O.A. exec. V-P will be the featured speaker at both. ... Frank Schroeder, director of sales for the Fischer Mfg. Co., is pretty excited about their new Marque series of billiard tables, he says, "distributors everywhere are now being supplied." Another very happy duo of company are Irving and Howard Kaye of the Irving Kaye Co., Brooklyn, on the release of "Batting Practice," their new baseball game that lets players actually hit the ball while it's in the air! John Bilotta said about the new base-ball, "I feel the game operators have been waiting for, and if it will be a big one." ....

Midwest Musings

Pat Anderson, lovely switch board operator over at Entertainment Enterprises, on a week's vacation. ... Glen Charney of Viking Vending Co. back at his desk after a week at home with the flu. ... Red Kennedy and Stan Baedner in the city last week buying some buying. ... Bob Reese, Forest Lake, in town for some ball buying parts and rec-ords. ... Bob Lucking and his children in town for the day. Bob taking the kids along for the ride. ... Bob Bentzel of the Lieberman Music Co. retired Wednesday. Bob is a beautiful party was held for him at the offices Wednesday noon, all employees and friends at-tending. Employees giving Bob a beautiful radio and cash and a beautiful watch from David and Steve Lieberman. Our dandy buddy to Mrs. Earl Hausauser and family on the arrival of their new baby. Earl Haus- auer was the owner of the A. & H. Vending Co. East Grand Forks, Minn. Earl was in Canada on a fishing trip and suffered a heart attack. Funeral services will be held for Mr. Hausauser. ... Bill Thum in town for the day buying for buyings and parts. ... Clayton, Nor-nberg and his son in town on business. Clayton, became a proud grand-father last week during the first week of baby's birth. ... Pete Worsen and son John in town for the day. ... Mrs. Walter Witt left for Los Angeles last week to visit relatives. J. Hal Wil-liams, plus taking care of some buying. ... Pete Worsen and son John in town for the day. ... Mr. W.S. Colgan in the area touring. Put your records on the line. ... The Aretha Franklin Revue at the Minneapolis Auditorium July 10th. ... The new show at the Minneapolis Auditorium July 12th. ... Woody Herman and his Big Band July 24th at the Promen-ade. ... Frank Sinatra at the Met. Spot in on July 26th.
Chicago Chatter

The Shriners Convention, 100,000 strong, ended the big city last week, creating a delightful boom in business at the various hotels, restaurants and stores. . . . The Williams Electronics Mfg. Co., producer of the full production video game "Delightful," will be at the show. . . . 

Milwaukee Mentions

The big surge in business created by the annual July date for tavern license renewals was very much in evidence in the various distributors. This particular time of the year invariably brings high demands for both new and used equipment. According to Jim Hastings Dist. Co., Sam Hastings hired three extra men here to help with the load. They are Tony Stahl, Charles Kocorek and Arnold Cutter. We understand Jim Hastings is anxious to take off a little time for more golf—mainly because he still has "Lady Willpower" by the Union Gap (Columbia), "Jumpin Jack Flash" by the Yardbirds (London), "Sealed With A Kiss" by Gary Lewis (Liberty) and "Hi-Yo, To Paradise" by Bobby Vinton (Epic).

Marty Bromley, famed coin machine manufacturer, distributor, operator and what have you! Reminiscing was the name of the game, even though it was not coin operated, it was thoroughly enjoyed. After checking back on the records, Charlie Robinson, whose records go back a long, long time, happily reports that Midway's "One Million B.C." has just broken that all time sales record for a coin operated rifle. Their latest delivery helped beat the old United Carnival record by one and we are pretty sure that one "One Million B.C." is still getting stronger too.

California Clippings

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A MESSAGE TO NEW YORK STATE OPERATORS

We Need Used SEEBURG—WURLITZER ROCK-OLA—AMI—Phonographs to Fill Export Orders.

Cash Box—July 20, 1968
COIN MACHINES WANTED

WE ARE CONSTANT BUYERS OF ALL AMUSEMENT MACHINES. We buy used, old, rare, new, and everything in between. High prices paid for all coin operated machines and equipment. We specialize in amusement machines. Write Max Lobo & Co., MEM., 23, ANTWERP, BELGIUM.

WANT: 16MM & 8MM films, audio video machines, mechanical games & all other amusement parts and units, personal equipment. Write stating what you have. BEST OFFER will be made. See note below. In care of MAX LOBO & CO., 1434 W. Sherwin Ave., Chicago, Ill.

WANT TO BUY: KICKER AND CATCHER games also other penny games, can purchase Automatics. Full payment or 10% down. Write: WTP CO., 1434 W. Sherwin Ave., Chicago, Ill.

WANT TO BUY AND USED NEW PINBALL MACHINES, ADDA/BAL, 2 or 2 players every king size games. We also purchase used arcades, also guns, bowling, arcade, marquee, etc. all make, all models. We deal in all kind of equipment. WE PAY CASH. Contact TRI-STATE MACHINE, 814 Main St., Valparaiso, Ind. 46383. CASH: MHEOBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBEBE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Want to field a fistful of FOLDING MONEY?

National Dollar Bill Acceptor Will Do It For You

A National Dollar Bill Acceptor on a Wurlitzer Americana is a precision instrument. You can rely on it to produce a substantial increase in weekly earnings. It enables you to offer 12 single sides or 4 LP sides for an American dollar. The public loves it. So will you—all the way to the bank.

WURLITZER AMERICANA II
THE Class OF THE INDUSTRY
This great new star, reflecting on the mirrors of the mind, captures the vibrations and total awareness of today on his first Victor single.