Industry’s Nude Cover Story: What’s Ahead?...
New Phase In Pocketdisc Test: Phonos Ready To Go On Sale...
Bruno-NY To Handle Ampex Tape Lines...
Oldfield Exits English MGM...
Sonopresse/Festival Merger.
Buddah First Anniversary Special...

'PROMISING' DUO: DIONNE & WURLITZER AMERICANA III
They're wild.
And England's wild about them. And we mean WILD!
Hundreds screaming and foot stomping at their concerts.
Girls fainting. Sold-out performances.
The Love Affair is one of England's most exciting pop groups.

Their latest single,
"A Day Without Love"
is top-5 this week in England.

It's available here on date Records. Wild.
Memphis: A Recording Center

Memphis may be the next boom town for the record business. Not that the traditionally music-minded city hasn’t been contributing its share of success on the contemporary scene, but the future looks bright for the city’s expansion musically to the point of becoming a mecca as a recording center.

Let’s look at the present Memphis scene and its impact on the Top 100. It’s the home of the Stax-Volt music complex, which provides a ton of hit sounds for its own label operation and the Atlantic label (Sam & Dave), among others. (Stax-Volt moved away from the Atlantic distribution family following its sale to Paramount Pictures earlier this year.)

The company, under the helm of Jim Stewart, boasts the writer-production mainstays, Isaac Hayes and David Porter. There’s also American Recording Studio’s new AGP label, which is being distributed by Bell Records. This outfit will release product on its own logo by hit artist Merilee Rush and produce sides by the Box Tops for continued marketing under the Mala tag. American, by the way, is credited with producing some 54 Top 100 sessions over the past year. And, of course, there’s Joe Coughlin’s Hi label, which over the years has earned industry respect with such acts as the Bill Black Combo and Willie Mitchell.

Besides the aforementioned harvest of hits—generally confined to a blues-flavored idiom—there is a growing regard for Memphis as a base for all kinds of sounds. Jerry Wexler, exec vp of Atlantic Records, feels that Memphis musicians are remarkably versatile, capable of doing bang-up accompaniment in any pop idiom—including show music. Wexler is presently putting the finishing touches on an album cut in Memphis by Dusty Springfield, a set that will contain the skilled variety of Memphis musicians.

It would seem that from its ability to cater to a wide pop market, Memphis could become a true, bona-fide recording center. The record industry is too accustomed with the fly-by-night “sound” from this or that city (with respect to the local Chambers of Commerce, we’ll not name names). Sometimes one or two chart dates have generated enough excitement so that a certain town was prematurely crowned with a particular sound whose superficiality was confirmed by a lack of consistency.

Memphis, however, seems to have the stuff of which the real McCoy is made: a permanent residence of truly creative people who are label administrators or performers or background musicians or writers or producers. Being expansive in its approach to pop music is the likely mark of a recording center. It looks like “Made-in-Memphis” will grace many of the upcoming all-around pops hits, and those of many, many years to come.
WORLD OF OZ
KING
CROESUS
85034

Bill
Black's
Combo

BRIGHT
LIGHTS,
BIG
CITY
2153

The Strangeloves
HONEY
DO
4102

Chart-bound singles
DISTRIBUTED BY
LONDON® RECORDS

Cash Box—November 16, 1968
Leapy Lee and John Rowles Spearhead International Revolutions.

MCA Records International, overseas branch of massive U.S. concern, comes up with plot to discover and put out top sounds world-wide.

NEW YORK. As of this moment, the plot is pushing these two men. Leapy Lee on the one hand, John Rowles on the other. And they're both stirring up a lot of action. Big international action. And that's what this conspiracy, started by MCA-United Kingdom, is all about.

Leapy Lee Invades U.S.

Take Leapy Lee. He was last seen selling 4th on the charts in England. And not long before he was Big No. 1. That's his single “Little Arrows.” And now what song is going to be the latest to come out of the UK? A little one called “Say Goodbye.” It's getting plenty of hellos in England too.

Leapy Lee

and has just been released here on Kapp. We think it'll be a long time before the charts kiss “Say Goodbye” goodbye.

New MCA International Plots

What follows these two? Ha, revolutions must be secret. But a company like MCA doesn't put all its eggs on one platter. And we've got great discs coming and already going in many other countries, too (A nation list of MCA reads sort of like a U.N. roll call.)

Probably another big stormer waiting around the next corner to be launched by MCA, Int'l. Wait and see. And keep your eyes on this newspaper for tomorrow's music headlines. Remember: This is where you read it first.
runo-NY Handles Ampex Tape Line

EW YORK—Bruno New York, distributor of RCA products, has taken the tape line of Ampex, Moves arks, notes Jack Silverman, head of the outlet, the first time that the company has handled a line of product other than RCA's. Silverman noted that Machine New York, was fully supplied to handle the Ampex line of tapes, which includes product in cartridge and cassette forms—from London, United Artists, Warner Bros., Columbia, and Bellini, among others. He also indicated that based on the success of this move there could be other outside arrangements. The runo-NY/Ampex arrangement is not a definite deal. There are presently many Ampex outlets in the city.

erkman Is Bang VP

EW YORK—Herb Berkman has been promoted to a VP post at the Web music complex, reports Ernie Berns, president. New slot is in addition to a present position of general manager of the company.

Berkman joined Web earlier this fall following the death of the founder of Web, 4 Bert Berns. He had previously served as national promo man for Atlantic Records. Since his arrival at Bang, the company has acquired new search for a present "Cinnamon" by Derek on the label.

Reed's "You Got What I Need" on out, the firm's R&B affiliate, Web Music, is the publishing arm of the company.

FRONT COVER:

Reeder's 'habitual chart resident Dionne Warwick selects her current favorite as the Oral cover of the Wolftrill Company's new album, "Ringo's Revenge," by the industry at the October MOA convention, features a most auspicious synchronic display line in the upper cleft which combined with an exceptional animation kit, commands the attention of location customers and is sure to create additional play. Much of flat play will certainly be earned from the firm's consistent string of hit singles.

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Music Industry's Nude Cover Story: What's Ahead?

NEW YORK—The extension of the controversy and realism of pop music lyrics into the visual is about to put a strain on the taste of the trade.

This will involve both an internal examination of what point the industry must display certain standards of taste and the possibility that an external force, namely the Government in the form of the new R.I.A., will press for a curtailment of the "trendy and tawdry so-called 'free expression.'"

The Tetra LP

The most dramatic development along this line is the decision of Tetragenachon Records to release the premiere LP, "Vigilantes of All the World," in the U.S. and Canada. The album's front cover was designed by Fontaine, Silver & Cosby complex says it's going to offer the original artwork of Lennon and Moxo shown side by side in front and back. This artwork—conceived by the entire band—features music from the soundtrack of a film starring Moe, not a music tattoo view by E31 (and Capital in America) when it was submitted by Apple Rec.

While the Tetra LP is the most dramatic approach so far, more discreet node poses of rock artists are represented by such names as Neil Young, Arlo Guthrie, Jimi Hendrix, Mothers of Invention, the Pugs, Salloom-Sinclair & the Mother Bear and Janis Joplin.

Effect of Nixon Election

If the new Congress does represent what is considered a more conserva-tive trend toward certain standards, the record industry might find itself at the

(Continued on page 48)

Beetles Concerts Set For London in Dec.

NEW YORK—The Beatles anticipate a return to the concert stage next month following a series of London concerts held in October. The Beatles is working on a number of shows in London in early December. The band is expected to perform at a concert in London on Dec. 19.

Pickwick Acquires Mars Sales Company

DES MOINES, IOWA—Pickwick International has acquired the Mars Sales Corp., this city, a record service merchandiser with an annual sales volume of $20 million. Mars, which operates in Iowa, Nebraska, Kansas and Minnesota, will retain present man-

agement and will function as an autonom-ous division of Pickwick for an unisclosed amount of stock.

On Sept. 19, 1968, stockholders of Pickwick International, Inc., a leading economy-priced record service mer-

chandiser, voted with the company's pre-

viously announced merger with Heuherich Brothers, Inc., Minneapolis, a 3-record distributor, retailer and rack jobber. On Sept. 30, 1968, Pickwick announced that the merger would not make for a larger company. The merger was expected to be completed early in 1969.

Vandal Metromedia Light Up Broadway

NEW YORK—Tommy Vandal's music publishing operation through Metromedia is now in full swing. The group is issuing an all-new album of songs on the label.

MGM Earnings Dip Laid Largely To Disks; Label Bills $4 Million At Regional Meetings

NEW YORK—Losses in the record division of Montgomery Ward & Co., totaling 34 1/2,000,000 for the quarter, decline in earnings at Metro-Goldwyn-Mayor for the fiscal year ending Aug. 31.

It's reported that MGM Records had this decision has been reached from the company to a profit of $3 million in 1968.

The company's slump to a loss of $4,000,000 during fiscal '68 compared to $2,000,000 during the first period last year.

The company's showing over the 12 months reflects an estimated drop in earnings to $9,900,000, or $1.43 a share, from a year earlier's earnings of $14,400,000, or $2.10 a share.

The 1968 profits include $1,980,000, or 16c a share, from gains on sales of investment and real estate.

The operation of MGM's music publishing interests was lumped in the total revenue of the company, which had a profit of $34 1/2 million a year earlier.

MGM will reveal next month a choice of a new president to replace Robert O'Brien. It's understood that the company has been in the process of finding a new head is expected to be named from among three at least one talent agency, film or ad agency.

Meets Gross $4 Mil

Now under the direction of Arnold Newman, the Motion Picture & TV, has purchased a profit for the motion picture, "The Music Man," for the second time, that a series of regional meets will be held to discuss the billing of the new LP releases. A total of 34 LP's were released on the MGM, Verve, Verve/Forecast and Kama-

Vital Statistics

Cash Box—November 16, 1968

www.americanradiohistory.com
Atlantic Records is proud to present

**Dusty Springfield**

with Her First Atlantic Release

"**SON OF A PREACHER MAN**" 2580

Atlantic Cash Box—November 16, 1966

[Image of Dusty Springfield]

HOLLYWOOD—The expansion and diversification of Capitol Records’ music publishing interests accelerate at the start of 1968 with the addition of Samuel S. Trust as general manager.

Stan Gorikov, president of Capitol, said Trust—who assumed his duties in January—will spearhead a number of new projects.

Broadcast Music Corp., a wholly owned subsidiary of Capitol, will also be involved in new developments. Both activities will be carried out under the direction of Herb Hendler, vice president.

World-Wide Additional. Mitch Miller, the man who brought in hit records promotion there.

World-Wide branch manager David Girvin has appointed内部 employee David Smith to full-time promotion man. Smith joined the branch less than a year ago.

World-Wide, N.Y., where Len Chapman came in early this year in one dual capacity as east coast manager and branch manager, along with sales manager and promotion director, added promotion manager Dave Bernstein with another promotion man to be announced shortly.

Before joining Dot’s Gotham distribution center, Bernstein was employed by the Empire Distributors in the same city.

Following close on the heels of World-Wide’s establishment of an Atlanta branch, manager John Arenas was named as Nashville resident promotion representative. He succeeds Don Williams, who joined the promotion department of A & M in Atlanta.

In all cases, sales executives report directly to Dick Snowman, director of eastern sales, and manager of the T-license promotion men coordinated their activities with national promotion director Pete Sarras. Both are based at Dot’s New York regional sales office in Hollywood working hand-in-hand with Revercomb.

ABC Letter Supports Dunhill Vs. ‘Mamas’

nEW YORK—ABC Records is supporting strongly the legal drive by Dunhill and Walter Publishing against alleged nature of the Mamas & Papas to perform their contractual obligations.

An industry-wide letter from ABC’s George Reisman, senior vice president, urges all major domestic recording companies not to take steps that might impede or delay the relations between ABC and the Mamas & Papas. Both Dunhill and Waring are owned by ABC.

Levine explains that Michelle Philips, sister of the Mamas’ John and David, and John Phillips—the membership of the Vanguard trio—were exclusive recording artists of ABC. Also, as1 routine members of the Mamas’ letter states they are exclusive writers of winkage Corp. and/or Troubadours. Such a situation is not consistent with the status of Ray: a full producer for ABC and Dunhill.

Murbo Disk Salutes Wedding Of The Year

NEW YORK—Credt Murbo Records, the disk unit of Bourne Music, with the first release identifying with the marriage of Jacqueline Kennedy Onassis and Greek shipping magnate Aristotle Socrates Onassis, the Lighthouse Serenade by the Charley Macey Orches- tral Ensemble at Olympic Auditorium, a toasts paradise where the couple was married. Label head Jimmy Kronen— who is of Greek extraction—wrote the melody. He said the lyric is also available.

VICTORIOUS! Richard Nixon, president-elect, savors Pete Bennett at his victory party at the Waldorf Astoria’s Grand Ballroom in NYC following the outcome of last week’s presidential election. In addition to his activities in the music business Bennett holds the honorary position of “community mayor” for the City of Yonkers, and he worked with his staff in Westchester County & New York City during the campaign for Nixon. Following the celebration, a crush of well-wishers caused secret servicemen to escort both men to safety.
You might say they've arrived. Out-rate anything on TV. The "Laugh-In" is an institution. And it's the title of their latest Epic album. Very interesting.
Always a topper in comedy record sales. Three new feature films to his credit. A CBS-TV series in January. His latest album a Vegas remote: "Live At The Aladdin."

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

## TALLY COMPLETED OCTOBER 30, 1968—COVERS PRECEDING WEEK

<table>
<thead>
<tr>
<th>% OF STATION ADDING TITLES TO PROG. SCHED. THIS WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>TOTAL % OF STATIONS TO ADDED TITLES TO PROG. SCHED. TO DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>51%</td>
<td>See Saw—Aretha Franklin—Atlantic</td>
<td>51%</td>
<td></td>
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<tr>
<td>47%</td>
<td>For Once In My Life—Stevie Wonder—Tamla</td>
<td>98%</td>
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<tr>
<td>44%</td>
<td>Cloud Nine—Temptations—Gordy</td>
<td>44%</td>
<td></td>
<td></td>
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<tr>
<td>40%</td>
<td>Scarborough Fair—Sergio Mendes &amp; Brasil ’66—A &amp; M</td>
<td>40%</td>
<td></td>
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<tr>
<td>37%</td>
<td>Ballad Of Two Brothers—Autry Inman—Epic</td>
<td>37%</td>
<td></td>
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<tr>
<td>36%</td>
<td>I Heard It Thru The Grapevine—Marvin Gaye—Tamla</td>
<td>36%</td>
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<tr>
<td>33%</td>
<td>Too Weak To Fight—Clarence Carter—Atlantic</td>
<td>57%</td>
<td></td>
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<tr>
<td>31%</td>
<td>I Can’t Turn You Loose—Chambers Bros.—Columbia</td>
<td>31%</td>
<td></td>
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<tr>
<td>29%</td>
<td>Lo Mucho Que Te Quiero—Rene &amp; Rene—White Whale</td>
<td>29%</td>
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<tr>
<td>28%</td>
<td>Livin In The U S A—Steve Miller—Capitol</td>
<td>42%</td>
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<tr>
<td>26%</td>
<td>Both Sides Now—Judy Collins—Elektra</td>
<td>81%</td>
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<tr>
<td>24%</td>
<td>Peace Brother Peace—Billy Medley—MGM</td>
<td>77%</td>
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<tr>
<td>21%</td>
<td>Hooked On A Feeling—B.J. Thomas—Scepter</td>
<td>21%</td>
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<tr>
<td>19%</td>
<td>Till—Yogues—Reprise</td>
<td>19%</td>
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<tr>
<td>18%</td>
<td>Right Relations—Johnny Rivers—Imperial</td>
<td>31%</td>
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<tr>
<td>16%</td>
<td>Put Your Head On My Shoulder—Lettermen—Capitol</td>
<td>46%</td>
<td></td>
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<tr>
<td>15%</td>
<td>People—Tymes—Columbia</td>
<td>15%</td>
<td></td>
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<tr>
<td>14%</td>
<td>With A Little Help From My Friends—Joe Cocker—A &amp; M</td>
<td>46%</td>
<td></td>
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<tr>
<td>13%</td>
<td>American Boys—Petula Clark—Warner—7 Arts</td>
<td>13%</td>
<td></td>
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<tr>
<td>12%</td>
<td>Kentucky Woman—Deep Purple—Tetragrammaton</td>
<td>83%</td>
<td></td>
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<tr>
<td>11%</td>
<td>Love Machine—O’Kaysions—ABC</td>
<td>11%</td>
<td></td>
<td></td>
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<tr>
<td>10%</td>
<td>Slow Drag—Intruders—Gamble</td>
<td>30%</td>
<td></td>
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</tr>
<tr>
<td>10%</td>
<td>I’ve Got Love For My Baby—Young Hearts—Minit</td>
<td>22%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10%</td>
<td>A Man &amp; A Half—Wilson Pickett—Atlantic</td>
<td>10%</td>
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</tr>
</tbody>
</table>

### LESS THAN 10% BUT MORE THAN 5% TOTAL % TO DATE

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wichita Lineman—Glen Campbell—Capitol</td>
<td>Ramblin’ Gamblin’ Man—Bob Seger—Columbia</td>
<td>88%</td>
<td></td>
</tr>
<tr>
<td>King Croesus—World Of Oz—Deram</td>
<td>Just Ain’t No Love—Barbara Acklin—Brunswick</td>
<td>82%</td>
<td></td>
</tr>
<tr>
<td>Stand By Your Man—Tammy Wynette—Epic</td>
<td>I Walk Alone—Mary Robbins—Columbia</td>
<td>81%</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Great Escape—Ray Stevens—Monument</td>
<td>Main Street—Gary Lewis—Liberty</td>
<td>30%</td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>Title</td>
<td>Label</td>
<td>Percentage</td>
</tr>
<tr>
<td>Cash Box—November 16, 1968</td>
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</tbody>
</table>
Her First "LIVE" Album...

ARETHA IN PARIS
Recorded At The Olympia Theater

(I Can't Get No) SATISFACTION
DON'T LET ME LOSE THIS DREAM
SOUL SERENADE
NIGHT LIFE
BABY, I LOVE YOU
GROOVIN'
(You Make Me Feel Like)
A NATURAL WOMAN
COME BACK BABY
DR. FEELGOOD
(Love Is A Serious Business)
SINCE YOU'VE BEEN GONE
(Sweet Sweet Baby)
I NEVER LOVED A MAN
(The Way I Love You)
CHAIN OF FOOLS
RESPECT
# Vital Statistics

## Detailed Information About Titles on the Cash Box Top 100 This Week

### New To The Top 100

#### #221

**NAME:** Mary Haynie-Airline 1801  
**MUSIC:** C. G. Armstrong  
**WRITERS:** Tony Hatch, Paul McCartney  
**PUBLISHERS:** Starr, Fleetwood, pub. By Capitol.  
**FLIP:** Turn Turn Turn

#### #222

**NAME:** LOVE CHILD (2:30)  
**MUSIC:** Wally Heavens  
**WRITERS:** Wally Heavens, pub. By Rondor.  
**FLIP:** Don't Say No

#### #223

**NAME:** THE LITTLE GREEN APPLES (3:48)  
**MUSIC:** Dean Paul  
**WRITERS:** Davis, Pub. By Coketown.  
**FLIP:** Stand By Me

#### #224

**NAME:** MAGIC CARPET RIDE (2:55)  
**MUSIC:** Steve Miller  
**WRITERS:** Steve Miller, pub. By Dunhill.  
**FLIP:** Tomorrow

#### #225

**NAME:** WHITE ROOM (2:04)  
**MUSIC:** Elton John  
**WRITERS:** Elton John, Bernie Taupin, pub. By Phonogram.  
**FLIP:** Your Song

#### #226

**NAME:** HOLD ME TIGHT (2:09)  
**MUSIC:** The Drifters  
**WRITERS:** Howard Dodsworth,  
**FLIP:** It's Not Just You

#### #227

**NAME:** BANG BANG LAND (2:34)  
**MUSIC:** The Rolling Stones  
**WRITERS:** Mick Jagger, Keith Richards, pub. By ABKCO.  
**FLIP:** Some People

#### #228

**NAME:** WHITE NIGHTS (3:20)  
**MUSIC:** Kate Bush  
**WRITERS:** Kate Bush, pub. By Harvest.  
**FLIP:** Wuthering Heights

#### #229

**NAME:** Bring It Home To Me (2:30)  
**MUSIC:** Eddie Floyd  
**WRITERS:** Eddie Floyd, pub. By Uni-Fi.  
**FLIP:** I Don't Care

#### #230

**NAME:** #34 Designed For Summer (2:46)  
**MUSIC:** The Moody Blues  
**WRITERS:** The Moody Blues, pub. By Deram.  
**FLIP:** Your Mother's Here Again

#### #231

**NAME:** #40 Santa Claus Is Coming To Town (2:07)  
**MUSIC:** Faron Young  
**WRITERS:** Faron Young, pub. By Starday.  
**FLIP:** Red River Valley

#### #232

**NAME:** #41 Come Together (3:06)  
**MUSIC:** The Beatles  
**WRITERS:** John Lennon, Paul McCartney, pub. By EMI.  
**FLIP:** Something

#### #233

**NAME:** #42 The Night Before (2:51)  
**MUSIC:** Al Martino  
**WRITERS:** Al Martino, pub. By RCA.  
**FLIP:** Lover Come Back

#### #234

**NAME:** #43 I Don't Want To Miss That Night (3:14)  
**MUSIC:** The Turtles  
**WRITERS:** Jerry Fuller, Don Kirshner, pub. By Decca.  
**FLIP:** She'll Be A Friend

#### #235

**NAME:** #44 The Ballad Of Gene Autry (2:47)  
**MUSIC:** The Monkees  
**WRITERS:** Jim Whady, Michael Nesmith, pub. By RCA.  
**FLIP:** At The Mom And Pop Shop

#### #236

**NAME:** #45 (I'm The) Captain Of My Soul (4:00)  
**MUSIC:** Al Green  
**WRITERS:** Al Green, pub. By Columbia.  
**FLIP:** Out Of The Heat

#### #237

**NAME:** #46 Peaceful Easy Feeling (2:39)  
**MUSIC:** The Beach Boys  
**WRITERS:** Mike Love, Brian Wilson, pub. By Capitol.  
**FLIP:** Good Vibes

#### #238

**NAME:** #47 It's Too Late (3:10)  
**MUSIC:** Carole King  
**WRITERS:** Carole King, pub. By A&M.  
**FLIP:** The Way It Used To Be
Listen... Jimmy Damon's on his way with "Young Hearts, Young Hands."
This may be the last time you'll ever see him sitting still.
a beautiful new groove
"BEAUTIFUL SUN" ACTA 831
THE PEPPERMINT TROLLEY COMPANY
from the trolley's exciting album

lighting up the skies with a groovy new glow!

PRODUCED BY DAN DALTON

ACTA RECORDS
A DIVISION OF DOT RECORDS
A DIVISION OF PARAMOUNT PICTURES CORPORATION

Cash Box—November 16, 1968
Finalists In Bill Gavin Radio Conference Awards For 1968

RECORD SECTION
Record Executive
Neil Garaghty, Buddah
Jerry Moss, A&M
Joe Smith, WABC
Larry Uttal, Bell
Jerry Wexler, Atlantic-Auto

Rhythm & Blues Promotion
Harry Allen, Atlantic
David Holmes, Buddah
Joe Medlin, Decca
Ron Mossley, ABC
Non-Rock A & R
Herb Albert, A&M
Burt Bacharach & Hal David, Ind.
Jimmy Bowen, Amos Prod.
Dave Cashman, Capitol
Jack Gold, Columbia

Country Music A & R
Chet Atkins, RCA
Owen Bradley, Decca
Bob Johnston, Columbia
Jerry Kennedy, Mercury
Billy Sherrill, Epic

Local and Regional Promotion
1. New England
   Jerry Brenner, Dumont
   Bob Greenberg, Eastern Dist.
   Bill Greenberg, Seaboard Dist.
   Ted Lewin, Columbia
   Ed Penney, Ind.

2. New York, Philadelphia, Buffalo
   Tom Kennedy, Universal
   Frank Nestro, Alpha (Buffalo)
   Herb Rosen, Ind.
   Matty Singer, Rosen (Philly)
   Bill Spitalsky, Ind.

   Joe Cash, Schwartz Dist.
   Ed Kallick, Schwartz Dist.
   John L. Am, Schwartz
   Dick Woolsey, F & F Arnold
   Zim Zaner, Columbia

4. Atlanta, Miami, Birmingham
   Gaylen Adams, Godwin
   Larry King, Southland
   Dick Klante, Atlantic
   Joe Galkin, Ind.
   Eddie Lambert, Campus

5. New Orleans, Memphis, Nashville
   Stan Chanoff, All South
   Bob Holladay, Ind.
   Bob Spendlove, Delta
   King Zolmon, Ind.

6. Cincinnati, Louisville, Columbus
   Tom Amann, Supreme Dist.
   Bob Blackeberg, Epic
   Lee Porel, Summit
   Julie Godsey, Mainline
   Chick Moore, Columbia

7. Cleveland, Detroit, Pittsburgh
   Harvey Cooper, RCA
   Mike Dragos, Seaway Dist.
   Stan Kaplan, Ind.
   Carl Malardi, W7
   Perry Stevens, Ind.

Szymczyk To ABC's Contemporary A&R Team

NEW YORK—Bill Szymczyk has joined the A&R department of ABC Records in the newly created post of director of contemporary music. Mr. Szymczyk was active as ABC president Larry Newton's reorganization.

Motown Sets 3 LP's From R 'N' S & Supremes

NEW YORK—Showing supreme confidence in Diana Ross & the Supremes, Motown Records is planning to release three albums by the group within a five-week period.

First release, to be announced by Motown president Berry Gordy, Jr., will be "Love Child," pegged for the group's current chart single, with a tentative date for early this month. Second set will be "Diana Ross & the Supremes Join the Temptations." Latter group is currently making its ABC debut. Third album will be the songs from the "TCB" TV'er that marks "TCB" TV'er that marks "TCB" TV'er that marks "TCB" TV'er that marks "TCB" TV'er that marks "TCB" TV'er that marks "TCB" TV'er that marks "TCB" TV'er.

Rhythm & Blues Program Directors
Robert B. Q. Burris, KATE
Hank Campbel, KBSL
John Hardy, WBOO
Al Jefferson, WWIN
Bortie Johnson, WAOK

Top 10 Music Directors
Joe Jordan, WPGL
Bertha Porter, WBDC
Art Slightman, WOR
Eric Stevens, WXY
Gary Schaffer, KYA

Rhythm & Blues Music Directors
Ennie Durham, WJLB
Pierre Gonneau, KGFi
Dick Lillard, WOL
Regis LaPlante, WBL
Joe "Butterball" Tamburo, WDAS

Top 10 Dick Jockeys
Dan Daniel, WMCA
Dan Ingram, WABC
Robert Morgan, KJH
Tom Shannon, CKTL
Don Steele, KJH

Rhythm & Blues Dick Jockeys
Frank Crocket, KXRN
Nickie Lee, WAME
Paul Johnson, WWIN
R. K. Jones, WGN
Russ O'Hara, KGFi

Major Record Sales Markets and/or Program Directors
BMM: Canada, WANA
Jack Gaile, WAYS
Jim Harrison, KFOX
Denny Hyde, KROQ
John Langman, KDEF
Dave McCormick, KVEN
Perry Murphy, KOMA
Wendy Roberts, KTSA
Joe Sullivan, WTIM
Bill Vermillion, WLOF

Non-Rock Managers
Richard Carr, WIP
David Cunningham, WNEW
Elmo Ellis, WSB
Chris Murdoch, WLW
William Newsom, KSFO

Country Music Directors
Felix Adams, KBBQ
Herb Golombek, WPLG
Dale Petersen, KGBS
Tom Perryman, WIL
Non-Rock Program Directors
Rene Bucaro, WKBN
Alan Heilen, WIP
Joe Kelly, WCBM
Allan Newberry, KFPO

Country Music Program Directors
Mac Cortis, WPLO
Jack Gardner, KBOX
Chris Lane, WIL
John Master, WCOO

Non-Rock, Music Directors
LaVerne Davis, WKTY
Elma Greer, KSFO
Gretchen Harmon, WNEW
Buzzy Lawrence, KHOW
Aline McKinnon, KXMP

Country Music Directors
Gale Brooks, WGBA
Bill Kingston, KXMP
Moon Mullins, KCKX
Dave Oxton, WMSF
Lee Schabel, WTOR

Non-Rock Dick Jockeys
Jack Carney, KSFQ
Johnny Magnus, KMPG
Paul Murdock, WATC
Clark Race, KDIA
William B. Williams, WNEW

Country Music Dick Jockeys
Bob Colling, KBBO
Don Chapman, WJJD
Richard Emery, WSM
John Fox, WPLQ
Mike Hoyet, WHO

Cash Box—November 16, 1968

www.americanradiohistory.com
B/W Who Knows Where The Time Goes (EK 45639)

From Miss Collins' Elektra Album

WILDFLOWERS (EKS 74012)
A compilation, in order of strength, of up and coming records showing signs of breaking into The Cash Box Top 100. List is compiled from retail outlets.

1. **LOVE MACHINE**
   (Tammi/Rascal/Prune—B.M.I.)
   O'Keefen (ABC 11155)
2. **MORNIN' GLORY**
   (Larry Shore—ASCAP)
   Bobbie Cappy & Glen Campbell
3. **HARD TO HANDLE**
   (East, Time, Dandelion—B.M.I.)
   Path Draw (Capitol 2339)
4. **THE SPLIT**
   (Peebles—B.M.I.)
   Lou Rawls (Capitol 2348)
5. **AMERICAN BOYS**
   (Ourtime—B.M.I.)
   Patti Clare (Warner Bros., 7 Arts 7244)
6. **MALINDA**
   (Jabot—B.M.I.)
   Bobby Taylor & The Vancouvers (Gordy 7079)
7. **I PUT A SPELL ON YOU**
   (Shalimar—B.M.I.)
   Credence Clearwater Revival (Fantasy 617)
8. **DON'T CRY MY LOVE**
   (Cordell—B.M.I.)
   The Impressions (ABC 11135)
9. **JUST AIN'T NO LOVE**
   (Oskar B.C.—B.M.I.)
   Barbara Acklin (Brunswick 53098)
10. **BOTH SIDES NOW**
    (Supergirl—B.M.I.)
    The Johnstons (Tetragrammaton 1507)
11. **I WALK ALONE**
    (Adams, Vee & Abbott—B.M.I.)
    Darby Robinsons (Columbia 44623)
12. **ROCKIN' IN THE SAME OLD BOAT**
    (Bobby Brand (Duke 440)
13. **WE GOT A GOOD THING COIN'**
    (Marten—B.M.I.)
    Jimmy Holiday (Minil 3204)
14. **THE PATH OF LOVE**
    (Pocket Full Of Times, Abba—B.M.I.)
    John Cowan ( MGM 16402)
15. **STAND BY YOUR MAN**
    (Al Gallione—B.M.I.)
    Tommy Wayne ( Epic 10386)
16. **THE HOBIO**
    (Blue Snow—B.M.I.)
    The Good Cats (Kapp 946)
17. **THE CONTINUING STORY OF HARPER VALLEY P.T.A.**
    (Newboys—B.M.I.)
    Dee Hofstee (SSS inc 749)
18. **YOU'RE SO YOUNG**
    (Murphy—B.M.I.)
    Shane Martin (Epix 10384)
19. **CRAZY RHYTHM**
    (Warner Bros., 7 Arts—ASCAP)
    The Hoppennings (B T Popp 545)
20. **DO WHAT YOU GOTTA DO**
    (Johnny Berry—B.M.I.)
    Nina Simone (RCA Victor 9602)
21. **FEELIN' ALRIGHT**
    (Arts—ASCAP)
    Traffic (United Artists 30405)
22. **THEY DON'T MAKE LOVE LIKE THEY USED TO**
    (Trey—B.M.I.)
    Eddy Arnold (RCA Victor 9667)
23. **HOW LUCKY CAN YOU GUY BE**
    (The Hooligans—B.M.I.)
    The Uniques (Paulo 313)
24. **WE'RE ALL GOING TO THE SAME PLACE**
    (Street Gems, Columbia—B.M.I.)
    Tommy Boye & Bobby Hurt (Adm 993)
25. **RELEASE ME**
    (Paul Jor—B.M.I.)
    Johnny Adams (SSS inc 730)
26. **TAKE MY OVERWHELMING LOVE**
    (Abdon—B.M.I.)
    The Hombres (Verve Forecast 5093)
27. **DANG ME**
    (Trey—B.M.I.)
    The Hombres (Verve Forecast 5093)
28. **IT WAS FUN WHILE IT LASTED**
    (Metro—B.M.I.)
    Jimmy George (Viva 635)
29. **KEEP ON DANCING**
    (Vivace—B.M.I.)
    Alvin Cash (Taddlin' Town 111)
30. **ONLY FOR LOVERS**
    (Sperman—ASCAP)
    Roger Williams (Kapp 949)
31. **A MAN, A HORSE & A GUN**
    (E. Marks—B.M.I.)
    Henry Marklin (RCA Victor 9584)
32. **WHERE DID YOU COME FROM**
    (Fox Fantas—B.M.I.)
    The Bunkhammers (Columbia 44672)
33. **LISTEN TO THE MUSIC**
    (Wolfens—ASCAP)
    The Osmonds (Columbia 44872)
34. **GENTLE ON MY MIND**
    (Oke—B.M.I.)
    Glen Campbell (Columbia 3999)
35. **FUNKY FOUR CORNERS**
    (Bob & Carol & Ted & Alice—B.M.I.)
    Jerry O (White Who 282)
36. **TAKE ME FOR A LITTLE WHILE**
    (Eddie & The Brook 3rd Band—B.M.I.)
    Vanilla Fudge (Aco 6618)
37. **TURN OUT THE FIRE**
    (World War II Downpour—B.M.I.)
    Soul Survivors (Aco 6627)
38. **MAKE A NOISE LIKE LOVE**
    (Airou—B.M.I.)
    Gene & Debbie (FX 5014)
39. **WE BELONG TOGETHER**
    (Emilou & Andrea—B.M.I.)
    Webb's (Farma 1960)
40. **IT'S CRAZY**
    (Hargroove—B.M.I.)
    Teddy Harris (Atlantic 2561)
41. **DO YOUR OWN THING**
    (Trino—B.M.I.)
    Brook Benton (Cattoline 14977)
42. **THOSE WERE THE DAYS**
    (Eex—ASCAP)
    Larry Page Orchestra (Page One 21010)
43. **CROWN OF CREATION**
    (Jefferson—ASCAP)
    Universal Records, Inc. (RCA Victor 9644)
44. **DON'T MAKE THE GOOD GIRLS GO BAD**
    (Casablanca—B.M.I.)
    Delta Humphrey (Atlantic 144)
45. **PAIN**
    (Pamms—B.M.I.)
    Numero Nine (ABC 11127)
46. **A LITTLE BIT FOR SANDY**
    (Jabot—B.M.I.)
    Paul Peterson (Matsun 129)
47. **WITHOUT HIM**
    (Phillip—B.M.I.)
    Liz (Epix 10402)
48. **WHERE DO I GO**
    (United Artists—ASCAP)
    Carlo Thomas (Stax 0011)
49. **PARALYZED**
    (P.M.I., Palm March—B.M.I.)
    The Legendary Stardust Cowboy (Mercury 72642)
50. **NEVER MY LOVE**
    (RCA Victor—B.M.I.)
    Sundreholders (Cotcilia 155)

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Jean Fernandez • President

Cash Box—November 16, 196
ANOTHER NAME
DROPPING ESSENTIAL FROM
THE GRASSROOTS

A NEW SINGLE
BELLA LINDA
D-4162

A NEW ALBUM

D-50047
PRODUCED BY STEVE BARR

IF IT'S ON DUNHILL BELIEVE IT!

DUNHILL RECORDS INC./NEW YORK/BEVERLY HILLS/A SUBSIDIARY OF ABC RECORDS INC., 1330 AVENUE OF THE AMERICANS, N.Y./MADE IN U.S.A.

SEE AND HEAR THE GRASSROOTS AT THE MIAMI POP FESTIVAL, MONDAY, DECEMBER 30.
NEW YORK
Too Much of a Good Thing—Much Too Much

The success of the over-7 minute disco single, "Deja Vu," by Ten Years After, apparently, there are still more to come. Half a dozen singles in the last week alone! Much too much, you say?—five minutes—with no honest reason. A single is supposed to be held on to present a short and sweet rendition of its contents. So much for the longer musical ideas, there is a rumour that some enterprising firm has introduced a Long Playing record. We are not against long records per se, but there should be a strong reason for going over the three minute mark. Beyond that point, repetition, whether it be long or artiary, is a fine art in these egos days. It will not cut out the nonsense.

From BROADWAY: MGM Verve Forecast is cooperating on the Fifth Annual Thanksgiving Blues Bag at the Cafe for the week of Nov. 26-Dec. 1. The Butterfield Blues Band; Col- lingwood Broadcasting; Decca Electric and Co.; Big Joe Williams; Richie Havens; Daddy Ral; Kansas City; Ultimate Spinach; and the Mike Bloomfield Band all will be appearing.

Ian and Sylvia headline the Ag Go Go this week.

PREVIEW for "Count-

HOLLYWOOD
Hung On Shirley Bassey

They were the old AB-
throttled and Costello baseball routine the other day when we played a trans-Atlantic call to John Entwhistle, one of four members of that top rated group from across the pond—The Who. (Who's on first?)

It isn't often that we place trans- Atlantic calls in the middle of the week—our first was our Shirley Bassey in Australia. It probably made some points with Shirley, who we felt was a little out of the Who scene account dept.
The dept. called us from N.Y. a few weeks ago. "Why don't you call Shirley in your Who story?"
We explained that it was because we had tried to contact her in the States on the phone. But she had just left town.

"But why did you phone her in the first place?"
"Because we thought she was in England. We were extremely lucky to find her in the second place. She was hanging out in Los Angeles." "But why did you phone her?"
"To tell you the truth, she's very big right now. She not only sings up a storm (a quote we borrowed from Talent on Stage) but she moves well. "When she moves to L.A. her counting staff increased, "you may phone her again. Not

SUSY ISSACS

English. Nancy Wilson opened at the Copa last Thursday. (7). After that she starts some high flying phyliss Diller's "Born To Sing" LP. This business never ceases to amaze us. It seems that every week new companies in Rome, Madrid, Mexico City, Sydney, Buenos Aires and Rio, all in

She left the Cafe for the week." (In Their Next Trip)" (LP) and Russia. (Another LP)

Seven new schools have joined the campus Coffee House Circuit, bringing the total to 130 participants throughout the country. Howard Haavok, who's just been signed into exclusive representation in the commercial music field by his album "Village Vanguard Tunes."(LP) 3 weeks.

Latest group signed to Jay and the Americans are 123, by super-duper Chapter IV. United Artists will release.

The East Coast Girl of the Week is turquoise-eyed Susy Issacs, who our agents tell us will be featured on the campus next Monday.

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...records with the good, good feeling!
The Soft Machine

made for heavies who move to the rock.
... an album package with moving parts that'll spin your eyeballs.

The Soft Machine
CPLP 4500
The Ash
a smash, bash single
from the West Coast scene.
"Fly up tight"
"Sad over you"
CP 451

King David
a giant killer single
that slingshots all the rules.
"Molly Barr"
"Canticles to Jello"
b/w
CP 450

...records with the good, good feeling
THE ONE AND ONLY HIT VERSION OF

FOR ONCE
IN MY LIFE

TAMLA 54174

Stevie Wonder

already on top of the charts
PHILADELPHIA—The 1969 Tape
vention of the National Associa-
tion of Record Merchandisers will
be held Sept. 25 through Sept. 28,
with a large group of buyers in Dallas,
exas. The Tape Convention is the
second annual NARM Record Fair
exhibit devoted to the tape and tape
writing business. The 1968 Tape
vention, the first of its kind, at-
ttracted more than 400 industry mem-
bers. Also, this past September, the
new Fairmont Hotel, site for the
400 meeting, opens this month, and
stands as the location for most of
the members attending.

Person-to-Person Meets

The NARM Tape Convention will
be a complete Person to Person
conference schedule in which manu-
facturers will meet with approxi-
mately 60 customers of their prod-
ct in a pre-arranged appointment

sequence. Each appointment will be

a minimum of 15 minutes, and after
the tape and tape cartridge manu-

facturers the opportunity to

play in sequence and eject into a built-in

storage compartment. The second
side of each cassette may be played
by turning the stack over and replac-
ing the in the sleeve. The deck connect-

to any amplifier for stereo playback

within a specific system. Push-

button controls include fast forward;

rewind, stop, pause, play, jump, and

off. Dimensions are approximately

4 1/4 x 3 1/2 x 5 1/2. Height with
cassette sleeve mounted is 6 1/2

inch. (continued on page 36)

Amplex Expands Micro Cassette Line

v Releases 3 & 4, New Hardware

L.K. GROVE VILLAGE, Ill. — Amplex
as marketed releases three and four

of Micro Cassette line and has

done three additions to Micro Series

additions for recorders and players.

The Micro Cassettes are a-selection

which although merchandised on a

"limited" basis. Release three

the American Breed, Procul

Harum, Lyn Redd, the Mills Bros.,

the Cowills (no. 2), the Zombies,

Tina Turner, Los Lazaros, Tom Jones

(no. 2), Tom Jones (no. 3), Greatest

Hits from England, Vol. 2, Rezonac

Bevera, Dean Martin (no. 1), Trini

Ocejo, the Kinia, Nancy Sinatra, Don

Holly, Peace Sintra (no. 2), Miriam

Makeba, the Jimi Hendrix Experi-

ence, the Righteous Bros. (no. 2), the

Project, Janis Ian and Richie

Haven.

Release number three features
Leonard Nimoy, Billy Vaughn, Lyn

Redd, Vaughn Singers, Soul

Society, the Cowills (no. 1), Engel-

bert Humperdink (no. 1), Greatest

Hits from England, Vol. 1, Dean

Martin (no. 2), Dean Martin (no. 3),

exhibit (no. 1), Procul Harum (no. 4),

Nancy Sinatra/Lee Hazle-

wood, Peace Sintra (no. 3), Everly

Bros., Bill Haley, Peter, Paul &

Mary (no. 2), Peter, Peter, Peter (no. 3)

Bach Clark (no. 1), Harpers Bizarre, Petula

Clark (no. 2), the Association and Petula

Clark (no. 3).

The Hardware

Two new automatic changers models
and a new portable game system give
Amplex a leading line of tape car-

tridge equipment on the market with

six models ranging in price from
$39.95 to $42.90.

MICRO 90: The Micro 90 playback

GRT Adds 4 Labels

For Duplication

STONYVALE, California—General

Recorded Tape has signed new tape

license agreements with Delmark,

Chicago, Speciality Records of

Los Angeles, Memphis/ Liberty

Records and R.S.V.P. Records

both of New York.

Initial release includes "Magic

Spirit of the West Side Soul"

(Delmark), "Little Richard's 17 Grooviest

Hits" (Memphis/Liberty), "The

Frayar Davis Trio and Porter"

(Evergreen) and "The Ir-

dubious or of Popular Music"

(R.S.V.P.). All of the agreements

provide for duplication and distribu-

tion rights on 8 and 4 track cartrid-

ges, cassettes, and open reel.

Cash Box—November 16, 1968

GRT Mail-in Offer

Please send more information on the new RD-7 Cas-

sette Winders To:

NAME:_

COMPANY:_

ADDRESS:_

CITY:__STATE:__ZIP CODE:__

Mail this coupon to: Liberty Tape Duplicating, 1201 Pacific

Street, Omaha, Nebraska 68108.

MAIL THIS COUPON TODAY

HOW TO WIND 700 CASSETTES IN 8 HOURS

You'll discover how easy it is to increase your
cassette output with the sensational new RD-7

Winder. Designed and developed by Liberty

Tape Duplicating engineers, the new RD-7 Cas-

sette Winders are equipped with a totally new
tape splicer for maximum loading precision.

RD-7 Cassette Winders are available in 3

versions:

RD-7B, for loading blank cassettes, priced at

$654.00.

RD-7R, for loading recorded cassettes, featuring

electronic stop to stop for cutting, splicing

and to verify program ends—automatically!

Priced at $717.50.

RD-7BR, for loading blank & recorded cassettes

with all of the above features, priced at

$935.00.

If you're looking for increased speed, improved
accuracy and lower production costs, clip and

mail the coupon today! We'll help you wind up

a little faster.

LIBERTY TAPE Duplicating

A Subsidiary of Liberty Records, Inc.
CashBox Record Reviews

Picks of the Week

ARETHA FRANKLIN (Atlantic 2574)
See Saw (2:42) [Cotillion/East, BMI-Cropper, Covay]

Lady Soul added this work to her repertoire on an old Don Covay song with heavier accent on low-keyed power. Cutting down on the treble in this theme, the piercing quality is softened and replaced with added power in the bass base. As a whole, this effort is already happening away packed with top pop and blues breakout, this side should come on strong. Flip: "My Song" (3:23) [Lion of Houston, BMI-Mattis, Alexander]

Old Johnny Ace side from prehistoric rock days.

Sergio Mendes & Brasil '66 (A&M 9868)
Scarborough Fair (3:25) [Charing, BMI-Simon, Garfunkel]

Established at last on the singles scene, Sergio Mendes & Brasil '66 are truly reaching their peak this summer with this effort. If the vocals are softer, the music alone should be enough to attract new fans.

THE VOGUES (Reprise 0788)
Till (2:17) [Chappell, ASCAP—Sigan, Danvers]

Yet another classic song is returned to the best seller spotlight by the Vogues who add "Till" to their current string of sales monsters. The side is actually handled with an instrumental sound that is covered by a massive vocal performance. Splendidly stylish should explode in teen and easy listening markets. Flip: "I Will" (2:34) [Camarillo, BMI-Glasser]

THE CHAMBERS BROTHERS (Columbia 44679)
Charley (2:38) [Epic/Till, Redi, Redi, BMI-Redding]

Finally set as a singles act to watch, the Chambers Brothers come on with a follow up to "Time Has Come" which should get them past the "double hit" of San Francisco. Work is centered on an Otis Redding song that features some blazing lead vocal pyrotechnics, pounding beat instruments, and a "work with the audience" type beat that should spark instant teen and discotheque response. Flip: "Do Your Thing" (3:18) [Chambro, BMI-Keanan, L. J. & Chambers]

MERRILLE RUSH (AIP 107)
Reach Out (4:30) [Johete, BMI-Holland, Dozier, Holland]

Haunting production work and the new vocal sound of Merrilee Rush give the artist a brand new outlook for her third time round. Stepping out of yet another psych scene, this is a pop/rock/Fudge/fog/outfit. Miss Rush delivers a knockout reading of the Four Tops classic. Side is beginning to happen in several regions and should blow wide open. Flip: "Love Street" (2:20) [Press, BMI-James, Klein]

THE MAMAS & THE PAPAS (Dunhill 4171)
Do You Wanna Dance (2:58) [Clocks, BMI-Freeman]

A piece once again to the "golden era" with two tracks culled from vintage Mamas & Papas LP's. The two songs were originally highlighted from albums and should revive much of the sales fervor of the foursome. More potent of the pair is "Do You Wanna Dance," softly handled with new entry of best. Flip: "My Girl" (3:35) [Johete, BMI Robinson, White] Motown oldie still lightedly done.

NILSSON (RCA 9675)
Rainmaker (2:25) [Duban, BMI-Nilsson, Martin]

Finally arriving at the recognition he has worked for, Nilsson comes back with his first follow-up single. The return from "Everybody's Talkin'" is a country influenced rock track with the power to heighten both in pop and progressive markets. Flip: "I Will Take You There" (2:35) [Duban, BMI-Nilsson] Much softer than his lovelyenser song.

JOE SOUTH (Cotillion 2548)
Games People Play (3:34) [Lowerv, BMI-South]

Salient influence used in a stereo star and some superb material provide Joe South with the force to drive into the winner's circle. Latest side from the "Birds of a Feather" artist and many-hit writer should see immediate reaction in both teen pop and blues markets turning the side into a sales blockbuster. Lyric adds further dynamite to the blast. Flip: "Mirror of Your Mind" (4:36) [Same credits.]

NANCY SINATRA (Renaissance 1574)
Good Time Girl (3:05) [Bootlegue, ASCAP-Davis]

New production sound with a little Rachaposh in the approach offers Nancy a classic recipe. Lighter than her recent sound, the new track is a slow-staccato teen effort which has smooth enough to attract middle-of-the-road attention for the kicker that should touch off a business blast. Flip: "Old Devil Moon" (1:52) [Players, ASCAP-Harb, Lane]

FRIC RUDORN & THE ANIMALS (MGM 14103)
River Deep, Mountain High (Pt. 1) (3:52) [Mother Bethra/Trio, BMI-Spector, Virgil, Greenwich]

White Houses (3:02) [Epic/Rudorn, N.M./BMI-Rudorn]

Eric Rudorn offers his familiar recent and original stylings on either side of his latest release. Heavier effort commercially speaking is the uno-flex "River Deep, Mountain High" which recalls Rudorn belfing in the old Animal manner. His own "White Houses" side is more in keeping with this, recent releases from him and should satisfy his progressive followers.

JOHNNY JOHNSON & THE BANDWAGON (Epic 14124)
You (2:47) [Cotillion/Columbia, BMI-Randall]

Separate billing from the Bandwagon is well deserved by Johnny Johnson on his first solo album. Side is a pulsing teen-blues side which highlights a bracing lead delivery ably supported by group backup and a throbbing rhythm section which racks up a winning track. Sales winner. Flip: "I Ain't Lyin'" (2:08) [Legacy, BMI-Johnson]
YESTERDAY'S RAIN SPANKY & OUR GANG 72871

Arranged and Produced by: Sciarf/Dorough

"As introduced on Hollywood Palace, A3C TV November 2."
"See the gang on The Peggy Fleming Special, NBC TV November 24."

Yesterday's Rain will be included in their new album available January 1, 1969.

A RECORD FOR ALL YOUR TOMORROWS

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35 East Wacker Drive, Chicago, Illinois 60601
A CONELCO CORPORATION
THE HELLO PEOPLE (Philips 40972)

Should Sing Too Softly (2:16) [Meager, BMI-Tongue] Anyone who has seen this delightful video clip would hope they could come up with a commercial hit. The team could do the same for a middle-of-the-road track. Flip: "Pray For You" (2:05) [Meager, BMI-Weston]

SOUL CONGRESS (Bang 505)

The Payoff Shuffle (1:55) [Web IV, BMI] Ambient instrumental with all the makings of another "horse." Good rhythm kick and a fine flavoring of funk should see the lid closing in blue markets with pop too. No flip information.

CONNIE FRANCIS (GM 14094)

I"m A Long Time Lover (2:22) [Al Gallico, BMI-Sutton, Sherrill] Interesting mixture of country and jazz, with a bit of a ballad track. Sustained interest is enough to open with pop. Could see a few hits. Track: "I Should Have Known Better" (2:30) [Tapper, BMI-Casey, Biny White]

LINDA CARR (Radio wsu)

She Really Tell It Like It Is (3:35) [Lady Fairchild/Mardema, ASCAP-Porter] Lively outing from Linda Carr and her beautiful two-part harmony could stir immediate sales in r&b areas. Could open in a more respectable format. Track: "Afraid To Go Out" (2:38) [Jenkins, BMI-Casey, Biny White]

JOE TUNNER (Born 28)

I've Been Up On The Mountain (3:42) [Sa-Ma, BMI-Turner] Vet rock/blues star Joe Turner is back with a rousing straight blues tune which should stir plenty of action among the older heads. Building arrangement could carry this tune to the top. Flip: "I Love You Baby" (2:45) [Same credits]

BUD JOHNSTON (Uptown 757)

Sertoma (2:28) [Bud & John Newton, BMI-Johnston] Pretty ballad in the main stream of pop-country blendings. Side one has the distinction of opening with this tune, which could bring it into the soft-sinlight spotlight. Pleasant fare. Flip: "Kind Love & Sweet Affection" (2:06) [Same credits]

WILL-O-BEES (SGC 004)

The Ugliest Girl In Town (2:52) [Screen Gems-Columbia, BMI-Greenfield, Miller] Shore, the name of the new TV series, gets another go-round, this time from the Will-O-Bees, who've seen better days. Another chart abortion. This one could score. Flip: "I Can't Quit Lovin' You" (2:50) [Screen Gems-Columbia, BMI-Ciner]

SHIRELES (Blue Rock 4006)

There's A Storm Going In My Sky Tonight (2:27) [Greg Brown, BMI-Lewis, Farmer, Lewis] A powerful piece of contemporary material is delivered in the distinctive Shireles style, and could bring the group into the Florida sun. Track: "Don't Let The Blues Bring You Down" (2:47) [Bini, BMI-Morrison, Andrews]

JIMMY OAKLEY (DJM 70006)


RICHARD RAY (Akre 4072)

Mister Broadcaster (2:31) [Robert Klenko, BMI-Bloom, Jones, Gentry, Cordell] Suer impressive single with the title turned into a top ten side from Tommy James and it could light a new sales fire for the group, possibly a re-worked version. Front running from the noise-maker team. Track: "Better Man, Better Woman" (2:20) [Nom, BMI-Glover, Levy]

LEON HAYWOOD (Decca 32414)

Everyday, Will Be Like A Holiday (3:20) [Haywood, BMI-Casey, Hester] A slight keyoff effort in this powerful blues track. Much has a strength as does Haywood's vocal. Both should work well in stirring sales responses. Track: "Thank You For It All" (2:20) [Conrad, BMI-Parker]

BARRY RYAN (BMI 14106)

Blondie (5:25) [Valley, BMI-Ryan] Splendid rock side that develops well and could place above the line. "MacArthur Park." Perhaps a bit too long, without real justification, the return to an uptown part becomes a strain on the attention span. Track: "My Girl" (2:20) [Nom, BMI-Carter, Levy]

THE IDES OF LOVE (Talon 214)

Hey Mister Wine Man (2:20) [Talon, ASCAP-Flynn, Malinowski] Straight crowd rock which should be getting up a dance electricity with vocal effects and rhythm section. Track: "If I May Do As I Wish" (2:20) [Nom, BMI-Casey, Biny White]

SHERRY DINNER (SSB Int’l 757)

I Don’t Want To Go Home (2:31) [S.S.F. Burch, BMI-Burch] Billy Joe Tate with a rousing song which should see a fair come of age. Message lyric is likely to overcome much of the "anti-" sentiment. track: "At The End," (Same credits) Talon Records, 75 E. 45th St. NY.

PEPPERMINT RAINBOW (Decca 32414)

Will You Be Staying After Sunday (2:32) [Screen Gems-Columbia, BMI-Pincus, Lewis] A strong vocal sound is wrapped up in the Peppermint Rainbow. Song details are set to the help of a top arrangement, the group may well find this a hit over. Track: "Do This One Dish" (2:31) [Nom, BMI-Strauss, CBS, Kaye, Rich]

JIMMY DAMON (Decca 32412)


ANY ENTERPRISE (Footman 1651)

Little Imogene The Walking Talking Motorcycle (2:35) [BECOMA, BMI-Truth, France] Cute novelty side from the Young Enterprise has all the earmarks of a sleeper smash. Solid pounding in the arrangements. Track: "Watch Out For The Other Guy" (2:06) [Same credits]

SISTERS (Vees 1291)

You Got ’Em Beat (3:15) [Scattitarians, BMI-Nichols, Williams] Heavy beat instrumental on this song makes this group a hit or missers. Track: "A Thousand Mountains" (2:43) [Sattitarians, BMI-Williams]

DR. WISHBONE’S REVIVAL (Senate 1391)


DAVE GRUIN (Decca 32413)

Name Of The Game (2:45) [ITalent, BMI-Morgan, BMI-Lipton] Dave Gruin has a sizeable easy listening seller. Track: "Life Is A Dream" (2:45) a bet to break up the pace. Flip: "I’ll Make It Rain" (2:15) [Patricia, BMI-Decca, CBS, Kaye, Rich]

DAMITA JO (Radio wsu)

Grown Up Games (2:40) [Scribner, BMI-Granwatt, BMI-Morgan] Stunning lyric and the splendid vocal artistry of Damita Jo should turn this into a fair easy listening hit. Message could be "Don’t Light That Love Letter" (2:32) [Dundee, BMI-Strauss, ASCAP-Williams].

GORDON WALLER (Capitol 2430)

Everyday (2:30) [Southern, ASCAP-Sills] A strong vocal sound in the ring of the Bddy forty-rotten chic could crack sales in the teen age set. Flip: "Kansas City" (2:20) Easybeat treatment here. Flip: "I Can Be A Woman" (2:44) [Patricia, BMI-Waller].

JAMES COOT (Poof 101)

Black Power (2:28) [Phonofr, BMI-Szymanski] There’s a grand vocal effort somewhere in all the production on this track. All the elements here could make this a big seller, but the producer/author has something to be desired. Track: "I’m So Glad," (Same credits)

PANIC BUTTON (Chalum 101)

Hit Me To The Nuke (2:07) [BMI-Cross, BMI-Morgan, BMI-Lipton] Instrumental job on this solid r&b v. y. Side has a strength in drive and dancer attention and could move from the side into the rhythm area. A set for the jy rhythms for a start. Flip: "Lovin’ Horns" (2:16) [Same credits] R&B: 3,000 Brand: “The Stinger” Upper Darby, Pa.

LINDA MARIE (MGM 14106)


Cash Boy — November 16, 19...
He's Number Four in England.

And headed for number one. It took him three weeks. MGM just released the record here. Watch the U.S. charts next week.

Barry Ryan rocks

Eloise

K-14010

Composed by Paul Ryan
Produced by Bill Landis

MGM Records is a division of Metro-Goldwyn-Mayer Inc.
Burl Ives: Eager To Cut 58th Album

NEW YORK—During his long and varied career, Burl Ives has recorded 57 albums of folk songs, popular songs, hymns, children's songs, country ditties, Christmas songs, religious numbers and Hawaiian tunes, for the Columbia, Decca, United Artists, World and Grolier labels. Many of these albums are still good catalog sellers. He has made two albums since his recent return to the Columbia

Baunach Joins Kapp

NEW YORK—Kapp Records has named Larry Baunach as regional sales and promotion manager for the Southeast region, covering Miami, New Orleans, Memphis, Atlanta and Charlotte. According to Tony Martelli, Kapp's marketing director, Baunach, based in Nashville, will be responsible for all product, Top 40, R&B, good music, as well as country and western. He will also be coordinating Nashville office activities.

Before joining Kapp, Baunach served as manager of A&R administration for Columbia Records in Nashville.

Larry Baunach

C, PW Deliver Act To Guardian

NEW YORK—Cashman, Pistilli & Loomis have already formed their own complex of music companies, have concluded an arrangement with Julie and Roy Rifkind's Guardian Productions for the production-coordination of C, P & W's newest song, "Medicine Man." The song was cut by The Joint Effort, the first new act signed by C, P & W through their own inter-robang production wing. The Rifkind brothers' Guardian firm will place the act on a national label and will also handle the management of The Joint Effort. This is the first C, P & W group delivered to Guardian under a deal involving a minimum of two more acts.

Bells Inched Chad Mitchell & Rushes His Latest Single

NEW YORK — Bell Records has signed Chad Mitchell and rushed his first single, entitled "If It's What It's Worth." The announcement came from Larry Uttal, president of the label.

Uttal described the single as an "incredible interpretation of a song which has even more meaning today than did during its first hearing a few years ago, especially in light of the current crises of the country at the time.

The single was produced by Brian Trudbach of Trudbach Productions Ltd in Chicago, and was cut during March in Nashville. According to Trudbach, Chicago's Happy Medium label, where he presented his one-man show, "Namath Into the Bitter End," will be the show into the Bitter End in New York, commencing November 21.

Bell national promotion director Gordon Bossin said a mailing in December to college radio stations began to receive favorable reaction in addition to the servicing of 40 format and underground radio stations.

Mitchell was the organizer and leader of the Chad Mitchell Trio, one of the most popular groups in the "folk-hoorn" era.

Nameath Into Show Biz Via Scheck Mgmt. Pact

NEW YORK—New York Jet $400,000 (quarterback Joe Namath is entering the entertainment field via a new management pact with Gerge Scheck covering the fields of TV, film, recording and personal appearances. Scheck, who discovered and managed Connie Francis, Bobby Darin, Yma Sumac and Barry Gordon, is currently in negotiation with one of the major ad agencies for a TV special on Namath's colorful career.

Plans call for Namath to be backed by a young combo in the modern music groove for personal appearances and one-nighters after the football season. Offers have already been received from the Sahara Hotel and three other Las Vegas nightspots.

Scheck, who in previous years produced such TV stanzas as "City At Midnight" (NBC), "Tropic Holiday" (NBC); and "Star Time" (NBC), the latter for eight years has been concerning for the past two months with the network regarding a new, modern music concept, called "The New Generation." He now plans to package Joe Namath in the opus as master of ceremonies. Scheck will shortly go to the Coast to submit Namath for roasts in films.

Welcome Sandler & Young

Cash Box—November 16, 1962

Welcome Sandler & Young

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Sandler & Young

SANDLER & YOUNG are flanked by a handsome combination of young men and guard escort at their recent in-store appearance at the Fifth Avenue branch of Goody's. The young greeters fans at the record department while in New York for an engagement at the Americana's Royal Ros nightclub. With Tony Sandler and Ralph Young (3rd and 4th from the left) are their manager Val Irving (with Val is a member of Capitol Records promotion force Roy Battocchio, left). Joe Maimone and Ralph Schectman (right) are from the (from the left) Bob Smith of Capitol Records, and Capitol's Dennis Martinez. Prominently displayed during the promotion session is the latest 1.P.I. "Person-Sandler & Young."
SPIRIT

Goes "Above Ground"

I'VE GOT A LINE ON YOU
PRODUCED BY LOU ADLER

On

Ode Records

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Box-November 16, 1968
RCA Markets 10 Tape Reel To Reel Packages


The Camden release consists of one tape: "Music From 'Redfield On The Roof'/Music From 'Finian's Rainbow'," Living Strings.

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Murphy Is AD's VP, Controller

NEW YORK—David W. Murphy has been elected vice president and controller of Audio Devices. A subsidiary of Capitol Industries, Inc., the company is a leading producer of magnetic audio tape, tape cartridges and cassette, and computer, instrumentation and video tape.

Murphy joined the company eight years ago as manager of accounting and previously was as the accounting department of the Armstrong Rubber Company. He is a member of the National Association of Accountants.

Amphenol Names Regional Mgr.

ELK GROVE VILLAGE, ILL. — James J. Vought has been named western region sales manager for the Amphenol Stereo Tape division, Reel Hall, division general manager and vice president, said that Vought is responsible for sale of Amphenol stereo tapes in the Rocky Mountain and West Coast states. He joined Amphenol Stereo Tapes as a tape specialist in March of 1968, and was formerly general manager of Sun State Music Distributors, Inc.

Vought is headquartered at 500 Rodier Drive, Glendale, California. He and his family reside in Sherman Oaks, California.

Amphenol Expansion

(from continued page 29)

Weight is 15 3/4 pounds. The Micro 90 sells for $149.

MICRO 95: The record/playback system version of the Micro 90 also permits automatic playback of one side of up to six cassettes. The Micro 95 includes two matched and balanced 6" x 9" walnut speakers powered by a 20 watt (each) stereo amplifier. Also included are two dynamic, omnidirectional microphones with detachable steel pushbutton controls, record/play, reject, pause, fast forward, rewind and stop. The Micro 95 has a record level VU meter for accurate monitoring of recording level and line inputs. Dimensions of the Micro 95 are the same as those of the Micro 90. Weight is 11 pounds. Speaker dimensions are 14" wide x 7 1/2" deep x 13" high. Weight of each speaker is 8 3/4 pounds. The Micro 95 sells for $214.59.

MICRO 88: The Micro 88 portable cassette recorder/player reproduces tape music with 20 watts of power through two slide-on speakers. Two dynamic omnidirectional microphones are included with the audio system. The VU meter permits constant monitoring of recording level from microphone and line inputs. The Micro 88 operates on 110 volt, 60 Hz power. Controls include play/record, record safety lock, fast forward, pause, rewind, stop, and cassette eject. Dimensions of the recorder/player with speakers attached are 16" wide x 4 1/2" deep x 7" high. Weight of the complete system is 11 pounds. The Micro 88 sells for $195.

RIAA Gold Record Awards

October

A Monthly Survey of RIAA Gold Record Awards
SingleS: Sales of 1 Million Or More Albums: $1 Million At Factory Prices

Albums:
FELICIANO: Fausto Feliciano — "Viva La Vida"
AXIS: BOLLY KISHORE: Jimi Hendrix Experience — "Revolution"
CHEMICAL THINGS: Big Brother & Holding Company — "Sisyphus"
MY LOVE FORGE ME: Bakers Guys — "Cuckoo"
JOHNNY CASH AT FOLSOM PRISON: Johnny Cash — "Classic Johnny"
HONEY: Andy Williams — "Columbia"

Singles:
I SAY A LITTLE PRAYER: Aretha Franklin — "Atlantic"

London Sets Heavy LP Release For November

NEW YORK — London Records, currently enjoying strong sales action on nine chart albums, expects its new album release to add to the action and provide the label with the biggest November gross sales in its history. Release also includes 2 LP's from Ree Records, who've recently signed a distribution deal with London.

Two top releases are "Stonedhenge," a new album from Ten Years After, the British blues group just

Mission Produces Album for Church In Change

NEW YORK — On loan from the Reprise label, the Mission, the singing-writing group of seminarians from the St. Louis University Division, has produced an LP for the World Library of Sacred Music, "Louder Than Words," which has been released under the title of "Soulful Sounds for a Church in Change," which offers a liturgical program of self-served songs. Their previous albums have been geared to a general audience of folk music fans. Distribution of the $4.79 stereo LP will be through religious stores and the chain of E. J. Korvette Stores. The World Library of Sacred Music is located at 2145 Central Parkway in Cincinnati.

end their tour with their "Unde LP; and "New Blues," featuring 80 artists John Mayall, Eric Clapton, Spencer Spahn, Champion Jack Dupree, and Steve Angelo and Peter Green (now with Fleetwood Mac).

Other releases include Are Can (on the London-distributed H. I. label with "In The Spotlight"; "Israel" a phase 4 LP paying tribute to the 20th anniversary of the establishment of the state of Israel); and 10 classical releases, highlighted by a new performance by Joan Sutherland and a two-album complete performance of Verdi's "Requiem." The brand new Sire label, operates by Seymour Stein and Richie Gotthe, will contribute the album sing debut of actress Phyllis Newman "You Lost The War," and "Pit a debut LP by the Deviants, a British group.

Barg to London Reg. Pro.

CHICAGO—London Records named well-known Chicago-bi promo man Erwin Barg to handle promotion for the London group in the regions of Chicago, Milwaukee, Indiana and the state of Illinois. F will be working out of the Lor Records Dist. Midwest office in Chicago.

Cash Box—November 16, 1

50,000,000 TEENAGERS CAN'T BE WRONG
BOBBY DARIAN

COCOANUT GROVE, LOS ANGELES-Veracity is a much too casual noun, usually offered by reviewers to performers who combine soft-sell ballads with soft-shoe routines. A violation who powders off a pepperoni pizza with a hot tamale, for example, incorporates stupidity with acidity. But he isn’t necessarily an extraordinary singer-composer-musician-nimic-mime-combined-Wolfsen Robert Costello.

Ten years ago he was just a few months away from cutting "Mack the Knife," splashing around the top 60 charts with such hardly-remembered titles as "Pinch Me." "Queen of the Hop." He was then a dozen months short of being tapped fantasy. But by varnish of "record of the year" and by jocks as "most promising male vocalist." An enterprising publicist credited him with a quote that was undoubtedly to chart him through the years-"I’ll be a legend by the time I’m 25." Now past 30, Bobby Dary is far from a saint. Scarcely a legend. But he may be the best all around performer in our industry.

What he’s doing these nights at the Grand is an assimilation of all he learned in smoke-logged bistros and fancy restaurants during the last decade; years of evaluating and ex-permitting. To say that he is refreshingly honest and eye-pleasing would serve only to diminish his publicities. He has emerged as a consummate artist.

His repertoire, these nights, contains healthy helpings of blue-voice, Dylan, Daryn and Hardin covers. Less than you might expect of a singing, finger-snapping, mico-f." 15-flute pop standards. Masterful impressions of celebrities, and the boy also cuts up. He is a fine standup comic.

Deadpan comic Irwin C. Wat who opens the show, may be as far removed his opening on his African-themed show in Santa Fe, New Mexico. (He is a gypsy who tours in a car, and a gipsy is a friend of misfortune.)

Darin, incidentally, received a professional standing ovation at the end of his show. But the audience left feeling he still is a bright young star. "I was just about to write our obituary last night," he says. "Make that read "mandatory.""

TOM PAXTON

PHILHARMONIC HALL, N.Y.-Tom Paxton, a folksinger, will be the featured artiste at the November 1 concert at Philharmonic Hall was, like all his other performances here we have attended, a success. He does not seem to have up and down. He maintains a level of performance that is the allied talent an outsize group of outrageous fortune do not appear in most of his shows. When you know what you’re going to hear and you know what you’re going to expect, he is an entertaining and charming artist. What he’s doing these nights at the Grand is an assimilation of all he learned in smoke-logged bistros and fancy restaurants during the last decade; years of evaluating and ex-permitting. To say that he is refreshingly honest and eye-pleasing would serve only to diminish his publicities. He has emerged as a consummate artist.
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by JEANNIE C. RILEY

CMA Awards...
Continues

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ash Box—November 16, 1968

39
New Albums for November

Victor

SOLIO/GOLD '81 & CHET ATKINS (LSP-4061)
SOUL-JOSÉ FELICIANO (LSP-4060)
This Is My Song: Jim Ed Brown (LSP-4067)
This Is My Heart: Jim Ed Brown (LSP-4062)
JIMMY DEAN (LSN-3005)

Colgems

HOW TO STEAL AN ELECTION (LSG-1159)
MAGGIE FLYNN (LSP-4064)
SHIRLEY JACK JONES CASSIDY (LSG-2009)
When the Evening Shadows Fall: Donovan (LSP-4073)

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NOW BACK ON LAURIE

IN THIS ALBUM
ABRAHAM, MARTIN & JOHN

HEAR DION SING
ABRAHAM, MARTIN & JOHN
ON THE SMOOTHERS BROTHERS SHOW
NOVEMBER 17
Cash Box | Album Reviews

**Pop Picks**

**LOOK TO YOUR HEART**—Perry Como—RCA Victor LSP 4852

Perry Como is still in fine form, and his fans should turn out in force for his latest album, "an intimate collection of love songs." Most of the songs are from various productions. Among the numbers are the title song (from the TV production, "Our Town"). "Try To Remember" (from the musical production, "The Fantasticks"), "Sunrise, Sunset," (from the Broadway musical production, "Fiddler On The Roof") and "When You're In Love" (from the film, "Seven Brides For Seven Brothers"). Como's mellifluous, easing voice is perfect for each of the selections.

**RARE PRECIOUS & BEAUTIFUL**—Bee Gees—Atco SD 33-264

For avid Bee Gee fans, collectors and others interested in the development of rock as a musical form, this album, which is already on the charts, is a must. Before achieving their current international popularity, the brothers Gibb were a highly successful Australian disk act as a trio, and this album gathers their early material (some with current member Colin Peterson). "Spokes And Spots" has become a top request number at their live shows, and the other 11 tracks are all good. Won't disappoint.

**WAKE UP TO ME GENTLE**—Al Martino—Capitol ST 2983

On his latest album, Capitol's ace cheruter, Al Martino, lends his talents to a generous selection of striking tunes, all of them love songs except "The Impossible Dream." Martino's warm, rich singing is at its best on the set. The title tune, "Dream A Little Dream," "I Can't Believe I'm Losing You," and "The Look Of Love" are among the tracks. Watch for plenty of action on this one.

**SUPER HITS**—Box Tops—Bell 6825

This LP contains the Box Tops' biggest singles, chief from the two million sellers, "The Letter" and "Cry Like A Baby," and "Neon Rainbow," "Choo Choo Train," and "I Met Him In Church." One of the top groups in the nation, the Box Tops show no signs of losing their high position. This LP sums up their achievement to date and undoubtedly finds a ready audience. An item to stock.

**MAN OF LA MANCHA**—The Complete Musical Play—London Original Cast—Decca DEXA 7283

The smash success of the musical play, "Man Of La Mancha" preserves heavy sales action for this excellent recording of the show as performed by the London original cast. Keith Michell (Don Quixote) and Joan Diener, as Aldonza (Dulcinea), are splendid performers on the LP, giving each interpretation its music and Joe Darion's lyrics. The 2-record set contains the complete show, music and dialogue.

**Pop Best Bets**

**GENTLE ON MY MIND** and OTHER ORIGINALS by JOHN HARTFORD—RCA Victor LSP 4063

John Hartford has written lots of other good songs, too, and he is an effective performer, as this album proves. The set includes addition to "Gentle," "California Earthquake," which Mama Cass currently has on the charts, and nine other strong numbers. Could do very well.

**PUT YOUR HEAD ON MY SHOULDER**—Lettmeren—Capitol ST 447

Although they lead off with an oldie (the title tune, an old Paul Anka hit) and their current chart hit, the Lettermen turn their attention to newer material to round out their new album. As the successful trend of their latest shows their fans to such recent and current items as "Hey Jude," "Light My Fire," "Hello,

**I THANK YOU**—Sam & Dave—Atlantic SD 8265

This new set from Sam & Dave marks their first album in over a year (the last one was "From the Vaults of the Box Tops") and the duo's many fans should be all keyed up to make this S & D's fastest-selling LP, as it is a collection of the title tune, "You Don't Know What You Mean To Me" and the current "Everybody Got To Believe In Somebody" are added incentives. Expect a fast pick-up.

**BEST OF KING CURTIS**—Atco SD 33-266

The King Curtis saxophone has played on many hits, and lately has been playing on many King Curtis hits to boot. This collection of the King's best dates, most of them fine reworkings of past hits, should appeal to a wide market, including jazz and pop fans. "Harper Valley P.T.A.," "Ode To Billie Joe," "Groovin'" and "Soul Man" are among the top attractions here.

**I CAN'T STOP DANCING**—Archie Bell & The Drells—Atlantic SD 8384

With two more hits under their belts on top of their "Tighten Up" smash, Archie Bell & The Drells have a select position in the record world and can count on good sales for their second LP. Both the "I Can't Stop Dancing" and the newer "Do The Choo Choo" hits are included here, along with the group's rendition of Otis Redding's "(Sittin' On) The Dock Of The Bay," and two Major Lance hits, "Monkey Time" and "Sometimes I Wonder." Several originals round out the set.

**BEST OF BOOKER T. & THE MGs**—Atlantic SD 8282

As part of the deal which saw Stax Records bought by Paramount Pictures, Atlantic acquired rights to most of the Stax product that it had been distributing. From this collection Atlantic assembled this album, which showcases the talent of the group that helped "Soul Man," and the MGs' first hit back in 1962, "Hip Hug-Her." "To-Tac-Toe," "Groovin'" and "Jelly Bread" are among the many selling points included here.

**KASANDRA**—John W. Anderson—Capitol ST 2957

John W. Anderson is a writer and singer of considerable talent. He is a black anger young man who knows how to communicate his anger effectively. In 'Kasandra' he tells about various kinds of injustices (not all of them involving Negroes exclusively). The most effective piece in the album is a long monologue spoken by an old man (probably a slave). This LP stands a good chance to make the charts.
THOSE WERE THE DAYS—Exotic Guitars
Wayne R. 5018
Produced by Randy Wood himself and conducted by Bill Justin, the Exotic Guitars' second album (their first made the charts) is a striking effort that could haul in a goodly number of fans and sales. In addition to the title tune, the album's other pieces include "The Sound Of Music, "Love Is Blue," "Music To Watch Girls By" and eight others. Look especially to the good music audience to pick up on this one.

SOLID GOLD '65—Cet Atkins
RCA Victor LSP 4061
Master guitarist Cet Atkins, with this new album, has a strong showcase in which to shine. Included on the set are such poten

WHAT THE WORLD NEEDS NOW IS LOVE—Sweet Inspiration
Atlantic SD 8291
Having made the switch from back-up group to full fledged soul singers, the Sweet Inspirations have experienced quick success with several singles and hits to come, lodged in the very top of the soul stratum. Group members (and their number grows every day) will be out for this excellent collection which includes the title song (the inspiration's current single), "Unchained Melody," "Afternoon Love," and "That's How Strong My Love Is."

MY FAIR LADY/THE SOUND OF MUSIC
Pittsburgh Symphony Orchestra/Steinberg
Command Q 143193
This is the world premiere recording of Robert Russell Bennett's symphonic transcriptions of Lerner & Loewe's "My Fair Lady" and Rodgers & Hammerstein's "The Sound Of Music." Bennett has made exciting orchestrations of both musicals. The performances of them on this album by the Pittsburgh Symphony Orchestra, will Steinberg conducting, are flawless. A most enjoyable album.

COLD WIND BLUES—Colwell-Winfield Blue Band
Beverly 7695
now creating a solid base of good performances to the west coast, Three Dog Night offers something more than the usual fare. Progressive sounds, the trio brings to each of the numbers, alter

DAVID FROST TALKS TO BARRY KENNEDY—Douglas SD 400
The album, recorded shortly before Robert Kennedy's assassination, is an informal, non-political portrait of the late Senator elicited by interviewer David Frost. Frost had interview the major candidates for the Presidency of the U.S. in 202, and this LP contains the material of the Frost-Kennedy TV discussion. Robert Kennedy's concerns for posterity, his idealism, and his basic optimism are all present on this album. Here is a valuable portion of the memorial documents to Robert Kennedy.

MISS ETHEL WATERS PERFORMING PERSON HIGHLIGHTS FROM HER ILL THROUGHS CAREER—Mammoth-Evergreen MES 6812
This was recorded from a live performance in the late '50's. This album displays Ethel Waters at her vital and zestful best singing with a jazz feeling and much humor. There are no extended numbers, just selections from "I Am The Fool," "Dimah," a medley of "Trouble," and "The Laughing Blues," and "I Lost My Heart In The Wizard of Oz," Miss Waters sang in the play "Member Of The Wedding" one of the great entertainers.

W.C. FIELDS—THE ORIGINAL VOICE TrackS FROM HIS GREATEST MOVIES—Decca DL 7916
With the revival of interest in W.C. Fields, this album of original voice tracks from every film the late comedian made for Paramount Pictures and Universal Studio should enjoy widespread popularity. The cynical Fieldsian vaudeville world is evoked throughout the LP (marriage and childbearing being the more familiar targets of his di

A CIRCUS OF THE MIND—Tingling Mother's Circus—Musicor MS 3167
The circus brings it all of itself to each of the numbers, alter

COLD WIND BLUES—Colwell-Winfield Blue Band—Verge Forecast FTS 3036
The Colwell-Winfield Blue Band could get national attention with "Cold Wind Blues. The Band displays soul musicals throughout the set, as well as the soul necessary to make the songs come across. The Band includes: Bill Colwell, guitar; Mike Winfield, bass; Collin Tilton, tenor saxophone and flute; Chuck Purro, drums; Jack Schroer, alto, tenor and soprano saxophones; and Charles "Moose" Sorrente, vocals and piano. Keep an eye on this one.

W.C. FIELDS—Blue Thumb 83
The hulubulous W.C. Fields, on Side 1 of this recording, inveighs against the evils of drink ("The Temperanence Lecture.") He admits to quaffing snake bite remedy, only of course, after being bitten by a snake. Naturally, he always keeps a snake hand. Most of Side 2 is taken up with the greatest comedian's worst traumatic experience: "I lost my voice."

ONE A Sucker An Even Break." A pop post comes with the set.

THREE DOG NIGHT—Dunhill DS 5004
Not creating a solid base of good performances to the west coast, Three Dog Night offers something more than the usual fare. Progressive sounds, the trio brings to each of the numbers, alter

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MOTOWN
Progressive & Proud

CLOUD NINE
Gordy 7081

The Temptations

Billboard

TOP 20 POP SPOTLIGHT

TEMPTATIONS—CLOUD NINE

THE TEMPTATIONS

THE TEMPTATIONS

NEW YORK

MOTOWN Says It Loud—Progressive & Proud

CashBox Record Reviews

Picks of the Week

CashBox

MOTOWN RECORD CORPORATION

The Sound of Young America
Christmas Picks

THE CHRISTMAS WORLD OF SANDLER & YOUNG—Tony Sandler & Ralph Young, Capitol ST 2967
Here is a most welcome album for the Yuletide season. Tony Sandler and Ralph Young bring their multi-lingual talents to three of the Christmas songs on the LP: "Susie-Ninnie—Silent Night," a lovely tune in English with counter-lyric and melody sung in German; "White Christmas," sung entirely in Spanish; and "Jingle Bells," rendered in English and French. Filled with warmth and joy, this set makes a fine Christmas gift.

THE BEST OF CHRISTMAS—Various Artists, Capitol STBS 2578
Twenty noted artists are represented on this 2-disc set, a package which should bring cheer to the Christmas season. Among the selections are "Do You Hear What I Hear?" by Bing Crosby; "Have Yourself a Merry Little Christmas," Lou Rawls; "God Rest Ye Merry Gentlemen," Ella Fitzgerald; and "Little Drummer Boy," Marilyn Dietrich. The set is likely to become a seasonal favorite.

Jazz Picks

MERCY, MERCY—Buddy Rich Big Band—World Pacific Jazz ST 2033
Drummer Buddy Rich and his Big Band offer a host of groove numbers on this album which was recorded live at Caesar's Palace in Las Vegas. Rich's mind-blowing rhythms and the band's full, rich sound add up to a set that's sure to please a large jazz audience as well as keep the pop following that Rich has built up. "Mercy, Mercy, Mercy," "Big Mama Can't" and "Ode To Billie Joe" are among the tracks.

Classical Picks

SWITCHED ON BACH—Walter Carlos & Benjamin Folkman—Columbia MS 7194
This highly significant album contains "electronic interpretations of various Bach pieces on the Moog keyboard synthesizer by Walter Carlos, with the assistance of Benjamin Folkman. Robert Moog, inventor of the Moog keyboard synthesizer, aptly sums up Carlos' achievement: "He has shown that the medium of electronic music is eminently suited to the realization of much traditional music, and in doing so has firmly brought the electronic medium into the historical mainstream of music." The set is part of Columbia's "Bach To Rock" classical promotion campaign.

THE SHENAI ARTISTRY OF BISMARK KAHN—Capitol ST 1513
This is the shenai in an orchestral Indian instrument with seven open holes. On this album Bismarck Khan plays the shenai with great feeling and skill in three pieces, "Raga Raga," "Raga Kaivali" and "Dhun," and his albums of Indian music have been brought out in the U.S. during the past few years. This is one of the most interesting works heard. Try it.

SANDY GURLEY—Tower ST 5135
Sandy Gurley, displaying a buoyant, gung-ho singing style, delivers a strong version of "The Christmas Song" and also gives a brilliant performance of "Christmas Time with Christmas." Highly recommended to fans of this medium and to all who are interested in new and unusual renditions of familiar tunes.

PEACE—Rotation Connection—Cadet Con LPS 318
This is a most unusual Christmas album. The traditional "Silent Night" is given electronic rock treatment; there is a frenetic "Silent Night Chant;" and commercialism of Christmas comes undone on "Shopping Bag Menagerie." Santa Claus remarks upon the sadness that season Kringle is only Santa Claus because it's Christmas. Highly recommended to all who are interested in fresh and unusual renditions of Christmas tunes.

CHRISTMAS TIME—Swingle Singers, Philips PHR 408-282
The jazz-oriented, scat singing Swingsingers turn their vocal attentions to the spirit of Christmas and produce one of the freshest seasonal sets we've heard to date. A favorite is presented, most medley form, ranging from pop tunes "White Christmas" and "Jingle Bells" to traditional numbers like "God Rest Ye, Merry Gentlemen" and "Silent Night," Holy Night to religious numbers such as "The First No. Child Is Born" and "Sleep Baby Jesus."

BILL EVANS AT THE MONTEUX 1/17 FESTIVAL— RCA VICTOR V 10770
Famed pianist Bill Evans is heard on 5 albums which were recorded at the Montreux Jazz Festival. One is his 1967 recording with Eddie Gomez, bass, and Joe Lauder drums. Fans of this artist's work will find this set of great interest, since it showcases him in a way that is rarely heard on record. The albums are: "Bill Evans At The Montreux 7/17" and "Bill Evans At The Montreux 8/17."
LET THE DUCHESS NO • B/W AS I LAY LOSING • A&M 994

LISTEN BROTHER, YOU CAN HEAR THE SEA TRAIN A COMIN'
CREAM-BUDDY MILES EXPRESS-TERREY REID

MADISON SQUARE GARDEN, N.Y.

A sell-out crowd of 20,000 came to watch the burial of Cream, but most also got a bonus, a chance to witness the birth of two possible new super-groups.

Terry Reid, a group discovered by English producer Mickie Most, record for Epic (their first album was released last week). They combine the best features of John Mayall and Vanilla Fudge: the tightness of the former, and the inventiveness of the latter. And yet, there is an additional talent present in the group, their own, and they come off as a group to be closely watched. They opened their set with the ever-virtuosic blues the old Eddie Cochran, recently revolved by Blue Cheer, but their version owed little to either of the others and stood strongly on its own. Other tunes were "The Great Unknown," original; "Season of the Witch," and "Bang, Bang." The Buddy Miles Express, starring the former drummer of the Electric Flag (and several other groups), is a top notch top rock/soul outfit, complete with horns. Miles is the loudest drummer on the planet, his double-bass drum solos, the longest and most enjoyable solo that has crossed our ears. And "Speechless," with its complex, multi-layered structure, was as popular as the crowd saturated, yet beweaving for more. But any more of Cream to had have to be on record. They are no less.

NANCY WILSON

"The Man That Got Away" and Styne's "Small Talk" are two more musical items that doesn't knock you over the head, but they maintain musical interest. These are the songs which received special acclaim from the critics, Clowns," Jeanne Brel's "If We Only Had"

"Black is Beautiful!"

and Nancy's latest single, and "Black is Beautiful!"

are all top-notch vocalists on the recording industry today, and in addition to their own success enjoyed by his albums, the concert tours have been sell-outs. He also established himself as a top television attraction through his network appearances for five seasons, and he is currently appearing in a successful show.

O.C.'s Smith's gold record is for his million-selling single, "Little Green Apples," and the award is the artist's first. "Little Green Apples" is included on O.C.'s Smith's recent Columbia LP, "History Has Revolved," which is currently on the air in many of his concert tours have been sell-outs. He also established himself as a top television attraction through his network appearances for five seasons, and he is currently appearing in a successful show. "Little Green Apples" is included on O.C.'s Smith's recent Columbia LP, "History Has Revolved," which is currently on the air in many of his concert tours have been sell-outs. He also established himself as a top television attraction through his network appearances for five seasons, and he is currently appearing in a successful show.

Conductor Charles Munch Dies At 77

RICHTHOFEN—Charles Munch, famed conductor, composer, was found dead on Jan. 12, 1972, in his Boston home. Munch, who led the Boston Symphony Orchestra from 1940 to 1962, was in town to conduct the Boston Pops Orchestra, which he founded in 1967. Munch had been scheduled to perform on violin, first studying with his father, a professor of music at the Strasbourg Conservatory, and later with Lucien Capet and Carl Fleisch. He was a professor of music at the Strasbourg Conservatory and the Boston Symphony College.

Andy Wms., O.C. Smith Strike Gold For C'bria

NEW YORK—Andy Williams and O.C. Smith, Columbia recording artists, have both achieved gold record sales by the Recording Industry Association of America (RIAA). Williams, with the verification of "Honey" as a million-seller, has achieved gold record sales. Andy Williams has previously released gold records for "Love," "White Christmas," and "Merry Christmas," and "Love, Andy." "Sitting in the Shadow of Your Smile," "Get Happy," "There's No Business Like Show Business," and "Brother Jack Hammer's Blues," have all been charted.

Cash Box Record Reviews

Hollywood

Nesmith—Twenty-four-year-old Los Angeles native Nesmith is recording for the recently formed Nesmith label and has been working hard to promote his new LP, "Stop the World," which features Nesmith's distinctive vocals and production styles. Nesmith's "Stop the World," which features Nesmith's distinctive vocals and production styles.

(Continued From Page 24)

New York

Ahmad Jamal and his trio star in the opening night of the famous Montreal Jazz Festival. Jamal is dead...! Gil Evans is signed to a new deal with Atlantic. "Don't Get Around Much Anymore" is the latest album from the legendary pianist. "Get Around" is a mammoth new LP, released on the newly formed Nesmith label. Nesmith's "Stop the World," which features Nesmith's distinctive vocals and production styles.

Cash Box—November 16, 1972
Reach Out
S-2189
(for a hit) with the
Ox-Bow Incident
and Smash has it.
Don’t accept anything less.
Produced by Steve & Bill Jerome
for Real Good Productions, Inc.
PETULA
"American Boys"

Produced by Tony Hatch - A Vogue Records Production

WARNER BROS. - SEVEN ARTS, RECORDS INC.
UPRISING!!

THE VOGUES
"TILL"

# 0788
Produced by Dick Glasser
Buddah Sets 9 LP's For Nov.

NEW YORK — Buddah Records, striving to achieve the same success in the album field as they are currently enjoying in the singles market, have set a 9 LP November release, one of the largest in the label's history. Sparkled by creative innovations in merchandising and sales promotion, conceived by Joe Fields, the label's director of album sales and promo, the new release is already garnering strong sales reaction on the distributor level.

As announced by Buddah vice president and general manager Neil Bugar, the release consists of "Pool for You," the impression's first album on their own Corton label; "George Burns Sings" the vet enters into "straight" singing debut; "Born To Be," Melanie's debut LP; "Steeded," by Thee Two Jews, Blues, featuring Barry Goldberg and another Senite (unidentified); new albums from the label's smash "humble' gum" groups, the 1910 Fruit Guns Co, the Ohio Express and the Kasenetz-Katz Super Circuit, based on their current respective chart hits

Cash Box Charts Are Where It's At!

This Is Only the Beginning
"THERE'S A BABY"
JERRY VALE
COLUMBIA

"MOLLY BARR"
by "Can't Pick a Jello"
KING DAVID

"SAY GOODBYE"
JOHN ROWLES

"WORK SUNNY WORK"
JOE HARNELL
COLUMBIA

"LITTLE BROWN MOUSE"
PETER ROBBINS
RCA

"JESSE BRADY"
The McCoys
MERCURY

"GIVE ME ANOTHER CHANCE"
THE NEW CONCEPTS
PHILIPS

"CALL ME"
(If You Want Me)
THE SHIRRELLS
BLUE ROYAL
M.R.C. Music, Inc. 110 W. 57th St. N.Y., N.Y. 10019 (212) 762-5663

Goody Goody Gum Drop," "Chewy, Chewy," and "Quick Joe Small;" "Comin' Home" by the Joe Thomas group on Cobblestone Records; and the label's third children's record, "Wonderware" based on the Metro-media syndicated TV show and featuring Bob McAlister, the show's host.

Columbia, A Gem Of Nashville

Purcell Promotes Carbone To Vep

NEW YORK—Vince Carbone has been promoted to vice president of Gerald W. Purcell Associates, Inc., as the company continues the expansion of its west coast activities.

Jerry Purcell, head of GWP Associates, announced Carbone's promotion after Carbone was with the company for the last three years, two in New York and the past year in the Hollywood office, which opened in 1961.

Purcell stated that during the last year Carbone has helped create and expand GWP Associates in all areas, including record productions, sales and record concerts, and record production.

Under Carbone's supervision, GWP's Hollywood office will concentrate on representation, producers, composers, and writers, as well as movie and television personalities. This will be on a personal management basis and at present includes several clients, among them Hugo Montenegro who records for RCA Records. Montenegro has just finished the new Sinatra album, their current smash hit, "This gravy don't burn," and "Cheesy, Chewy, Chewy." Carbone will have charge of west coast operations in GWP independent record productions which has had success with the independent production of Al Hirt for RCA, the Hestinations for Kapp, Gale Garnett for Columbia, as well as six new other production deals including the Exotiques, Paul Robison, the Williams and Geraldine Hunt. Vice president of the company, Paul Robison, working out of the New York office, heads up the national independent production program of GWP Productions.

Purcell announced that Carbone's extensive background and experience as a musician, and as manager of the Glen Miller and Tommy Jimmy Dorsey bands is of invaluable help in heading up his west coast office and in the proper professional service to artists such as Al Hirt, Eddie Arnold, Hugo Montenegro, Gale Garnett, Eddie Floyd, and other management clients.

Vincent Carbone

film, "Lady In Cement," and is now completing Elvis Presley's movie "Charro." He has scored and composed music for "Harry and Tonto," "The Ambushers," and "The Nutty Professor." Carbone will have charge of west coast operations in GWP independent record productions which has had success with the independent production of Al Hirt for RCA, the Hestination for Kapp, Gale Garnett for Columbia, as well as sixteen other production deals including the Exotiques, Paul Robison, Williams, and Geraldine Hunt. Vice president of the company, Paul Robison, working out of the New York office, heads up the national independent production program of GWP Productions.

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Bob Stern Dies

NEW YORK—Bob Stern, district promo manager for Decca Records on the west coast, died as the result of an apparent heart attack at his home in Los Angeles last Wed (1). He was 46 years old.

Stern was a native of Chicago and began his career in the record industry in 1958 as merchandising and promotion director of Central Record Sales in Los Angeles. He remained there for two years and then assumed a similar post with Record Merchandising Corporation in L.A. In 1960, he helped form and served as executive vice president of Penn Record Sales and for seven years where he directed merchandising promotion for the Los Angeles bar distributor. In 1967, he sold out interest in the firm and started his own independent promotion operation and in June of 1968, he joined Decca Records.

Stern is survived by his wife nineteen years, Matilda, and his four children, Edward, age 17, Lee, 16, Steven, age 13 and daughter Ellen. Burial was last Thursday afternoon in Hillsdale Memorial Park in Los Angeles.

AL MASSLER of Golden Records has picked up insurance against a year's value of property in case of fire. In addition to that, he has also picked up insurance on the promotion budget of his company. In this case, he also has an agreement with the company that they will give him a set of jewelry if he makes any promotional activities. Massler is also planning to buy a motorcycle to drive around the country to promote his records.

Bob is planning to enter the track in a Thanksgiving Day parade and he intends to make extensive use of the wagon in-store (or just outside store) promotion. Sales vp Shy Raiken suggests that retailers interested in making use of fire engine contact him at Golden.

Cash Box—November 16, 1967

CASH BOX: A TRADE MAGAZINE THAT SAVES ITS INDUSTRY

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"The World Of Recording Artists" • A Complete
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Top Artists • Top Records • Top Songs • Top Publishers and Top Producers Of 1968 • Make Sure Your Message Is In This Important Edition •

DEADLINE: DEC. 16

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VAL STÖECKLEIN
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Dot distributor today
for immediate stock.

Dot Records, a division of Paramount Pictures Corporation
### Basic Album Inventory

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

#### TOWER

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<td>Doctor Doolittle</td>
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<td>Pat Cooper</td>
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<td>Entre Los Dos</td>
<td>Chicho Avellanet</td>
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<td>I Feel Like I'm Fixin' 'To Die</td>
<td>County Joe &amp; The Fish</td>
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<td>County Joe &amp; The Fish</td>
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<td>Ian &amp; Sylvia</td>
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<td>Fire &amp; Fleet &amp; Candlelight</td>
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<td>Perry King &amp; Tommy Makem</td>
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sh Box—November 16, 1968
The McCoys are comprised of Peggy (singer, guitar, piano), Robin, pianist, guitar, organ, and guitar; and Dave Riehl, bassist. In addition to being a successful recording artist, Riehl is an accomplished songwriter, working as a writer for the songwriting group, the Nashville Boys. He has written many hits for such artists as Barbara Mandrell, Tanya Tucker, and Tammy Wynette, among others.

The McCoys’ first album, “Sugarman,” was released in 1968, featuring the hit single “Sugarman,” which reached #1 on the country charts. The album also included the hit “Why Must I Be Alone,” which became a significant song in the country music genre. The McCoys’ sound was characterized by their harmonies and catchy melodies, making them a beloved act in the industry.

In 1970, the McCoys’ long-term success was recognized when they were awarded the “Best Country Group” award at the American Music Awards. This was a significant milestone for the group, as it validated their hard work and dedication to their craft. The McCoys continued to release successful albums and singles throughout the 1970s and 1980s, maintaining a strong following and contributing to the growth of country music.

In summary, the McCoys are an iconic figure in country music, with a career spanning several decades. Their contributions to the genre have left a lasting impact, making them an integral part of the history of American music.
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Tower Names Sargent To Uptown Promo Slot

JOLLYWOOD—Rich Sargent has joined Tower Records as promotion manager for the label’s R&B subial, Uptown. Sargent, whose previous experience includes a stint as promo manager for Action One-Stop in Buffalo and indie promo work in the same area, will be working in conjunction with Dave Fox, Tower’s promotion director. He’ll be headquartered in the label’s Hollywood offices.

In an additional move, Tower has named a new distributor for the Phoenix area, Enlision, who will handle all Tower, Sidewalk and Uptown product. Previous distrb was ARC.

Steve Wax Named To Jubilee Nat’l Promo

NEW YORK—Steve Wax, regional promotion rep for Jubilee in the South and Midwest for the last three years, has been named national promotion representative for the firm and its sublabel.

Wax, whose new position will keep him constantly on the move cross-country, personally servicing radio stations (both major and secondary markets) and coordinating regional and local promotion efforts with the label’s distributors, will report directly to Mickey Eichner, vice president and director of A&R and national promotion for Jubilee.

“Wax will assist me in continuing to implement the Jubilee concept of perpetual motion promotion,” said Eichner, “so that no area of the country is without personal contact.”

Jubilee is currently receiving steady airplay on the new release from the Happenings, “Crazy Rhythm,” and two new soul slices, Mary Love’s “The Hurt Is Just Beginning” and “Fired Of Being Nobody” by the Valentinos.

Ochs Book Tops 8,000 In Less Than A Month

NEW YORK—Phil Ochs’ new song book, “The War Is Over,” which was published by Buried Time Music a little more than three weeks ago, has already sold over 8,000 copies, a remarkable figure when compared with the sales of most song books. “The War Is Over” contains all the songs from Ochs’ last three albums. “Phil Ochs In Concert,” on Elektra, and “Pleasures Of The Harbor” and “Trace From California,” both on his new label, A&M.

“The War Is Over” was designed by Michael Ochs, Phil’s brother and manager. Michael used to work as a professional photographer, and he has filled the book with striking pictures of Phil taken by himself and various other photographers. “The War Is Over” also includes drawings by the contemporary underground artist Ron Cobb and by Heinrich Kley, an article by Andy Wickham, four articles by Phil and a taped conversation made with him by Sid Cunnigham and Gordon Fraser for Broadside Magazine.

Randle Prod., Pub. Firms

LOS ANGELES—Brill Productions and a BMI publishing subial, Brill Tone Music, have been formed by Coe Randle, manager of singer Dennis Doyle, whose first album is soon to be released on VMC Records.

Slithy Tove is represented with songs on albums from Mother Hubbard (Mercury) and Them (Tower). First artist to be signed to the production company is John Antle, 20 year old San Francisco singer. Writers signed to the new firm include Michael Harrison, Tom Lone and Sharon Pulley.

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OF-COURSE

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8. JOE FIELDS 9. JERRY KAUFENZ 10. JEFF KATZ 11. LEN EVANOFF
12. EDDIE THOMAS 13. CURTIS MAYFIELD 14. JOHNNY LLOYD
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19. JUAN MARTIN 20. BOB FROSTO 21. ALLEN FRIED
22. MIKE MARONE 23. EILEEN MCCRATH 24. ELLEN MANGON
29. MARY BENCREINGA 30. BETTY TASH 31. MARC B. LEES
32. DIANE MARELLI 33. TOMMY DIPIETRANTONIO 34. MARC B. LEES
35. DIANE MARELLI 36. BETSY BUDDAH

1. BDS-5030 BOB MCALLISTER
2. BDS-5029 2 JEWS BLUES
3. BDS-5024 BORN TO BE
4. BDS-5023 STEAMED
5. BDS-5017 CLASSMATES
6. BDS-5016 JUNGLE MARMALADE
7. BDS-5009 GREEN TAMBOURINE
8. BDS-5008 OUR FAMILY PORTRAIT

www.americanradiohistory.com
BARRY GOLDBERG REUNION

One day Bill was in the kitchen yelling for his son. "What are you yelling about?" the boy asked, walking into the room. "I'm not yelling, I'm talking," Bill said, continuing to shout. "Talking?" the boy asked, "is that a polite word?" "Of course it is," Bill said, "and you should use it more often." The boy nodded, and Bill continued to shout. "What are you yelling about now?" "Right now?" the boy asked, "I'm yelling about the fact that you're yelling." "Oh," Bill said, "I see. I'll stop then." And he did.
THE IMPRESSIONS

Even though I loved and lost I knew that baby because I know that all right. Woman's got soul even if she is in a group. When I know that we're a winner even though we pet ready and they see it for the Impressions and when I feel them ins in my country they all say amen. Amen Amen Amen.

DONNY HATHAWAY

Donny Hathaway went thataway for awhile but now he's coming. Think which he hitha'bonbommed into a bigger achievement. When Donny Hathaway its not talking the he's in the lead and they hybrid it. The pact that he's hybrid. He's hybrid them. He's hybrid in the pact. A home. Home entitled. The Oksa! That Buffaloes The Bronx.

JUNE CONQUEST

True to her name, June Conquest has been conquering the hearts of listeners. She is known for her smooth voice and captivating presence on radio stations across the globe. June's voice is often described as silky and mesmerizing, leaving listeners spellbound with every note she sings. How well did you know her?

5 STARSTEPS & CUBIE

The First Family of Soul, Fats Domino and The East Side Band, have been making waves in the music industry for decades. Their sound is a blend of rhythm and blues, jazz, and rock 'n' roll, creating a unique fusion that keeps audiences coming back for more. On their latest album, "The Shadows of Things That Pass," they explore new dimensions of their sound, delving deeper into the layers of their musical journey.

George McCannon

Literally born in a truck, which was in the baggage compartment of a bus traveling from Seguin to Eire. His first love was to sing and now, with his unique voice, he has become an object of fascination. There is no one else who can match his style. His voice is doing something new with the Irish national dance the "_atts of the dance."

Golden Haze

Golden Haze — the name conjures up a sense of mystery and allure. The group, known for their electric sound and dynamic performance, continues to captivate audiences with their fusion of traditional Irish music and modern popular styles. Their latest album, "The Shadows of Things That Pass," is a testament to their enduring talent and musical creativity.

Vonettes

Vonettes is a band that brings the sounds of golden years to life. With their distinctive style and captivating stage presence, they have become a favorite among audiencias. Their performances are a nostalgic journey, reminiscent of the golden era of music. Whether they are playing in small clubs or larger venues, Vonettes always leave a lasting impression on their audience.

Boss Blues

"Blues is the Boss," says Boss Blues, and with good reason. The group is known for their attention to detail and their ability to captivate audiences. They have been performing together for years, and each member brings their own unique flair to the group. Their sound is a perfect blend of blues and rock 'n' roll, creating a musical experience that is unforgettable.

Eire Apparent

One fine day in Dublin the Eire Apparent played at a disco and they were heard by the customers. They were a hit with the customers, and the dance floor was packed. "Something's just not right," said the Eire Apparent. "Maybe it's the music..."

The Bees

The Bees were strong together as a group. They went to a club where they discovered that they were a hit with the customers. They began performing regularly at the club, and their popularity soared. Their sound was a mix of rock and roll, and their performances were always filled with energy and enthusiasm. People danced and sang along with them, creating a lively atmosphere that lasted late into the night.

Jenifer's Friends

Jenifer's friends are a group of musicians that have been together for years. They met at school and have been inseparable ever since. They have a strong bond and a shared passion for music. Their sound is a unique blend of rock, pop, and soul, and they never fail to impress audiences with their才华和 dedication to their craft.

The Lemon Pipers

The Lemon Pipers are a musical group that gained fame with their hit single "The Letter." Their sound is a mix of rock and roll, and they are known for their catchy melodies and high-energy performances. With their unique sound and eye-catching stage presence, they have captured the hearts of audiences around the world.

Cobblestone Records

Cobblestone Records is a record label that has been around for decades. They have a reputation for producing high-quality music and have been home to many successful artists. Their roster includes a diverse range of genres and artists, making them a go-to destination for music lovers of all kinds.
HERE'S OUR BUBBLE GUM!

IT'S A MOUTHFUL!

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Team Records
Kasenetz-Katz Associates, Inc.
Kaskat Music Inc.

Jerry Kasenetz & Jeffrey Katz
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New York, N.Y., 10019
(212) 765-5720

Kasenetz-Katz Associates, Inc.
290 West 57th St. N.Y., 10019
KAMA SUTRA: PAST, PRESENT AND FUTURE

Ian Freed was the first deejay to mint himself to young pop music, to writing some of its first songs "Maybelline" and "Sincerely," died in 1964, the year Kama Records was born, but it was as much a death and a birth as it was the passing of a torch, like running man. He opened a box of seeds - or people, with their music as an expression of themselves. But he couldn't grow without proper care, and the garden has to be care tended.

Kama Records was formed in the earth for these seeds. For, young people had music written for them by men who didn't understand young people or identify with them. In this situation came the independent producer, whose backyard was always free of his laws. He was always young. He probably couldn't write or sing and probably would have been more of a observer. But if he couldn't do any of these things he had ears, he would make his own music for his kind. And in a success as an independent producer would eventually enable him to build his own label, to supervise the mingling of products, the release schedule, the promo and the relation would between his artists, his writers, and his producers and distributeurs. A new "rate of exchange" turned between label owners and artists. They understood each other because they had both come from the same mold, both been to the same schools, and were both working for the same goal - creative freedom and personal expression.

This is exactly what happened - and it is happening - with The Kama Sutra Group.

Quick Success Pattern

Within 90 days after the formation of Kama Sutra Productions in 1964 we had two records in the top ten: "Remember Walkin' In The Rain" by The Shangri-Las, and "Come A Little Bit Closer" by Jay & The Americans. Shortly after that we put three more into the top ten: "Leader of The Pack" and "I Can Never Go Home Anymore" by The Shangri-Las, and "Let's Lock The Door" by Jay & The Americans.

We began signing other producers, and new writers like Shadoe Morton, Richard Perry, Bobby Room, Bo Gentry and Richie Cordell. They were unknown at the time but they had talent - they had good ears - and we did our best to provide them with all the things they needed to learn the technical science of the art of recording. We also provided them with a promotional force exclusive of (but cooperating with) the various labels on which Kama Sutra product was released.

Enter A Label

After five top ten hits from the production firm in the first six months of operations we formed Kama Sutra Records. The label was less than 30 days old when Boi Calvallo and Eric Jacobsen stopped in front of our door with a dub by a new group, The Lovin' Spoonful. But they didn't come in. "They only make Shangri-Las records," they said, and went upstairs to see two fellows named Charles Koppelman and Don Rubin, whose Koppelman-Rubin Associates was less than 15 days old. Charlie and Don heard the dub and immediately called us. We heard it and immediately accepted "Do You Believe In Magic" - because we did - and still do - believe in magic.

Buddah Records was formed in 1967 to provide an outlet for other types of music. Kama Sutra Records had established itself as a leader in "pop" or "pop/underground" but - because we are a garden - we wanted other flowers to bloom, other musical styles to be heard. No one has to be told about the success of Buddah Records, especially with bubble gum music, but within Buddah itself there are several styles of music - rhythm & blues, country & western, underground.

Kama Sutra believes that music is 360 degrees - rounded, perfect, encompassing everything. Even the names "Kama Sutra" and "Buddah" were chosen for a special meaning - openness, awareness, contact with everything and everyone. A record company should be like a garden - with the earth for the talent to grow in - and the florist should be a blood relative of the garden who equally explains the beauty and individuality of each different flower.

A Communicator

Kama Sutra, in all its activities and all its history (the company will be five years old in April, 1969) has sought to be a communicator, not a noise maker. Communication is real communication - must hold the seed of truth. Music is one of the great communicators, music in all its styles, played for and listened to by all its audiences. The Kama Sutra Group has always - and will always - communicate.

YOU'RE A WINNER!

CONGRATULATIONS

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Baltimore, Md.

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From the First

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Ash Box—November 16, 1968

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GLAD TO BE WITH YOU

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BIG SUCCESS OF

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by ARTHIE RIPP

Pres. The Kama Sutra Group
THE BOOM IN KAMA SUTRA'S OVERSEAS SALES

by PHIL STEINBERG
Pres. The Kama Sutra Group

In an age of Telestar and instant communication, the record industry has become necessary for every major business to compete in foreign markets. The record industry is no exception, for while the United States constitutes the world's largest record-buying public, now 50 percent of the total buying market is outside its borders, with 30 percent located in Europe.

In light of this international traffic and the interest of young people throughout the world being focused on all areas of music, both indigenous and foreign, the record business has become extremely complex. Today there is a record buying public for every type of music in almost every country in the world.

It is clear then that the overseas market is an extremely valuable one. The Kama Sutra Group's (Ruddock-Records-Kama Sutra Records) success in an area that is responsible for the purchasing of over a billion dollars worth of records annually has made our overseas revenues equal to our domestic income.

To deal in such international traffic requires an intimate knowledge of the market. Representing our organization, I personally visit each nation and discuss pertinent market conditions with potential distributors there After having made the necessary arrangements, I return home to keep in close personal touch. In addition to this, Kama Sutra does extensive market research before taking even the smallest steps.

This familiarity with our various markets is vital to a total understanding of the situation. Here are casucls profiles of the client nations with which Kama Sutra deals.

ITALY: In the past, domestic record sales in the United Kingdom were negligible. However, even with the advent of the Beatles, the market shifted slightly away from the imported product, though American record sales still make up a large percentage of the total. England's pop record-buying public comprises approximately 25 percent of the total population. Kama Sutra sees its market there as being about 15 percent of the total population. This, of course, shows a significant area, having 20 wholesale distributors (ours being Polydor Records Ltd.). Based on approximately half of the high price of British phonographs, there are only about eight million dollars in this country with an estimated population of 60 million. And since no current England is government controlled, the result is a limited scheduling for pop music. So music extends to the more than 25,000 juke boxes in operation in a big city, College radio stations are beginning to develop, and our next major promotional push will be in this area.

WEST GERMANY: This definitely a key market for us, as it accounts for about one-quarter of Europe's total sales. Since World War II, Germany has been one of Europe's most prosperous countries. The war has been so prosperous that in two areas: first, the occupation of West Germany by the United Kingdom, the United States and France has created a modern tradition of Western music. Second, there is an abundance of post-"war babies," which means that one-third of West German population is under the age of 24. A few additional facts will show the immense potential factor: West Germany has more than double the number of England's juke boxes, 25 wholesale distributors, 6,000 retail outlets, and the race for pop music is far more complex than it was in England. It is clear then that the recent West German trend toward specialization in the record industry - Deutsche Grammophone, Polydor and Decca is one reason for the concentration of our product in this most important area.

FRANCE: There is something unique about the French market - while the number of records sold, the sale of 45 rpm singles is negligible compared to that of 45 rpm 7"EP's. Our distribution there is in the hands of Comptoirs Photographique Francais, who also distributes the entire Bee Gees area of 12 million people. While France has also been a haven for imported phonographs, it enjoys a one-third foreign origin. It has 10 wholesale record distributors and a total of 5,076 record outlets.

DENMARK: In Denmark's pop market, the acceptance is international, at least inasmuch as the foreign sales to the English and American artists. Almost one-third of the recorded population is younger than 24, which gives Nordic record buying a certain amount of staying power. There are 610,000 record players and 1,000 juke boxes, with a total 7,500 outlets.

ITALY: Consistent with the recent trends, the 1972 West German record market has been paralleled by activity in long-playing albums. The "bubble gum sound" has become very popular in Sweden with chart best sellers like "I, 2, 3, Red Light" by the group from Los Angeles, "Simon Says," "Green Tambourine." "Carnival of Love," "I Want To Be Free," "May I Take A Giant Step." The "Simon Says" album has been selling steadily. The Long Beach, California group's two LP's, based on their hits, have sold very well.

Karasell has also gotten great response to the Kasenetz-Katz Single "Groovy Monsters." The Circus has been released and the Circus is on its way to becoming one of the most popular groups in Sweden. Buddah Records has consistently supplied us with good commercial product. It is a powerful force for the Swedish record market.

BUDDHA RECORDS IN SWEDEN of 24. In Canada, Quality Records Ltd. distributes our product. A highly diversified, 56 percent of the population being under the age of 21 and the number of potential listeners, 54 million people. While Canada has a very high percentage of private radio stations, the number of records sold is negligible compared to that of Western Europe. In Canada, Buddah Records has attempted to reach the public with our contact, "The Beatles...Our product.

BUDDHA RECORDS IN SWEDEN

Managing Director, Karusell Grammofon A.B.

Consistent single response from The Fruitgum Company, the Lemon Pipers and The Ohio Express in the Swedish record market has been paralleled by activity in long-playing albums. "A bubble gum sound" has become very popular in Sweden with chart best sellers like "I, 2, 3, Red Light," "Simon Says," "Green Tambourine," "Carnival of Love," "I Want To Be Free," "May I Take A Giant Step." The "Simon Says" album has been selling steadily. The Long Beach, California group's two LP's, based on their hits, have sold very well.

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Congratulations

BUDDAH RECORDS

On Your
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ALLENTOWN RECORD CO., INC.
ALLENTOWN, PENN

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Wholly Owned Subsidiaries Of Viewlex, Inc.
Buddah Records has been built on giving the public what they want in recorded music. Through Kasenetz-Katz Associates we've pioneered "Bubble Gum Music"—The Ohio Express and The 1910 Fruitgum Company. Through Mayfield and Thomas we've translated "Soul Music" into today's idiom—The Impressions and The Five Stairsteps & Cube. Soventrano and Schwaid have added the stuff of "Underground Music"—Harry Goldberg and Gallopo. And now "Modern Country" is added to our vocabulary through Dick Heard's Royal American and Van Trevor. Of course, many other good and talented producers have added their touch of what they have to offer through the world of

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From All At
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"Steamed"
THE COLLIOPE

"Born To Be"
MELANIE

"This Is My Country"
THE IMPRESSIONS

"Quick Joey Small—I'm In Love With You"
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ash Box—November 16, 1968
The Lemon Pipers

The 5 Stairsteps & Cubie

The Brooklyn Bridge

Wearing Two Hats Comfortably & Securely

Art Kass
Exe. V.P.
of Kama Sutra Group

It is the special talent of Art Kass, executive vice president and financial administrator of the Kama Sutra Group, to be able to keep one foot firmly planted in outer space.

Every corporation has its financial and business affairs administrator—a kind of general practitioner who either lets the corporation's fiscal operations—its blood—flow freely and cleanly, or ties a tourniquet in varying degrees of pressure around the corporate veins.

Art Kass deals not only with lawyers, comptrollers and company executives but with producers and other creative people as well.

He, along with Phil Steinberg, coordinates the business activities of all the Kama Sutra-Buddah companies.

Art Kass does these things well—so well that as much as any of the Buddah executives—his personal stamp is on each chart record and each million-seller. He, as financial administrator, coordinates with attorneys and supervises all contracts. Under the sharp eye of comptroller Mike Marrone all budgets, studio costs, promotion efforts, advertising, hotel bills, air fares, first, second, third and fourth pressings, mailing costs, etc. are subject to Kass' approval.

The Facts of Life

All these considerations require "yes" or "no" answers from Kass.

But how do you say "no" to creative people. Tell a producer that his submitted budget is not feasible for the corporation during the month of Y, especially if the producer is wildly enthusiastic about his new found artist, Z. Will the producer go away angry or will he understand?

How do you handle the problem of advances? How do you explain the realities of bottom-line earnings to writers and artists who think grosses are the same thing as profits? Tell a writer that the royalties he believes are due him from a record which never broke nationally (but which was number one in Wichita for seven straight weeks) are not of such size that the bank teller's eyes will bulge when the writer passes the check over the counter. How is the writer going to react to that?

Moreover, can you tell these things to artists and producers in the midst of ringing phones, interrupted conversations, overseas cables and the reading of financial reports?

Kass is able to carry on a complex and intensive coaching session via transatlantic phone to a Buddah representative negotiating overseas, then pick up his interrupted conversation with a visitor, finishing a sentence that was cut off ten minutes before. He can do this without making the visitor uncomfortable or feeling unwanted.

Kass' "astrophonic" ability to hear and accurately reply to both business and artistic demands is his personal code of playing everything straight, and the enthusiasm he shows for the corporation's internal and external workings have enabled him to perform the most difficult of jobs superbly well—correlate and reconcile both the business and artistic considerations of Buddah Records.

One of the first officers selected for the reorganized Kama Sutra Group, Kass came to the company in March, 1967 to set up the structure of Buddah Records within the framework of the parent Kama Sutra. He completed this first assignment by June, laying down a road for the fast-moving trio of Neil Bogart, Cecil Holmes and Mike Marrone.

With the acquisition of Buddah Records in August, 1968, by Viewlex, Inc., Kass' role as financial administrator will now be dealing not only with attorneys, record executives, artists, producers and writers, but with the financial community as well.

The music and record industry, with stereophonic show business excitement, is not easily defined or explained. But the business of a successful music business moves and grows on the same principles and is guided by the same internal and external factors—market packing, widget-making, class-cutting. Kass must consider, I resort to, both. He must wear both hats.

Kass, with one foot on the ground and the other in outer space, wears two hats comfortably and securely.

Buddah: What Next?

(Continued from p. 12)

of people—have said to me that bubble gum is OK for what it is but not artistic. Okay. Go define "art." You'll define what you like. But tell you this—bubble gum doesn't tend to be anything else, it entertains and sells, and there aren't many people who can create it, reproduce it or sing it or play it. If I have to set down rules for things, I rule it to give the record company creative, like the music they want when they want it. Bubble gum isn't phony, it gets to people and it's special.

End of intellectual discussion.

Now I said at the beginning that we sell all forms of commercial music, only bubble gum on the classic, underground music and mod-band.

We believe in all our artists—Melanie is as much as the Lemon Pipers, "Impressions" just as much as Geo. Burns, Yan Trevor as much as Bob Goldberg.

Buddah's into everything—mod country with our distribution of R. & J. Head's Royalty American label with Curtom—bubble gum with T. Records—jazz on our C.O.S. label. It's all commercial music and all good music, and it's all what the public wants.

What's ahead for Buddah Records?

Thanks to our incredible people headed by Phil Steinberg, Buddah represented in every free country throughout the world. Our roles in the world markets have found some Buddah success as well.

As our foreign affiliates lead us to great places, we do in the same time can anticipate issuing the best in this country.

Buddah Records is people. Our people not only have an interest in building Buddah as a merchant first-class entertainment, to be proud of the company's growing, but also share in the company itself, as Art Kass and myself do.

We're going to continue to succeed in our dedication to the best in recorded entertainment no matter what form. And now that we are a proven member of the Viewlex family of sure time companies we will move into areas we hardly hoped for a short year ago.

And you, our friends, be sure one thing: we're armed with the greatest ammunition—the belief in our product, our artists, our people and our future. A future that mirrors a large part of what has happened the past—a future that will continue to grow to boundless glory and a future that will make us all proud.

Cash Box—November 16, 1968
CONGRATULATIONS
BUDDAH RECORDS
ON
YOUR
ANNIVERSARY

METRO DISTRIBUTORS*

*NEW YORK
527 West 52nd Street
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*CHICAGO
1112 S. Wabash
Chicago, Ill.
Irv Rothblatt—Branch Mgr.

*LOS ANGELES
2053 Venice Blvd.
Los Angeles, Calif.
Mel Price—Branch Mgr.

Cash Box—November 16, 1968
On August 7, 1968 Viewlex, Inc. and Kama Sutra announced that an agreement had been reached for Viewlex to purchase Kama Sutra Productions with its Buddha Records, music publishing and Kama Sutra Records affiliate.

Although Viewlex had been involved in the "leisure time" field since its acquisition of Sonic Recording Products in 1961, this was the biggest move of its kind that Viewlex had made and focused a great deal of new attention on the company. The following paragraphs should supply some basic answers to the questions - What is Viewlex and does it intend to continue to build its position Viewlex, Inc. designs, develops, manufactures and sells an extensive line of high quality projection equipment, electronic training devices, aerial cameras, missile electronic control sub-systems, microfilm cameras, and optical products and components. It is the largest company in the United States devoted exclusively to the design and manufacture of audio-visual equipment, and in that leading position in the nation's largest manufacturer of 35mm filmstrip and 2" x 2" combination slide and filmstrip projectors and sound/slide equipment.

Commercial Production

In the commercial area, Viewlex products include projectors for the business and educational visual and audio-visual film libraries issued by McGraw-Hill in the U.S. and Long Island, N.Y., Jam Handy, Eye Gate House and others.

Viewlex places main emphasis on the production of equipment for the industrial, commercial and educational areas. To serve these markets, Viewlex products are distributed and sold by 800 franchised dealers throughout the nation. Approximately 200 of these dealers handle Viewlex products exclusively. No dealer exceeds 5 percent of Viewlex gross sales. Dealers are supported by company direct mailings and national advertising in trade and technical journals, as well as magazines of general circulation.

Defence Production

Although Viewlex regards the civil market as its main objective, some production is maintained for military and defense projects. Viewlex has in the past, produced two reconnaissance cameras for the Air Force, a microfilm camera used by both governmental and civilian agencies, and field equipment for the Special Corps. Studies have been made for the Office of Naval Research, and Viewlex projectors and allied equipment now are in use by the Departments of State and Commerce, Bu-Ship, Special Services Center, General Services Administration, Veterans' Administration, Bureau of Census, and numerous other government agencies.

Defense equipment supplied by Viewlex was designed and developed by the company to meet the specifications of the interested parties. Most contracts are on a prime, fixed-price basis.

History of the Company

Viewlex, Inc., incorporated in New York on March 29, 1961, is the outgrowth of a research, development and design concern for electromechanical devices, applied equipment and special machinery which started in 1953 under the names of Andrews and Perillo. The present management assumed control in 1946. At the time of incorporation, executive headquarters and manufacturing facilities were located at 35-01 Queens Boulevard, Long Island City, New York. The company moved to Holbrook, Suffolk County, N.Y. in February 1961.

Present facilities were constructed at a cost of $850,000 and are occupied on a long-term rental basis. There were approximately 350 employees as of September 1, 1968.

Expansion

Viewlex acquired, in June 1961, all of the outstanding capital stock of Sonic Recording Products, Inc. Sonic, now located in a new (1968) 70,000 square foot plant is operated as a wholly-owned subsidiary, products high fidelity records for recording companies. Sonic employs approximately 100 people.

In 1967, the company acquired Albertown Records Co., Inc., Walnut Plating Co., and Photo Label Company. This represented a further expansion of the "leisure time" area. The Albertown company employs approximately 30 people.

In 1968, the company acquired American Record Pressing Co., and Dumex Inc. of Owosso, Michigan.

The American companies operate out of a 35,000 square foot building and produce records and labels in a fully self-contained plant, supplying all their operating needs. American employs approximately 150 people.

In 1967, the company extended its educational division activities by the acquisition of Planetarium Unlimited. This wholly-owned subsidiary, acts, engaged in the design and servicing of planetariums and planetarium equipment, is now located in Holbrook.

Last month an "Investment Research" for Viewlex, Inc., was issued by E. F. Hutton & Company, members of the New York Stock Exchange and other principal Security and Commodity Exchanges and one of the leading brokerage houses in the world.

"In the last two years, the company's sales and earnings have risen dramatically and we believe there should be further rapid gains in fiscal 1969. In addition, the recent introduction of two new products, an automated planetarium and a 'teaching machine' adds considerably to Viewlex' longer term prospects. Aided by a pending relatively large acquisition and continued strong expansion, sales should be $25 million in 1969. Earnings, reflecting improving profit margins, are estimated at about $0.90 share. These figures compare with reported sales and earnings of about $18 million and 50 cents share, respectively, in fiscal 1968."

"Over the years, Viewlex has been able to finance necessary expansion internally, and no change is expected in this policy over the foreseeable future. Additional capital will be needed until fiscal 1970 but it is anticipated that the company will be able to meet its needs from internal sources and the proceeds of new debt or preferred stock, if needing such. Expansion of the Series C common stock has resulted in a single class of stock outstanding. As of the 1968 stockholders' meeting, all outstanding stock had been held in one name.

"As to the company's feelings continuing to build its position in the "leisure time" field, perhaps the best clue to Viewlex, Inc.'s attitude is found in its annual report for the year ended March 31, 1968: "Leisure-Time Entertainments.

'"Leisure time is becoming an important factor in today's economy and has been described as 'one of the fastest-growing industries today' in the U.S. and in the world. Available statistics indicate that growth from 1961 to 1966 was 7.8% a year compounded at manufacture sales in the U.S. that 1967 retail sales were estimated at $40 million and this year expected to a further $50 million. Reliable estimates are that retail sales in the U.S. already exceed $61 billion.'"
PROMOTION IS TOTAL COMMUNICATION

romotion means "total communica-
tion." It is a science—a serious
ness—but not what a great-
y people misunderstand it to be.
From his buddy or by just harped
on the deejay so often he finally re-
ented (begging for "mercy").

"Total communication" means get-
ning "the message" across to the
larget number of people possible—
and getting it across loud, clear and
strong. The aim is to saturate every
outlet to the public with information
and disk: This will give the promo-
tion man the best possible chance for
the very most exposure.

Determination & Diversified

"Total communication" takes on
many different forms and offers a
diversified number of services. Only a
few of the shapes it takes (but not
necessarily in order of importance)
are: steady literature—promotion
pieces and reprints of favorable re-
views, telephone calls, in-person pro-
motional visits, placing groups in
cities for radio station record bans
and TV shows, communicating with
distributors, sales managers, indi-
vidual salesmen, local promotion
men, one-stops, and jukebox opera-
tors. But remember—this is just a
small portion of the promotion man's
contact list!

Some of the promotion man's tools
for "total communication" are his
honesty, integrity perseverance and
ability to communicate. The last is
most important—even though no man
can make it successful in this
field without at least the other three.
The promo man must be adaptable:
he has to be able to play a variety
of parts. Sometimes he may seem
more a sociologist; other times he will
appear a more competent psycholo-
ger. Often he is a humorist who nev-
er discusses religion, baseball or poli-
tics.

The promotion man's got to be ver-
satile in the way he handles himself
in conversation. He has to learn ear-
ly the "how-to's" of dealing with dif-
ferey types of people. He must prac-
tice dealing with them as individuals

because, quite simply, that is what
they are and that is how they want
to be treated.

An important rule for a promo-
tion man is that he must carry him-
self with comfort and ease in the
company of every kind of person.
He has to be courteous and respect-
ful, but still be able to get "down
here on the ground."

A vast knowledge of his markets is
the promotion man's key to success
in his field. Thorough understanding
enables him to know in a minute
where a specific type of product will
gain greatest acceptance in the short-
est period of time. Conversely, he also
has to know what kind of product will
definitely "die" if played in a
particular market.

Another point of great importance
on the subject of promotion is this:
No promotion man—ever—will be
able to perform a miracle and push
a disk to the pinnacle if it isn't in
the way to begin with. Any promo
man who wants to save his ego from
being battered by poor progress in
achieving air play for a record
only realize that award-winning hit
disks are born of many hours and
lots of hard work in the studio—not
only on the promotion man's turf.

9 to 3 A.M. To A.M.

Promotion is too complex and in-
volved a field to briefly summarize
here. Because for every rule I may
lay down to you, there are at least
three alternatives; for every ques-
tion I may answer, there will be no
less than five new ones in its place;
and for every word I write, there are
over one thousand others that should
be penned. Perhaps some day, I might
attempt to author the sixty-four vol-
umes, of 1,800 pages each necessary
to define this subject.

Yes . . . promotion is "total com-
munication." And at Buddah Records
we believe that promotion is every-
thing. It's a known fact that people
will not buy anything they cannot
see, touch, smell, hear or taste. It's
ture that people will not buy any-
thing they don't know about. Rarely
does a record break without proper
promotional exposure—no matter
what anyone says!

At Buddah, promotion is a 9 to 5
job—from 9 A.M. to 5 A.M.

CONGRATULATIONS TO
BUDDAH RECORDS—
THE GREATEST!

M. B. Krupp Dist., Inc.
311 S. Santa Fe St.
El Paso, Texas 79942

best wishes for continued success

COLUMBIA RECORD PRODUCTIONS
A Custom Service of CBS Records

A DIVISION OF COLUMBIA BROADCASTING SYSTEM, INC.

ighty" Marty Thau
of Pop Promotion
Idaho Records
PROMOTION AS I SEE IT

by CECIL HOLMES
Dir. of R&B Promotion
Buddah Records

Promotion, as I see it, is basically a three-step job. Phase one is knowing your product. For openers, ask yourself what exactly is your product? Pop, rhythm and blues, underground, easy listening or a combination of different styles. Now ask yourself if you believe in it. Do you dig listening to it? Would you buy it? Be objective — if the product's not up to par, it won't be your fault when it flops — just as if it sells over a million disks (even if only by the miracle of your super-selling power) you won't get a gold record and royalties. It is the responsibility of your company to furnish you with a product of fine quality — something you can be proud to push and willing to fight for.

Service & Follow-Up
Phase two of promotion is service. After the initial mailing of the disk and pertinent information to the trade papers and radio stations, it is your duty to check up on its progress by phone. Make sure that the trades do receive your product and do review it. Try to see that it's reviewed favorably by citing a high point of the product or expressing your own honest opinion of it to the reviewer. Say you believe in it only if you sincerely do. Also, get in touch with the station's music director — he is one of the people who pencil in the new numbers on the play list...

Which brings us to the third and last section of promotion — follow-up. If you do succeed with step two in getting the music director to include your product on his current list, then your next job is to get in touch with the d.j.s and find out what their opinion of the record is. It is up to the promotion man to get the ultimate concentration on his disk from the d.j. An important fact that fits right in here is that nearly all stations have a select list of the top disk which must be played. The average is the Top 25, but also common are the Top 10, the Top 14, and the Top 21. Now, if a jock has a two-hour show and in that time it is possible for him to play forty records, he has to play the Top 25. This leaves him room for fifteen disks which he may select and program to his personal tastes. Of course, this is a hypothetical example — for d.j. programming varies from station to station. However, it is the proton man's most important function — his ultimate duty — to get his record into these fifteen "window" and try with a little help from his friend, the d.j. — to make it up into the Top 25.

If, after you achieve frequent air play and d.j. cooperation, the record is still not sitting on the shelves in the stores, it is your responsibility to notify the music director of the product's sales status and tell him to push the record.

As I see it, these three steps are the primary duties of a record promotion man today — no matter which musical category his product falls into. It goes without saying, that the rules are subject to alteration according to different company policies, the various needs and desires of individual d.j.s. The promotion man must be flexible; it is an absolute necessity that he be willing to adapt to the ever-changing requests for air service.

The 12 & 6 jock is often his own music producer. He, like the promotion man, is concerned with promoting his disk, and for a different reason. He will work to push a record on radio only if he believes it is what the audience wants. The d.j. is an entertainer, the same as a singer or comedian in a club, and he has to satisfy the musical hunger of the listeners. If he fails to do so, a twit of the dial will turn him off, robbing his ratings.

In my field — rhythm and blues, especially, d.j. programming tends to be more individual than on the pop or easy listening stations. The reason for this is simple. While you usually base their shows around whatever they feel they groove with, music.

R & B Sells Everywhere
Like everything else in this fast-paced, chameleon-kind of society, rhythm and blues field has succeeded in changing its spots — quite literally. Nowadays you can not only hear R & B on the so-called "soul" stations, but you may also tune into many a top pop station for the same kind of music. Rhythm and blues is no longer localized in its sales everywhere.

It's an ever-expanding market and one certainly worth keeping up with. And one of the most remarkable new companies to get into rhythm and blues is Buddah, which is distributing the new Custom label. It's off to a beautiful beginning as the record company attempts to put the greatest r & b groups of the time — The Impressions. Their current single, "Poo for You" captures the r & b stations in a flash before moving into the pop charts where a new head for the Top Ten. Buddah also has The Five Royales, steps & Cubie, Judy White, Tim Wilbon, the Vonettes — to mention but a few.

From my vista point now, where I have seen all the action, it continues to move deeper into pop and becomes a bigger music force. We will probably see more r & b radio station "chains" stretching across the country, in spite of the present popularity with the now existing pop station "chains."

The music business is from promotion to promotion — as I see it is... in a word — a groove!

Buddah Records' policy of promoting and rewarding their cutters is exemplified by the story of two young ladies who began their careers as secretaries and now hold assignments of major responsibility.

Jean Montgomery, who joined Buddah Records in 1960, was the company's publicist. Now she is one of the company's top executives. Cox Smith, who joined the company in 1960, is now the corporate president and general manager. "Jean and Joan have proven their ability and their energy and we are proud to have them part of the Buddah team."
HE BUBBLE GUM BOYS: KASENETZ & KATZ

Most people spend a lot of their time wishing they could be kids again that's one reason why our music is popular with adults. And it's happy music—you don't have to put on a hair to listen to it.

What's important in bubble gum six is a long story line. As long as that music constant it doesn't matter. Kasenetz and Katz means hits. Bubble gum is changing even now. 'Red Grit' and 'Goody Goody Gumdrops', examples of new bubble gum, are may even be psychedelic bubble gum or blues bubble gum or cha-cha bubble gum. It's the story line that's important.

Kasenetz and Katz's knowledge of story line has helped them create a musical concept that includes story, music and R&B Productions under the corporate umbrella of Kasenetz-Katz Associates.

20 Million Discs Sold

On this umbrella fall copious pennies from heaven. Kasakat, in addition to owning some of the most valuable contemporary copyrights (all the Ohio Express and 1910 Fruitgum Company hits) maintains the largest staff of writers in the world 200. Together with 50 groups and 20 producers, all supervised by Kasenetz and Katz, the company has accounted for international sales of 20,000,000 records in 16 months, with 24 out of 28 releases hitting the charts.

Bubble gum was created, it didn't just happen. We sat down and thought about songs that everybody could dig, but that would really appeal to the little kids. They'd been ignored. The only thing they had to listen to was 'Fluffy The Cat Meets Harry The Chimp!'-they didn't have anything musical to relate to—their own special kind of music. Kids are musical. Even a baby—the baby doesn't have to be a year old and he'll clap his hands if you show him how. They learn quickly.

Hard to keep Simple

"We have a list of children's games and most of the songs are written from that list. The hardest part of the job is to keep it simple. Kids are automatic—they react automatically. You smile, they smile. You yell, they cry. It's that simple. Just keep it simple in music—that's what it's all about."


Teenie-Bopper Transplants

"If you think adults don't like bubble gum check out the next record party and watch them dancing to 'Simon Says'. We're the biggest transplant surgeons in the world. We've transplanted 25,000,000 teenie-bopper hearts."

Adding in the transplants is young Lennie Krasnoff, the fast-moving national promotion director of Team Records.

Kasenetz and Katz deal in big concepts. The biggest so far is the 46-strong Kasenetz-Katz Singing Orchestra. "It's been changed to the Kasenetz-Katz Super Circus—we let the kids in the group vote on the name") which debuted at Carnegie Hall last June.

Conceived, produced and directed by Messers. K & K, the Circus (or Cirkus) overpowered a capacity audience and the New York TIMES with its splashing lights, clouds of steam, whirling dancers, glow-in-the-dark costumes and wall-shaking beat.

From this experience, the Super K boys are now moving towards producing and directing TV specials and feature films as they seek broader vehicles for their personalities and their sound.

So here is the answer to the story that asks the question: can two ex-footballers from the University of Arizona (via New York), find happiness by creating the most popular musical style of the last thirty years, and sell 20,000,000 records in the process?

You bet they can.

"We get high," they say, "on bubble gum."

HAPPY TO JOIN THE BUDDAH FAMILY ON ITS 1st ANNIVERSARY RECORD SALES

311 Exchange Avenue, Memphis, Tenn.
Bill Biggs-Gen. Mgr.

Buddah Records

BUDDAH RECORDS

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This Is My Country—The Impressions
Comin' Home—Joe Thomas Group
Steamen—Calliope
Born To Be—Melanie
George Burns Sings
Simon Says—1910 Fruitgum Co.
1, 2, 3 Red Light—1910 Fruitgum Co.
Ohio Express

Playtape

1115 BROADWAY, NEW YORK, N.Y. 10010
TEL: 675-0500 CABLE: PLAYTAPE N.Y.

Cash Box—November 16, 1968

B-19
THE NEW PRIDE OF R&B

most important, I think it sums up the new sense of pride in R & B. In a very real sense, the song "We're A Winner" was a breakthrough for R & B and for the black performer. I say for the black performer because R & B, as always, is his medium. When "We're A Winner" was first released there was a great deal of resistance to it from format radio stations. This song, like everything that the Impressions do received airplay from R & B stations, but many prominent white stations shied away from it.

Time Was Ripe

In keeping with its name though, the record proved to be a winner, and those stations who would not play it at the start were more or less forced to in the end, because of the song's general popularity. It would be preposterous of me to think that this could have happened a year earlier, regardless of how much popularity the record had achieved. The time was ripe for this breakthrough—whether the lyrics had a message or not, it was a great record.

But as it turned out, the record did have something to say, and what it said was important. It expressed concrete, experiential, rhythmi- cal feelings of much of the black community and at the same time was appreciated by a great many whites. In that sense, it also served as a strong bridge between the black and white communities. A well it should have! How many times have we all heard that music is the international language? As if music can cut across language barriers, why then shouldn't it cut across racial barriers? At first glance, the phrase "We're A Winner" may seem like a ludicrous statement, but language does represent national- ity. And when you consider how much friction arises simply because people are of different nationalities, I think you will see its validity.

It was shortly before the release of this particular record that I heard "Black Is Beautiful" become a rallying cry. Clearly the black man was developing a new sense of pride and R & B music was telling its story eloquently. Gradually, a new pride in R & B became prevalent—pride that I shared; my friends, Neil Bogart, Cecil Holm. Marty Thau.

Reasons For New Pride

The reasons for this new pride are as numerous as the reasons for the former opposition to R & B developments in the social situation: are of supreme importance, and while I cannot call myself an expert on this situation, I think certain statements are relevant and valid. Despite various complications and factions civil rights movement, one fact is clear. This fact is the gradual take-over of the movement by blacks.

In the early days of the civil rights campaign, a large portion of the control and direction came from outside. But after being put into its right perspective people began to realize that it is not only the black man problem but all men. Once realize this, man now seems we must all work together in order to reach our ultimate goal—peace among all men. In this point it became evident that one of the things that was needed most was a sense of pride and solidarity—hence, the phrase "Black Is Beautiful." Naturally, it was only a matter of time before this attitude was incorporated into R & B.

Aside from all this there was very practical reason for the acceptance of R & B. Curtis Mayfield put his finger on it recently when he said, "I think there is a definite reason for so many R & B things being on the charts at once. People in the business have finally gotten around to thinking, "Who cares what it is, as long as it will sell.'"

I think that the black artist realizes what a responsibility he has to his people and how much help he could be to their cause. Not only could he give financial aid, but he could serve as an example. Most important, the black performers could further this sense of personal pride through the music they sing.

Thus, songs like "We're A Winner" came about and were a great success. Curtis had been writing what he called his songs of "faith and inspiration" long before he wrote "Winner." I'm sure you will all remember such titles as "Amen," "Keep On Pushing" and of course, "People Get Ready," which has been recorded by dozens of pop groups as well as R & B groups. To day those songs, in one form or another, are used as marching songs for the Southern Christian Leadership Conference.

Paying Does Sing

Recently, Curtis wrote a song that epitomizes this new pride and is one of the most moving songs you will ever hear—"This Is My Country," or the Impressions' new Curtom LP. It talks about paying 500 years of dues in two minutes and 47 seconds. It sums up the pride of the black man in a way no essay possibly could.

But Curtis Mayfield isn't the only man in the R & B scene who is speaking out. James Brown has recorded (Continued on page B-21)
by CURTIS MAYFIELD
Vice President, Custom Records

Being a writer as well as an artist, I often have to get into the studio with the musicians to record a session to get the proper feeling for a song I've written. Whenever you come up with a fresh arrangement you have to explain it to the musicians and show them how to play it. I would imagine most producers who have become producers started out in the same way. I first began producing for the group that I was in, Jerry Butler And The Impressions. When I was eight or nine, I also recorded a few local hits in Chicago, such as Major Harris and Jan Bradley, who had a hit song called "Manila Doller," in 1960. When Jerry Butler left the Impressions to go out on his own I continued to write and produce for the group as well as for Dee Clark, Gene Chandler, Walter Jackson and Major Harris, who was doing very well with his big "Monkey Time." At the same time I was also writing for the production of producing our records.

Being basically self-employed, I've always been able to arrange my schedule so I have enough time for both producing and performing. Sometimes I'll play guitar on a song which I'm producing. It's hard to be in two places at once so I do a lot at the control room. I try to play the songs as much as I can on certain dates because I use my guitar usually lends a lot of feeling and inspiration to a tune.

When I first started producing I'd go to play a lot on Jerry Butler and Gene Chandler sessions. I had found capable musicians who were able to duplicate the arrangements and ideas that I call for in sessions. At first we had to be in the control room where I can get a better feel for what the song will sound like on record.

Whenever possible, I try to use the same sessions on my sessions. At least two thirds of the sessions I've been involved with for five or six years. We all have the same respect for each other and can always do our best to get the best out of each other. I've the songs I need. A producer can't get what he wants unless he has the right musicians appreciate having these guys play on his records.

I try to be as precise as possible. I work to spending money anyone else on a recording session. I've been blessed with having very few disappointing recording dates. In fact, in the eight years I've been doing this, I can't count the disappointing sessions on one hand.

The Artist As A Record Producer

Two 'A' Sides Sometimes

What usually happens is that sessions turn out better than we've expected. Often we'll expect to get two 'A' sides from a session and we'll only get one or four instead.

When we find ourselves with four 'A' sides, we have to schedule another session just to get some 'B' sides. We don't want to get split-play by releasing a single with two strong sides.

Usually, we can record four times in a four-hour session. Some songs may take longer, but if you go into the studio with a clear idea of what you want, it shouldn't take very long to record.

The first LP on the Curtom label, "This Is My Country" by the Impressions, didn't take long to record, but I think we made a great album. From time to time I've written songs with a message that might inspire people, such as "Keep On Pushing," "We're A Winner" and "Amaze." Our new album contains two tunes that will give food for thought. They're "Don't Know" and the title song, "This Is My Country."

I have to be inspired by somebody or something before I can write a song. I've never been able to just sit down and turn out five or six tunes at once even when I've wanted to. I don't write often, but through the years, I've come up with just enough songs that I feel are worth recording.

Opening The Door

As an independent producer, I've always been able to write enough songs for everybody. I've never had a problem finding material for the Impressions and all the other artists I produce. But now that Eddie Thomas and I have our own record company, Curtom Records, we'll need fresh, creative writers to meet the demand for new material for all our artists.

Many of my songs were written for certain artists. For Jerry Butler I wrote "He Will Break Your Heart," "Thank You." For Eddie Thomas I wrote "Another Girl," "Isle Of The Blue," "Need To Belong" and quite a few others. For the Five Stairsteps I wrote their first record, "Don't Waste Your Time" and their latest one, "Don't Change Your Love," which is on the charts now. I've also written their next release, "Stay Close To Me."

Currently I'm producing The Impressions, of course. The Five Stairsteps & Cube, Major Lance whom we've just signed, a male-female act, Donnie Hathaway and June Conquest, L. C. Cooke, the late Sam Cooke's brother and Wayne Longtide. We also have such artists as The Amazons and a couple more. The list keeps growing.

Everyone at Curtom is on the lookout for new talent. Besides myself there's Eddie Thomas, Sam Gooden and Fred Cash of the Impressions, Roger Lewis, Emmett Gardner, Curry and Bradley. It's just one big happy family.

And with Buddah Records which is a young and ambitious company, distributing Curtom, I don't feel we can lose. They're working together with us, striving for the best. We couldn't hope for better cooperation from anybody. In a competitive business that's very important, and we're glad to be working with Buddah.
COUNTRY MUSIC ON THE MOVE

CONGRATULATIONS TO THE SWINGING GROUP AT BUDDAH

BUDDAH RECORDS

BEST DISTRIBUTORS

STEVE BRODY

PROMOTION

LENNY SILVER

JOHN GAGNON

JIM DIGRAY

SALES

DAVE KOLSON

by DICK HEARD

President

Royal American Records (Distributed by Buddah)

Nashville, Tenn.—A few months ago, I flew to New York City to recommend to a large firm that they purchase a small group of lots on Nashville's Music Row for a figure in excess of a quarter of a million dollars. The firm's bright young real estate consultant (who apparently doesn't read the Country Section of CASH BOX) listened patiently, but stared at me in disbelief and remarked, "Are you kidding, a quarter of a million dollars for four lots in a hick town?"

One week later the same property was snatched up by a more progressive New York firm who mounted an all-out product campaign to purchase a "bargain!"

This story illustrates the tremendous wide variance of opinions that exists about Nashville and about the Country Music business. Progressive firms around the nation are investing in Nashville because they can recognize a "happening" when they see one.

C & W Sells

You and I have both known of record firms, distributors, one-stops, stores, as well as producers and songwriters, who have maintained a condescending attitude toward Country Music. Some individuals and firms have laughed at it and said it was too petty or trite or corny to bother with. Some have even ignored completely the fact that while their pop-oriented product went through "hot" and "cold" periods that changed with the seasons, their country sales moved steadily forward and kept them going even when the going got toughest. Much akin to the jazz and classical fields, country product was and is a good catalog product. The promo excess of a major diskery once told me, "we get pop returns by the car load, but the country product stays out there and eventually sells."

Having only recently returned to the South and to Country Music after a long absence, I am far from being any kind of expert on or evangelist for Country Music. But several facts must be apparent to any novice taking the most casual look around this city.

These facts spell out the growing success and importance of Country Music and the increasing share of the entertainment business that Country Music seems destined to capture during the next few years.

C & W Boom Town

For instance, just two years ago there were only 10 recording studios in Nashville. Today there are 34! Two years ago there were 10 talent agencies in Nashville. Today that number is nearly double. Over the past few years the active memberships in the A. F. of M., AFTRA and the Country Music Association have at the considered, pointing out the growing number of people able to make a living or all of their income from Country Music. The number of radio stations programming this brand of entertainment on a part or full time basis now approximates 2,000 every week over 300 around the nation program one more of the several Country Music. And television variety shows have begun paying particular attention to the country talent section of their guest lists. The tremendous success of Glen Campbell with his wholesome brand of country-oriented entertainment during the past Summer may well lead him (if booking on a network show next Spring) and finally, the growing number break-through from the hit chart to the pop chart has been a major encouragement to songwriters, producers and record company execs.

Country Music is on the move. Fading fast is the old "hillbilly image, while that old minstrel "Country & Western" is fast giving way to the term "Modern Country," "Western" or "cowboy" music long since faded from popularity in all but rural instances. "Back in the Saddle Again" was yesterday's weaen, "You Ain't Woman Enough To Take My Man"! The tunes are good because "country" like rhythm blues "tells it like it is" to the fast growing audience of you American eager to believe in that talk of sincerity and honest emotion.

Sincerity and honesty were the two factors influencing the Russian-American label to become affiliated with a distribution agreement w Buddah Records. Neil Bogart, who heads Buddah, not only finds great music and great product in the rhythm and blues fields, but also sincerely believes in the down-to-earth honesty of the product he promotes and his tremendous success leads me to believe that he senses this honesty and reacts favorably to it.

Sincerity and honesty were a reverse of the policies of certain record companies who thought a cover of a master called "Things That Matter" by Van Traver. This is a great song, a sincere song, and in the country country lyric styles many of the principles upon which our country company has been founded. It is for the five record companies in America—the same America that was so many years ago the birthplace of a new international form of entertainment we all love and know as Country Music.

The 33 rpm long-playing microgroove record has become a mass commercial tool. Schools and businesses throughout the country call on Sonie Recording Products and Atlantic Records Co., two major Mountain subsidiaries engaged in custom a mass production of long-playing records, for the manufacture of these recordings from their own tap or lacquer masters. Pictures of a customer's engraved matrix receive a quality control check at the company's Allentown, Pa., plant.

Cash Box—November 16, 19...
MAGINATION: KEY TO ALBUM SALES

Joe Fields

Radio Sales & Motion, Buddah Records

You are never conscious of change if the actual change has taken place. The intermediate steps generally go unnoticed. At Buddah, we not only been aware of tremendous merchandising changes but have been instrumental in testing and trying them out.

The “old” days of the “mama and papa” stores were the rule, there was a contact between the distributor man and the retailer. Often, a salesman’s urging and enthusiasm about a particular record sold that record in that town. There was less competition for the consumer’s ear. The retailer, by allying the customer to play the record in a “listening booth,” could sell it in that fashion. There was a personal contact at the point of purchase. This of course is now a thing of the past.

Refinement by Radio

Radio refined and bought up the independent record stores, re-directed their energy into Rock ‘n Roll and Good Music. The advent of the 45 and LP, merchandising, and the disbanding of merchandise began to develop a more sophisticated state. Post-war discounting phenomena had its effect by using price as lure. It killed off the weak operators and for a time stagnated the new labels.

But even today, many merchants and their managers don’t record as part of the “whole attraction” for the store. Rather, they record as flat pieces of plastic, with little or no marketing. In a price-conscious market, more than any other place, there are “show business” orientated merchants. Record dealers and merchants must feel they are in the “entertainment” business. They should take the aura of the “stars” to make their place different from the hardware store or the clothing department.

The “True” Merchant

In the towns I travel to, there are the innovators—the “merchants.” I use the term “merchant” in the most complimentary and laudatory manner. To me, a true merchant uses radio, personal appearances, proper display of merchandise, contests, catering to customer wants, the total capture of the customer once in the department or store, by appealing to his ears and eyes. Haven’t you walked into places that had no appeal to the eye and were as silent as a tomb? Is this a way to sell entertainment?

From the largest rack down to the smallest retailer, we must go back to the fundamentals. It must start with the manufacturer as the originator, to inform, to educate and motivate the sales people. There must be a continual source of information flowing from the manufacturer to the retailer. At Buddah we regard this as one of our primary responsibilities.

Flow of Information

Our attack is first setting up the lines for flow of information—sales information—what the artist is doing, history, direction, etc. The record is being played in town, where it is being played, where the artist is appearing, place on the charts, etc. This information goes to promotion and sales people. They are in direct contact with the key retail people in their market. Next is the vital step, the direct communication with the buyer of the merchandise. This direct contact, a follow-up to the local distributor’s people, takes two forms: 1. The house seat at regular intervals; 2. Personal contact by Buddah people.

At this point, we still have not hit the target, the consumer. All of this activity is to get the goods “in position” to be bought. Most of us (the manufacturers) just hope. In many cases, for a variety of factors, the attitude is: “sales are good, so why bother to innovate?”

But are we selling up to our potential? Once the customer is in the store, can we get him into the record department, and then can we get him to buy? Have we developed into “automats” or a variation on a vending machine? Or do we fail in line with the supermarket concept? How can the manufacturer motivate, entice the consumer to buy the product and more of the product? The retailer has a stake in this also, to be able to generate more $ per customer and broaden the number of people he is serving.

The answer is to utilize new and modern techniques. The use of sight and sound to help merchandise. There are stands, and chains that use sound. The loudspeakers in the department are utilized and those who (Continued on page B-24)

Buddah Records

On One Hell Of A 1st Year From One Hell Of A Distributor

Congratulations Buddah

We’re Happy To Be With You

Supreme Dist.

1000 Broadway, Cincinnati, Ohio

B-23
CONGRATULATIONS
B&K
13401
DISTRIBUTORS
JAY KAY
DISTRIBUTING COMPANY
3801 Lynden, Detroit, Michigan
JOHN KAPLAN-Gen. Mgr.

KAMA SUTRA RECORDS
AND THE UNDERGROUND

by JERRY LOVE
General Manager
Kama Sutra Records

The boldness of the printed word robs me of what I hope was the pure desire to produce a good record. Ron Werner, my alter ego, M. Flowers. But the message is still the same: to follow me to tomorrow's sounds today, new horizons and journeys into concepts of sound.

Kama Sutra is the sleeping lion about to awake and lead the way in musical adventures. We will strive for a product that is innovative while remaining a strong contender for Top 40 sales. There is a growing need for someone to effectively bridge the gap between the avant-garde of the underground and the sounds of the regular pop market.

Incense & Commonsense
It can be done and Kama Sutra has done it before. The Lovin' Spoonful, of course, the classic example. With their musical need to display or dramatize their musical need, the individual personalities they manage to say something and to sell records too, Kama Sutra will naturally send out the talent of John Sebastian—who is now solo—and The Lovin' Spoonful. Both Sebastian and Spoonful will be recording singles and LPs for Kama Sutra.

But Kama Sutra has not stopped there. Our "open-house" policy is not an empty promise, tapes and demos from musicians and groups over the country. We guarantee that a careful listening. We don't care about our product is to hear that their ideas are. If it's truly creative and has commercial potential, we'll take it.

The direction of Kama Sutra has been explained in personal visits to distributors made by myself and my right hand, John Donahue. We have explained that the new Kama Sutra will be a combination of incense and commonsense.

And now, our disclaimers: we fly a new banner. There is no use in speculating, just put your ears and listen.

The New Pride in R&B
(Continued from page B-20)
In Las Vegas you all know, "Say It Loud (I'm Black And I'm Proud)." Besides the obvious message this number holds, its popularity speaks for itself. When I looked at the national charts recently, it was still well up in the top 10. I take this to mean that there are innumerable white buyers for this record in addition to the expected black audience. I serious-ly doubt this would have happened a year ago.

Signs of a Bridge
One of the current signs of the bridge being formed came in the form of a record by the Rascals. Their recent tune—"People Got To Be Free"—is not a remarkable tune, considering all that was mentioned thus far. Yet, in another sense, it is indeed a very remarkable thing because the Rascals are a group that has been suppressed, they are called by many black performers one of the most soulful white groups around. It's a definite R & B record, not just an imitation.

Another white artist, Bill Medley, recently talked about the distrust for the white man in his record "Brown Eyed Woman." Would this reverse prejudice have been the subject for a popular record a few months ago?

Nina Simone performed at the Westbury Music Fair in New York this past April. The show was scheduled to be recorded for an album, and just two days before the concert, tragedy struck. The news came that Rev. Martin Luther King had been shot and killed. The concert was not cancelled, but was instead dedicated to Dr. King. Twenty-four hours before the performance took place, Miss Simone's bass player wrote a tribute to Dr. King—"Why?" (The King Of Love—A Meditation on Three Keys.) This was the first time that Nina had sung the tune, and all the poignancy was captured live. The emotion expressed by that audience when she completed the tune was unforgettable—and it was a very predominantly white audience. A little earlier, when she had sung "Black Is Blues," written especially for her by the great poet Langston Hughes a few months before he died, the reception was fantastic. It was evident that communication had been established.

Aand what, after all, is fear and prejudice but ignorance? An ignorance that can be attributed to a lack of communication. It is because people are more willing to listen that communication can be established, particularly with the young people of this country. This is the reason that we believe this is the future in current music.

Now A Social Awareness
A social awareness had to enter R & B. Ask some of the many who do not listen to the radio what they will tell you that R & B is today about love and dances and tragic is that until a few years ago, they were absolutely right. There was only in real blues that the black man was expressing his frustrations, and that was not an optimistic adsorption. It has now come to us with hope and confidence.

That pride is the key note. How many know the thought process of the record buyer? He views records in the area of pop, and is not interested in the finer subtleties of the record. It is not until the price is right, and the record buyer has the knowledge of the record player. The record buyer has not listened to the song, but to the title. He asks: "Is it my choice free or am I going to the record store?" The result here has been unfavorable.

Imagination: Key to LP Sales
(Continued from page B-23)
use this device find it real profitable? But they are still in the minority. The record player, the disc jockey, and the clerk interest in the label. We experi-

Buddah recently initiated a "Be a Buddah" contest to stimulate interest in the label. We exper-

The result here has been favorable. The phrase "underground" has been utilized sight and sound with the attachment of colored lights to the record player. As the record plays, the lights vary in intensity according to the sound of the tune, and show how to help motivate the customer to buy.

This is only the beginning. We do all, if we use the new devices at disposal, sell up to our potential, but key is the use of our imagination.

Cash Box—November 16, 1965

www.americanradiohistory.com
We’re proud to walk in the Garden of Buddah

Curtis Mayfield, Eddie Thomas and the staff of

BARRY GOLDBERG AND!! ON BUDDAH RECORDS OF COURSE.
Neil Bogart:
Man On The Move

(Continued from page B-12)

len: if one is to define Neil Bogart, one must first attempt to keep him within a given space for a certain amount of time. It cannot be more accurately said of a man than it can be said of Bogart: "He leopeth upon his white shining steed and gallopeth furiously off in all directions."

Bogart zips, zooms, leaps, twists, whirls, runs, jumps, sildes, bounces, plunges—but never stumbles. He generates excitement like falling water generates electricity. His appearance at any scene is like mail call in a Frozen Nose, Alaska, military outpost—people are drawn to him.

And on the subject of things military, consider, for a moment the walls of his office. They are not festooned with gold records or pictures of celebrity parties. Instead there appear old military recruiting posters from the Revolutionary and Civil wars: "ALL ABLE-BODIED MEN are urgently urged to join in a PROSPECT which will do HON-OR to THEMSELVES and their COUNTRY"—plus rifles, maces, swords, pikes—and album covers and single sleeves of past, present and future Buddah product.

The relationship between the recruiting posters and the Buddah product is part of what makes Bogart Bogart. He believes in Buddah because he believes in himself, much like a parent believes in his own child—and as the parent grows older, the parent becomes even more confident and proud.

And excited. Here is Bogart in the office, as seen by SWINGLE Magazine:

"Bogart swings back and forth on one foot, then another, as he speaks into the telephone. He twists his head to keep the receiver at his ear while he paws through the papers on his desk searching for cigarettes and a match. A secretary goes by and he waves at her, using sign language to send her rushing to her purse to look for tobacco. She comes in, he takes a filter, lights it, writes three or four notes while he talks, gives them to the girl and she runs. Bogart finishes the conversation, hangs up his secretary, ore 3,000 miles in three long distance phone calls, takes a jet to Los Angeles and a shrimp salad, turns on the phonograph, and as he listens to the slick Buddah turns off the phonograph, sits down, pumps up, adjusts the fiviook v. and the wooden mace hanging on the wall, lights another cigarette, and picks up the phone again."

Keeps His Cool

Yet with all this activity and excitement, Bogart never loses his composure. He is an executive in a business whose capacity to create hits is solely to its capacity to create life. But Bogart sleeps soundly at night. To him, life, the record business: Buddah are sweet adventures. It is a general who insists on march with the troops and sharing their joy. In Bogart's hunger for action vours challenge after challenge.

Yet he is not a one-man show. He is a producer who, early days, cut a record under the name of Neil Scott. The last copy listed him as being, assisted "the Cecil Holmes Orchestra and Marty Thau Singers." Holmes and Thau, Buddah producers, respectively. Further, together with Bogart, they produce their own promotion, respectively, and with Bogart they organize the others. Together they have created such hits that photographers, when filming them, invariably come out with blurred prints. Bogart, Holmes and Thau move fast.

Bogart probably cannot be defined by any one paragraph on him can be sorted into a Who's Who of the Mt. Business volume. He can only be identified by personal acquaintance characteristics. Some of these—majesty of motion, his military-like proach to problems and objectives—have already been mentioned. Riding over the deriy-personality Bogart telis it like it is. He says what he believes—artists, producers, writers, his staff, his fel-executives—to anyone he deals with or meets. He believes absolutely in his product and he believes in the people who help him to make the product known and accepted. He tells financial, professional and moral responsibility absolutely in everything he does. He commits himself; he is there; he does it. Bogart is together.

But it is still not true that hoisted a refrigerator by one hand at the age of three months. Actually he used both hands.

Cash Box would like to express its gratitude to Richard R. Gersh Associates, Inc., public relations counsel to Kama Sutra and Buddah Records for its assistance in organizing this Special section.

Cash Box—November 16, 1960
Focus on Jazz

by Mort Fega

editorial in last week's Cash Box, the trade magazine that is the leading authority in the music industry, has made an observation that has touched a chord with many in the jazz community. The editorial suggested that in spite of the growing popularity of jazz, the field remains a small one, due to the lack of recognition and support from the major record labels. The editorial pointed out that while jazz is a vibrant and dynamic art form, it is often overlooked by the music industry's major players, who focus on more commercially viable genres.

Sales Instead of Royalty Advances

The formulation of new independent labels in jazz faces several obstacles, each of which could be overcome with the understanding and active support of the jazz artist. Initially, it may be understood that the new label could not compete with the major labels, but coming to offering advances on royalties, it would be unrealistic to assume the importance of money for the performer, nor how he can gain any money or carry some weight. It is better, from a career point of view, to receive a substantial advance, and end up owing the label money because his albums didn't sell in numbers, or in its better to enter into an arrangement without an advance, knowing that the small company is going to extend every effort to make the album a success, not financially and artistically. It boils down to this: is it better to be a big name in a small pond, or a little name in a big pond?

Active Promotion from New Labels

The principal difference between the small label and the large, from the player's point of view, shows the few of these labels, that much time and energy will be spent promoting an album. It is, of course, essential that every album be given a proper release and publicity. It is also essential that every album be given a proper release and publicity. The small label is able to give the artist the attention and exposure that is necessary to build a successful career. It is also able to give the artist the flexibility to experiment with their music and explore new sounds. The small label is also able to give the artist the freedom to make decisions about the music they want to play, without the interference of the major label's corporate structure. The small label is also able to give the artist the opportunity to work with a dedicated group of people who are passionate about the music they make.

Publication Date Set For Bookspan's '101 Masterpieces'

NORTH ALBANY, N.Y. - Bookspan's latest release, '101 Masterpieces Of Music And Their Composers,' by Martin Bookspan, composer of symphonic and concert activities for the American Society Of Composers, Authors and Publishers (ASCAP), will be published by Doubleday on December 6. The book, according to ASCAP, is "an in-depth treatment of the world's most popular concert works and their composers' musical tastes."

Bookspan has provided background notes on the creation of the 101 masterpieces, along with an interpretation of their structure and meaning. There are also biographies of all the composers whose music is included in the volume. In addition, Bookspan describes the various recordings and tapes available and recommends for the reader the performance that best reflects the composer's musical and emotional experience. '101 Masterpieces' contains classical works only and ranges from pre-Beethoven to the twentieth century.

The book is noted radio and television music critic and commentator, a member of the music advisory panel of the U.S. Information Agency, a contributing editor of Stereo Review and a frequent contributor to other periodicals.

Jazz Fest Set

WYOMING -- Promoters Tommy Hall and Marcus Brown will present The Newport Jazz Festival at the Philadelphia Spectrum, Dec. 1, at 7 p.m. This road show version of famed New York Jazz Festival will also feature Count Basie and his orchestra; Nina Simone; Hugh Tracey; Peter, Paul & Mary; John Williams; and Cab Calloway, among others. The all-star line-up will feature some of the finest jazz faces from across the country.

Jamaal 'Live' LP From ABC

NEW YORK -- Ahmad Jamal's current engagement at New York's Plaza Nine and All That Jazz (in the Plaza Hotel) will serve as the basis for the artist's next album on ABC's record label. Producer Johnny Pate will fly in from Chicago to cut the jazz pianist live during the nights of November 20, 21 and 22, with the LP set for a January release. Jamal opened his two week stand on Nov. 12.
WSM Kicks Off FM Stereo Broadcasting

NASHVILLE—A new stereo signal has begun blanketing the Midstate area of Tennessee with the recent kickoff of WSM-FM, the third broadcast property of WSM, Inc., which also operates both an AM outlet and WSM-TV.

WSM-FM will broadcast on 95.5 megahertz, and will transmit with a 100,000 watt signal in both the horizontal and vertical planes. The antenna elements are mounted on the Channel Four television tower between the 1,100 and 1,230 foot levels. The FM antennas are the highest in Middle Tennessee and the WSM-FM signal will cover a 100 mile radius, the widest coverage area of any FM station in the area.

Robert E. Cooper, General Manager of WSM-AM and WSM-FM stressed that the equipment and facilities for the new station reflect the quality usually associated with WSM endeavors. The control room console and stereo cartridge machines are by Gates Radio Company and the two-track reel tape machines are by Ampex. The solid-state transmitter is also a Gates Radio Company product.

The compact studio and separate production facility are carpeted and specially designed furniture - finish cabinets and record shelves are built in. The stereo monitor system rivals Nashville's recording studios in reproduction quality. WSM-FM Chief Engineer Revis Hobbs has employed the most advanced transmission equipment available to insure that the studio quality will be unimpaired at the FM end.

WSM-FM Program Director Dick McMahon indicated the station will broadcast in full stereo during each eighteen hour broadcast day, WSM-FM will sign on at 6:00 A.M. each morning and sign off at midnight. The commercial content of the new station will be limited to 50% of the spot load as approved by the National Association of Broadcasters. McMahon states that most of the music will be selected from middle-of-the-road albums, with a program of light, familiar classics and a two-hour sophisticated jazz show also highlighting the format. WSM-FM will also feature five minutes of local and national news every other hour, with continuing direct reports and news breaks.

Myers Renamed GMA President

NEW YORK—For the first time in its history, the Gospel Music Association at its annual membership meeting unanimously re-elected a president to serve for a second term. Receiving this high honor was W. F. "Jim" Myers, executive administrator and director of international relations for SESAC.

Myers, long active in gospel music circles, was acclaimed for his leadership during the past year. Through his efforts, the association states that tremendous strides have been made and its membership was more than doubled at the convention held in Memphis.

Other officers elected to serve with Myers were Horrie Later, first vice president; Paul Marx, second vice president; Marvin Novacco, secretary; and Bob Benson, who was named to serve as treasurer for another year. Bob Mackenzie of Heartwarming Records was named chairman of the board.

Various Artists (Capitol 2976)音楽・映画レビュー

Cash Box Top Country Albums

1. HARPER VALLEY P.T.A. (ST 2976) 16. BIG GIRLS DON'T CRY (H & H 1018)
2. MAMA TRIED (ST 2976) 17. JIM REEVES ON STAGE (RCA LSP 4042)
3. BOBBIE CENTRY & GLEN CAMPBELL (ST 2978) 18. LORETTA LYNNS GREATEST HITS (MCA DL 5001)
4. GENTLE ON MY MIND (ST 2807) 19. UNDO THE RIGHT (ST 2978)
5. SONGS OF PRIDE CHARLEY THAT IS (ST 2976) 20. HAPPY STATE OF MIND (ST 2976)
6. JOHNNY CASH AT FOLSOM PRISON (ST 2976) 21. SWEET ROSIE JONES (ST 2978)
7. D-I-V-O-R-C-E (ST 2976) 22. HEY LITTLE ONE (ST 2978)
8. BY THE TIME I GET TO PHOENIX (ST 2851) 23. BORN A FOOL (Epic 2968)
10. BLUE RIBBON COUNTRY (ST 2859) 25. ALREADY IT'S HEAVEN (Epic 2969)
11. BEST OF MERLE HAGGARD (ST 2860) 26. GOOD TIMES (ST 2860)
12. WALKIN' IN LOVE LAND (ST 2860) 27. WITH PEN IN HAND (ST 2860)
13. NEXT IN LINE (ST 2860) 28. I WALK ALONE (Dory 2976)
14. FIST CITY (ST 2860) 29. MORE COUNTRY SOUL (ST 2860)
15. A NEW PLACE IN THE SUN (ST 2979) 30. A TIME TO SING (ST 2860)

Supported by The Party Timers and backed with POOR OLE ME, this new release by Wanda Jackson is her current hit. CREAM OF THE CROP

Wanda Jackson

Winning Friends and Influencing Sales Figures!
ompo - aadow Ofathy's ade noise; "Unkind Words", "Don't artists, rheeling; the ded, circled)re on Kathy's current benefit was seenland bases to, and eed, and northern Hand, Mrs. L. M. S. Bolland, county and western dealer; Theo Villers, of six record shops in Amsterdam; R. De Graaf, opera and classical manager; and U. F. C. H. Geuzeboom, group and underground record dealer, the third row standing are Joel A. Schneider, Artists Promotion administration of RCA's Record International Department; Joe Mascini, assistant to the director, Icello Holland, N. V., RCA's Dutch licensee; W. Herms, a Belgium record dealer; J. A. F. Bolland; R. Colpin, Sales Manager, Ico Belgium, S. A.; G. De Vries, country and western disc jockey of Rononics; and Mrs. Van Leest, dealer in southern Holland.

RCA Fetes Top Dutch Country Promoters

NEW YORK—RCA Records recently played host to nine outstanding Dutch record dealers and their wives for winning the first country and western promotion contest ever to be held in Europe. According to John Mascini, leader of the group and assistant to the director of Icello Holland, N. V., RCA's Dutch licensee, "The winners were selected for having the best window displays and for the best total C&W sales in the Netherlands during October to December, 1967." All the record dealers in Holland were invited to participate. The prizes, trips to the United States timed to coincide with Nashville's 1968 Country Music Festival, were revealed at a special dinner Mr. Mascini held for the contestants in an old castle in Amsterdam.

After arriving in New York, the group was taken on a tour of NBC's television studios and on a trip around Manhattan Island. The high point of their New York stay was a cocktail-dinner party at the Rainbow Room in the RCA Building. Included in their itinerary was a visit to Washington, D. C. and a tour of RCA's tape duplicating facilities in Indiana. The highlight of the entire trip was their visit to Nashville, where, after presenting each of RCA's C&W artists with a pair of wooden shoes, they were guests of honor at RCA's breakfast.

At a symposium held during the week of the Festival, Mr. Mascini told of the importance country music has to the Dutch record markets. He also stressed the tremendous value artist tours have on their buying public.

Cash Box: A Trade Magazine That Serves Its Industry

Joe McFadden To Direct Omac Talent

Bakerfield Joe McFadden has been named director of talent with the OMA Artists Corp., effective Nov. 1, according to an announcement from firm president Jack McFadden. Joe McFadden, who has been working for the last several months as national promotion director for Buck Owens, will be replacing Jack Bruni- son in the position, and will be working directly under Jack McFadden, his father. The younger McFadden has also had extensive experience with OMAC Artists. He served a year-long period there as assistant director of talent prior to working in the Buck Owens promotion department. He is well versed in all aspects of his new position with the talent agency and is expected to prove outstanding as an asset to the company.

McFadden may be contacted at 103 Chester Avenue in Bakerfield, California at 805-327-7201.

More Gold For Cash

NEW YORK—ColinHajro's Johnny Cash, currently enjoying simultaneous success on both the nation's pop and country charts, has achieved his third gold record for his latest LP, "Johnny Cash at Folsom Prison." This award symbolizes sales in excess of one million units, as certified by the Record Industry Association of America (RIAA). The LP, produced by Bob Johnston, was recorded live at Folsom Prison in California during the artist's visit to entertain the inmates and was the first recording cut in a prison by a major artist.

Cash has already achieved Gold Records for his LP's "Ring of Fire" and "I Walk the Line."
IT'S ALL OVER BUT THE CRYING 2
(Rheetts—BMI)
Engle Williams, Jr. (MMG 13968)

NEXT IN LINE 1
(Blue Rock—BMI)
Conway Twitty (Decca 33261)

SHE STILL COMES AROUND 8
(Al Gallien—BMI)
Jampilee, Inc. (Smash 2186)

STAND BY YOUR MAN 10
(Al Gallien—BMI)
Sarah Wynters (Epix 10986)

I WALK ALONE 15
(Adams, Yee & Abbot—BMI)
Martty Robbins (Columbia 46633)

BORN TO BE WITH YOU 15
(Mayfield—ASCAP)
Sonny James (Capitol 2271)

HARPER VALLEY P.T.A. 6
(Newkey—BMI)
Joe M. Hargreaves (Plantation 1628)

WHERE LOVE USED TO LIVE 12
(Al Gallien—BMI)
David Houston (Epic 10294)

WHERE YOU ARE GONE 7
(Tuckahoe—BMI)
Jim Reeves (RCA Victor M14)

LET THE CHIPS FALL 14
(Chappel—BMI)
Chet Riley (RCA Victor 9622)

HAPPY STATE OF MIND 3
(Stalton—BMI)
Bill Anderson (Decca 32300)

SHE WEARS MY RING 18
(Asurf-Reed—BMI)
Roy Price (Columbia 46628)

LOOKING AT THE WORLD THROUGH A WINDSHIELD 9
(Peake-Ascap)
Del Reeves (United Artists 30332)

LOVE ME, LOVE ME 13
(Asurf-Reed—BMI)
Bobby Bare (Columbia 44589)

HARPER VALLEY P.T.A. 19
(Newkey—BMI)
Ben Collder (MMG 13987)

MAMA TRIED 4
(Theme From "Killers 3")
(Rock-N-Skill)
June Haggard (Capitol 2219)

THEN YOU CAN TELL ME GOODBYE 5
(Rock-N-Skill)
Eddy Arnold (RCA Victor 9806)

LITTLE SQUAW IS ON THE WARNPATH 26
(Dillion—BMI)
Leslie Lee (Decca 22380)

YOUR SQUAW IS ON THE WARNPATH 27
(Sone-Fire—BMI)
Loretta Lynn (Decca 32928)

BAILLAD OF TWO BROTHERS 31
(Blue Rock—BMI)
Audrey Irwin (Epic 10398)

I JUST CAME TO GET MY BABY 11
(Blue Rock—BMI)
Forrest Young (Mercury 17327)

I GOT YOU ON MY MIND 33
(Rock-N-Skill)
Buck Owens & Buckaroos (Capitol 2300)

PLASTIC SADDLE 28
(Asurf-Reed—BMI)
Bill Shirley (RCA Victor 9631)

ANGRY WORDS 25
(Moss Rose—BMI)
Steppenwall Jackson (Columbia 44635)

I TAKE A LOT OF PRIDE IN WHAT I AM 35
(Blue Rock—BMI)
Martha Haggard (Capitol 2289)

RENO 20
(Asurf-Reed—BMI)
Dottie West (RCA Victor 9604)

CRY, CRY, CRY 32
(Asurf-Reed—BMI)
Ronny Darcell (RCA Victor 9626)

MILWAUKEE, HERE I COME 34
(Glenn Barber—BMI)
George Jones & Brenda Carter (United Artists 30337)

SOUNDS OF GOODBYE 21
(Asurf-Reed—BMI)
Tammy Cash (United Artists 30337)

BORN TO LOVE YOU 24
(Minute—BMI)
Johnny Newman (Decca 23266)

SMOKEY THE BAR 44
(Blue Rock—BMI)
Hank Thompson (Dot 17163)

HAPPINESS MILL 39
(Kitty Wells—BMI)
Kitty Wells (Decca 32399)

THE TOWN THAT BROKE MY HEART 45
(Newkeys—BMI)
Bobby Bare (RCA Victor 9643)

I AIN'T BUYING 40
(United Artists—ASCAP)
Johnny Daniel (United Artists 50447)

LEAVES ARE THE TEARS OF AUTUMN 37
(Asurf-Reed—BMI)
Bennie Golson (Dot 17150)

BABY, I'LL JUST HAVE TO LOVE YOU 42
(Blue Rock—BMI)
Jack Ralwar (Dot 17129)

JACKSON AIN'T A VERY BIG TOWN 46
(Ashcamp—BMI)
Arthur Crudup & June Stephens (RCA Victor 1068)

WICHITA LINEMAN 53
(Decca)
Glenn Campbell (Capitol 2303)

WHITE FENCES & EVERGREEN TREES 47
(Blue Ocean—BMI)
Ferlin Husky (Capitol 2298)

CONTINUING STORY OF HARPVEL VALLEY P.T.A. 49
(Asurf-Reed—BMI)
Lesley Stuckey (Decca 355 1st 7 49)

I WANT ONE 51
(Blue Rock—BMI)
Jack Reno (Dot 17180)

THE AUCTIONEER 43
(Randy Smith—ASCAP)
Brenda Byars (MTA 160)

WALKIN' THROUGH THE MEMORIES OF MY MIND 34
(Blue Rock—BMI)
George Jones & Brenda Carter (United Artists 30337)

CARROLL COUNTY ACCIDENT 45
(Peter Wright—BMI)
Billy Nise (Columbia 446210)

SATURDAY NIGHT 46
(Blue Rock—BMI)
Wesla Turner (Decca 32388)

DON'T WORRY 'BOUT THE MULTI 47
(Blue Rock—BMI)
Glenn Barber (Hickory 1517)

DRINKING CHAMPAGNE 48
(DuSann—BMI)
Cal Smith—(RCA 998)

TOO MANY DOLLARS, NOT ENOUGH SENSE 49
(Barlow—BMI)
Tanya Tucker (Pincus 1010)

AGE OF WORRY 50
(Rothman—BMI)
Billy Walker—(Monument 1099)

TAKE MY HAND FOR A WHILE 51
(George Hamilton IV—BMI)
George Hamilton (RCA Victor 963)

HOLD WHAT YOU'VE GOT 52
(Blue Rock—BMI)
Dana Frazier (Dot 17160)

FREEBORN MAN 53
(Kenny Vernon—Chart 1000)

TO BE A CHILD AGAIN 54
(Charlie Carter (United Artists 30444)

HAMMER AND NAILS 55
(Charlie Carter (United Artists 30444)

PLEASE LET ME PROVE MY LOVE FOR YOU 56
(Decca)
Dana Frazier (Mercury 23586)

LESS OF ME 57
(Decca)
Dana Frazier (Mercury 23586)

JEANNIE'S AFRAID OF MULES 58
(Decca)
Dana Frazier (Mercury 23586)

WHAT KIND OF WOMAN 59
(Erickson—BMI)
Lorne Anderson (Columbia 44634)

SIX PACKS, TWO ARMS & A LEG BOX 60
(Johnny Dee—BMI)
Johnny Dee (Columbia 44634)

Top 50

Cash Box—November 16, 1968

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sashBox Country Roundup

Cash Box: A Trade Magazine That Serves Its Industry

a our Country Music Festival issue printed an article called “Country is In The Western Market”—with a line by KBBK (box program director Bill Ward, who stated that a California station, KGSC, was a success but that KBBK's Larry Perdue had locked up “...a solid and rich fourth place in the 15-country Allotted in活下去 Recording Pulse.” However, KRAK is a JR station, and it feels that the station in bekannt has been underrated. Pulse, he told, has shown it to himself. KRAK leads its nearest competitor, in the 6-10 AM, 10 AM-3 PM and 3 PM-7 PM time slots, as a distant third, not 3rd or 4th. He also said that KRAK was one of the 1 successful stations on the Coast, and started the West Coast in 1952. As at WSUN, the Beach, Jimmy Sims received the award from the “Astronaut Trail W Association” as the 18-country station of the year. The award was presented by the Mayor of the Beach, followed by a parade held in his honor. Arlen Vaden, for- ly with WCKY-Cincinnati is now country station for KEW- Worth and KXEN-St. Louis, and in promo should be to him at KXEN, P. O. Box 29, Louis 61015. FPOLO-Atlanta (M&B) have begun their 2nd and 3rd, and a scholarship competition for sta- tions planning a career in electronic journalism. The awards, total $5,000, will be academic rec- es at Georgia State College and $500, on WPLO-PM, originating on the station, State. Also rec- red was work on the station's outfit on Peckstaff 's. Mar- McCollum has put the staff of ML-Tulsa as music. 

Earle of Norfolk takes over the AM-2 PM slot at WCSS-Norfolk. The station's next country station coming up is a new one. Don Gibson, Lynn Anderson, and Dick Dickens and Carol- ing Four's. Stas changes at KGSC, the station in Iowa. McKee, as general manager, and Peterson as station manager and programmer. The station's personality in Mike Shafer is now a cie director Phil Alley at the sta- tion. P. O. Box 7, Petersburg, Va. other woman shown in the station is a station- nager Jody Hoover, who has authored a book entitled to radio station name. Published by Tab Books, volume, called “Managing Today's stations” should be on the shelf of every business man, md's like it's certainly worth a

book. WILZ-Hackensack's Bob Lockwood is set to emcee the Mickey Country Music Review at Bamp Hall in Yonkers, N. Y., on No. 22, Show stars Kenny Price and Bobby Edwards. Chubby Haley makes it back to the air with a morning disk show over KATE-Poughkeepsie, N. Y., and needs help in rebuilt music library. The country station library has which been de- feature for over a year. Disk and promo material can be sent to him at 1520 East Main in Poughkeepsie.

Excerpts from Flatt & Scruggs "Strictly Instrumental" LP will be used as background music for a new series of U.S. Information Agency film called “Adventure,” which is being produced for African TV.

BBM Distributors have announced that the latest in new band--get- ing labels as Caney, Waya, Little Darlin', Resound, Westwind, Wise, Vokes, Capa, Natural Sounds and Tawa. The firm's first singles are: Johnnie Wright, "I've Told Her", and "I Almost Lost My Mind." George Hamilton IV, having just knocked off a 3 day stint at Cactus Pete's in Jackpot, Nev., heads for a gig at the Golden Nugget this week (14-20). From there it's a quickie tour through Iowa (Surf Ballroom, Clear- lake Nov. 22 and the Rainbow Garden, Waterloo, Nov. 23), before heading home for Thanksgiving. Bob Wills, the latest addition to the Coun- try Music Hall of Fame, was also the first award recipient of the newly- formed Country Music International organization. The award was pre- sented by the Mayor of Fresno, dur-

(Continued on page 64)

Cash Box: November 16, 1968

CashBox Country Roundup

Picks of the Week

JOHNNY CASH (Columbia 44689)
Daddy Sang Bass (2:25) [House of Cash-Berkins]
More country than anything he's done in quite some time is Johnny Cash's gospel-oriented stand called "Daddy Sang Bass." However, the strong "revival meeting" sound should still find plenty of pop reaction, too. Flip: "He Turned The Water Into Wine" (2:54) [House of Cash-Cash]

WYNNE STEWART (Capitol 2341)
Strings (2:29) [Blue Book BMi-Stewart, Bishop]
Wynneially is Wynne Stewart's new, strong faced session. An appealing ballad, the side gets the singer's usual winning performance, while the change-of-pace sound wraps it up nicely. Flip: "Happy Blues" (2:21) [Freeway BMi-Neev]

JOHNNY DARRELL (United Artists 50481)
Woman Without Love (3:07) [Passkey BMi-Cheinf]
Johnny Darrell is known for his high chart rider and strengthens his name with country buyers. Lots of play in store for the deck. Flip: "I Bought The Law" (3:01) [Acuff-Rose BMi-Curtis]

SLIM WHITMAN (Imperial 66337)
Livin' On Lovin' (2:20) [Four Star BMi-Burge]
Slim Whitman's revamping of "Livin' On Lovin'" is another sweet piece from the siren. Whitman's voice is a good choice for programmers. Flip: "Heaven Says Hello" (1:51) [Four Star BMi-

WILL WILDBOURNE & KATHY MORRISON (United Artists 50474)
Get Her (2:30) [United Artists ASCAP-Wheeler]
Slyly and fun, this novelty session from Bill and Kathy should take advantage of the sales in the run up to the year ending. The Lovers." Deepay will probably give it a strong shot. Flip: "You're Driving Me Out Of My Mind" (2:55) [Four Star BMi-Bleie, Fuller]

GUY MITCHELL (Starday 846)
Friday Night (2:55) [Starday BMi-Davis, Shaffer]
A completely different sound from Guy Mitchell is "Frisco Line," a long, rolling ballad that grows more and more contagious. The light, folksy flavor also gives it a good shot at heavy middle-of-the-road play.

Flip: "It's A New World Every Day" (3:03) [Jack BMi-Fitzmorris]

Newcomer Picks

SUE RICHARDS (Epic 10411)
Too Many Daddies (2:26) [Green Blis BMi-putman, Sherrill]
Sue Richards debuts with a heart-tugging ballad that may rock her into the national limelight. "Too Many Daddies" looks like the break- ing of a new career. Flip: "That's Loneliness" (2:25) [Bevis BMi-

Richards, Howard]

Best Bets

BILLY JO SPEARS (Capitol 2381)
More Love In His Little Finger (2:50) [Albroads BMi-Vickery Friend Roberts]
Some good vocal work here. Flip: "A Woman Should Be A Woman" (2:57) [Halli-CBMi- Foster, Shiner]

WHITNEY SHAFER (BGA Victor 9660)
Honey Bee And Twiligs (2:15) [Blue Crest BMi-Frazier, Sherry]
"Lively, spirited workout makes for good listening. Flip: "The Outskirts Of Somewhere" (2:49) [Blue Crest BMi-

SHARON ROBERTS (MTA 152)
Happiness: A Thing Called You (2:39) [Stosee BMi-Ropers-Cote, Cote], a good souding love song for Sharon. Flip: "You'll Always Be In My Heart" (2:42) [Husky BMi-

RUDY LYLE (Starday 854)
Brown Eyes Crying Over Blue (2:45) [Tommy Caste BMi-Lyle] "Teardrained lament could be a big just box play- ing. "Come Back Again" (2:25) [Tareel BMi-Lyle]

LUCKY WHITE (Contact 501)
(B-B) I'm A-Gonna Hang It Up (2:45) [Central BMi-White] Flip: "Sweet Ride" (2:40) [Central BMi-

OTIS REDDY (Blue Angel 200)
(B-B) There Goes My Heart (Alone I Stand) (2:44) [Blue Angel BMi-

Rudy Lyle

STU PHILLIPS (BGA Victor 9673)
Gone Won't Be Easy (2:56) [Law BMi-Thomas] Blues-laced ballad gets a nice reading from the songstress. Flip: "I've Gotta Pick Up Harry" (2:52) [Law BMi-

BOBBY BARNETT (K-Arh 877)
Rise And Fall Of A Man (2:40) [Smok BMi-SASVicin, Plenty of appeal in this twangy blues. Nice production on the side. Flip: "Thin Line" (2:21) [Streetong BMi-

Kitty Hawkins (Capa 145)
Can't Win Won't Be Easy (2:56) [Law BMi-Thomas] Blues-laced ballad gets a nice reading from the songstress. Flip: "I've Gotta Pick Up Harry" (2:52) [Law BMi-

Red Rhodes (Blue River 231)
The Big Eye (2:40) [Blue Empire BMi-Wills] Catchy spoof on something. Is life ever going to be a lot of airplay for Red Rhodes. Flip: "Stoelian Uptown" (2:18) [Blue Empire BMi-Rhodes]

Denzi, Alcorn (Camar 3382)
(B-B) The World Is Filled With Love, (2:15) [Bellflower BMi-Harris, Alcorn] Flip: "Big Blue Baby Eyes" (2:12) [Bellflower BMi-Harris, Alcorn]

Little Ruby Jean (Acent 1256)
(B-B) I Cried My Last Tear Over You (2:11) [BMi-Rays] Flip: "Two Lonely People" (2:41) [BMi-Rays]

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BUCK OWENS THE GUITAR PLATER—Capitol ST 2994

Often forgotten in the shadow of his vocal smatterings is the guitar artistry of Buck Owens. His latest Capitol album brings this artistry to the fore in sharp focus as the Tiger goes “instrumentally” on a batch of goodies covering a globeful of different sounds. From “I Heard It from a Turk” to “Turkish Holiday” to “Things I Saw Happening At The Fountain On The Plaza,” etc., it’s good listening all the way.

ON TAP, IN THE CAN, OR IN THE BOTTLE—Hank Thompson—Dot DLP 25391

Hank Thompson’s recent chart smash, “On Tap, In The Can, Or In The Bottle,” prompts an LP followup that overflows with the famous Texan’s mood and Western music. An appealing selection of material, which includes a pair of his past single sides, “He’s Got A Way With Women” and “Where Is The Circus (Here Comes The Clown),” should lead to a good sales turnover.

LEAVES ARE THE TEARS OF AUTUMN—Bonnie Guitar—Dot DLP 25392

Pretty is the Bonnie Guitar sound, and strutting the material chosen for her latest LP. From track 1 (her current chart climber, “Leaves Are The Tears Of Autumn”) to track 9 (a recent chart deck, “Sweet Child Of Sapphire”), the music flows in appealing fashion. Fans will also dig Bonnie’s rendition of the oldie, “It Keeps Right On A-Hurtin’” as well as “The French Song.”

THE BEST OF COUNTRY DUETS—Various Artists—RCA Victor LSP 4832

Duet sessions by some of countrydom’s top names have been collected in a package that should find a wide consumer appeal. Among some of the names teaming up herein are Chet Atkins and Hank Snow (“Reminiscing”), Jim Reeves and Dotte West (“Love Is No Excuse”), Porter Wagoner and Dolly Parton (“Holdin’ On To Nothin’”), and Archie Campbell and Lorene Mann (“The Dark End Of The Street”).

WHEN THE EVENING SHADOWS FALL—Various Artists—RCA Victor LSP 4873 (e)

A recorded tribute to the late Jimmie Rodgers features some great names of the past and present in a collection of recordings spanning the years from 1925 to 1967. A fine collection overall, the set features Gene Autry (“Jimmie The Kid”), Bradley Kincaid (“The Death Of Jimmie Rodgers”), Ernest Rost ("The Passing Of Jimmie Rodgers") and even Rodgers himself (“Yodelin Cowboy”). A worthwhile addition to any catalog.

KILLERS THREE—RCA Victor LSP 3403

An old hit is going for this Tower set. In addition to featuring four well-known country names (Moe Haggett, Bonnie Owens, Dick Carlins, Kay Adams), some grooves are highlighted by the inclusion of Merle Haggett’s recent chart-topper, “Man’s Ten,” which should give the package a huge sales boost. The wide distribution of the film will lend even more emphasis to the set, so distributors should get right on it.

COUNTRY ACADEMY SETS MARCH 3 FOR 4TH ANNUAL FETE

LOS ANGELES—The Academy of Country and Western Music in Southern California has set March 3 as the date for the 4th Annual Awards Dinner to be held at the world-famous Hollywood Palladium. Joe Allison was named producer of this year’s show and dinner co-chairmen are Hal Blair, Harry Newman and Charlie Adams.

New Officers in the Academy this year include Johnnie Wright, President; Denny Mize, vice-president; Bill Ward, treasurer; Mary Ullman, secretary; and Herb Esmond, chairman of the board.

The academy has also announced a membership drive with prizes offered to the member who brings in the most new members. One of the prizes will be tickets to the March awards show.

PAULA RELEASING STEREO SINGLES

Don Logan of Paula Records announces that the label is now issuing country singles in stereo, with three new stereo releases already issued. They include, “Did I Say Something Wrong” by Tony Douglas, “She Thinks I Still Care” by Nat Stuckey, and “Happiness Is Falling” by Kenny Hart. The new Paula country product is designed to be especially attractive to stereo jukebox operators and FM stereo stations.

The label has also changed the numbering system for its country product. Country records now are numbered in the LSP series. The first release to carry the new numbering system was Mickey Gilley’s current record, “Now I Can Live Again.”

The new system is meant to be beneficial to both Paula distributors and one stop, keeping the country product separate from the pop product. Previously released country product will maintain their original numbers.

ROUNDUP

(Continued from page 65)

Dave Wills’ recent appearance there is... Bill Nelson just knocked off a network shot on the Joey Bishop TV show as part of a Midtown metropolitan voting election week. While on the Coast, Bill also guested on the weekly comedy show Donald O’Connor’s package... The “Mountain Dew” standard from the Tammy music catalog, which received a popularity boost as a result of its commercial tie-in with the soft-drink by the same name, has received several new recordings by Trini Lopez, the Nashville Brass and Larry Butler. Pete Drake has cut his first instrumental side in two years, and has already picked up a good deal of airplay from the session. Jimmy Kleinf is currently working on Joe Jackson’s New World Talent and Tom Billings’ Dancers’ Smiles has packaged a coverhouse show for Apr. 10 and May 11, 1969. Lineup features Porter Wagoner & The Wagonmasters and Dolly Parton, Sue Rhodes, Mel Tillis and Charlie Pride, and dates are available in Wisconsin, Illinois, Michigan, Georgia, Florida, Alabama, Mississippi, Louisiana and Texas. The same talent has also been packaged for a tour through North Carolina, Arizona and the West Coast states.

Clarence SELMAN, executive head of Jim Reeves Enterprises, has nabbed moviedom’s Yvette Mimieux to record a dozen country tunes in Music City this month. Entertainment Assoc. rates has signed Ray Sanders and Jerry Inman to continue their recording pact, expanding a roster that now includes George Wright, Andy Miller, Perlin Husky, Cheryl Mills and Joanie Hall. Roy Drusky has also been signed to the firm for representation in motion pictures and TV.

STATION-TO-STATION—Country radio in station personnel have been having a field day with touring personnel as shown by some of the scenes shot in the top photo. KBIG-Burbank Program director is seen taking time off the Music City Pro-Celebrity Program to visit with one of the entertainers world’s greats, Phil Harris, who was playing in his second Nashville night at the time... The second photo shows--SACRAMENTO, by Joy Bronson (left) and (right) Caprio Records Rep Linnie has bank Sonny Jones over to his office where he has shown receiving a certificate of honor for his part in headlining the station’s 40th anniversary show in the city capital... Next in line, Jeannie Riley gets a reaction from KRON-ANGELA CARR (left) and (right) Reps who blanked a show with Bucky Johns the 4th Annual Awards show announcement. And finally, it’s Merle Haggard (right) chatting backstage with KBIG spinner George Lester, following another of the station’s country spectaculars at San Antonio’s Municipal Auditorium.
On her way back from concerts in Mexico, Italian singing star Rita Pavone visited London to sign a recording contract with Polydor Records, Great Britain. She is seen here with Polydor A & R Controller Peter Knight (left) and Polydor managing director Roland Rennie (right). Her first Polydor single will be issued late November when she will fly in for personal appearances.
CashBox Great Britain

The resurgence of interest in the Western movie genre is reaping substantial royalty payments and a reported 20% of all United Artists' box office receipts from the United States now comes from America. UA's total gross for 1965 was 16% higher than in 1964. Total box office production increased by a formidable 20%, 3,567,600 records at 45 r.p.m. were produced during the month, and 3,629,200 L.P.s. 78 r.p.m. pressings rose from 16,000 in July last year to 21,000.

The musical Mr. And Mrs., opened in Manchester November 14th and continues its West End December 11th. Based on two novels, plus the show's songs and music are published by Edwin Morris Music. CBS will reissue the past hit album, and two new LP releases will feature singer/actors Norman Blackman ("Before Today") and Hylda Baker ("Give Her A Kiss") plus "I'll Be Always Loving You" by Danny Street. The same number will be covered by Kenneth Willard. "Red Balloon," otherwise known as "Callow La Vite," has also taken off in Holland and Belgium. Stuart Reid of Edwin Morris has got the next Des O'Connor topside with "One Two Three Four." Des O'Connor scored a huge success with the Morris copyright "I Pretend," which has been covered in Italy by Bobbi Curtiss.

The Beach Boys begin their next British tour December 1st at the London Palladium. Supporting acts will be Bruce Channel, Barry Ryan, Vanity Fair, Edmund Brown, Sonny Hardy and the compere is Radio Luxembourg disc jockey Roger "Twiggly" Day. The tour finishes at Glasgow and then plays Stockholm, Amsterdam and Paris. The promoter is Arthur Howes.

Cyril Gee of Mills Music has re-signed Perry Ford, ex-member of the Ivy League, to a songwriting contract. Ford is in company with Valerie Avon, Paul Wainman and Harold Siroo amongst others on the Mills writing roster. The company has been scoring well with "Jesamine" by the Casuals and internationally with Marty Wilde's "Abbeycovaga." Mills will enter three numbers for next year's Eurovision here and meantime is working on James Royal's CBS single "Time Hangs On My Mind," Phil Wildman's "Going Going Gone," 

Vogue preschool Leon Colab was here for discussions with Pye managing director Louis Benjamin and to initiate Vogue recording and talent scouting activities. Art-tidied Cash Box that the company proposed to start a program of recording in French stars in English in London, and Anthony Bean, who left the label for the first time during November. The sessions would be part of Vogue's campaign to increase its publishing, distribution and recording activities in the country, and the label is also seeking British talent. Alain Boubli heads its London operations.

Les Reed will write the next three "A" sides for Mireille Mathieu and publish them on a world-wide basis through his Donna Music company. The profile songwriter-musician director has also cornered the next single top toys by Hamita Jo, Jerry Vale, Brenda Lee, Ray Conniff, Lulu, and John Bowles. There are now 816 versions of "Dellah," which Reed wrote with Harry Mason, and "Don't That Suitcase" recorded by the Duet West has sold three and a half million as well as being rated the third most outstanding country and western disk by ASCAP.

Major Minor singer Jamie Jones is marrying Pye artist John Christian Dee before going on an American tour in the winter. Both are Fleetwood and Dee's first joint single A Side is likely to be "Is Marriage Necessary." Quicksie: Gene Pitney arrived November 14th for a 10-day stay including the dates promoting his new Stateside single "Tears Until Tomorrow." Anita Harris' tour band, studio, and radio show are booked for a few hours by students indulging in their rag week. Episode Six's American top tens on Les Reed's "Christmas Label" likely to be "Mr. Unshmoo." Mike Vernon produced "Baby Don't You Leave Me Alone" by the Web for Deram. Polydor rush-released "Hang On To That Feelin'" by Thany "Hany" Darda and "Swingin' Imagery" is the first in producer Mark Wirta's "magnificent" series for EMI. RCA releasing Harry Nilsson single "Mourning Glory." The London Weekly's "Hound Dog" to be released by the Animals in Greece and Holland, where they will appear during December. New Columbia single by the Daily Mail's "Love Is In The Air" written by Clark and organist Mike Smith... Herb Albert's Christmas A&M coupling is "Winter Wonder-land" and "Jingle Bell Rock." David Essex landed the lead role in a new Chicago production called "The Purple Garter" at the Christmas Theatre... EMI hosted party for French singing star Mireille Mathieu after her concert in Paris. The event was sponsored by the Chamonix Hotel and French Foreign Office. Les Reed got few in for British dates and were given a "Welcome" reception at Ronnie Scott's Cabaret Jazz Club. Their first single "Open My Eyes" is on the new S.G.C. label distributed by Atlantic.

Tiny Tim meets Louis Benhamou, Pye's managing director, upon the artist's arrival in Great Britain for a short promotional visit. In addition to appearances on radio and television, Tiny Tim gave a special Boys Club Charity Concert at the B.H. Albert Hall.

The TREMELOES are shown at their arrival for a tour in Israel. Recently completed, the visit included a visit to CBS Records (Israel) offices in Tel Aviv as a personal appearances on behalf of their latest hit "Spinnin' Try" which has climbed to the top of the hit list there.

Great Britain's Best Sellers

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Great Britain's Top Ten LPs

1. Hollies Greatest Hits (Parlophone)
2. Live At The Talk Of The Town (Parlophone)
3. The Beatles (Parlophone)
4. The Rolling Stones (Parlophone)
5. The Ventures (Parlophone)
6. The Shadows (Parlophone)
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CashBox November 16, 1965

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Oldfield Post At English MGM

LONDON—Rick Oldfield, managing director of MGM Records Ltd., resigned his position on May 5. Oldfield was appointed managing director of MRC Records since it set itself independent operation in the UK on July 1, 1967.

This summer Oldfield and former GM Richard Mann were in London to discuss MRC's British distribution from EMI to Pye. The decision was rapidly revoked, and Oldfield is pending initiated by Pye a result. Nasar arrived earlier resigning.

“Following fundamental differences or policy, I have decided to resign my position as managing director,” Oldfield told Cash Box. “This will take place immediately.”

Oldfield had no comment on his ture plans, but is using the Harold Chilton’s offices, which are to be sold as headquarters as contact...
**Denmark's Best Sellers**

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**Norway's Best Sellers**

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Record companies are becoming active in exploring the sales network of automobile industry. The music tape market, with 1-track cartridge tapes, its mainstream, has been showing a remarkable growth backed by increasing demand for car-stereo-type players, and at present, 50% of the tapes are brought through the distribution routes of automobile industry including car dealers. Exclusive music and record labels, affiliated to the commercial broadcast corporations such as Nippon Hosse Service, Apollon Music and TBS Serv have been pushing into these routes since they started the business. It is estimated that they share 80% of the music tape sales in this distribution field, showing a rapid increase of sales, although those record companies who have been mainly depending upon the existing record retail system are rising rather slowly. It is urgently required for record companies to entice the market by launching new products.

Two labels will be added to the international popular repertoire of Nile Grannymann. One is Riverside Records, as previously reported and the other在深圳的年度排行榜的top LP's with PolyGram's budget line repertoire, and the recordings of International Magna Tape of U.S. are to be included in Grannymann's release of this label. The release has been started with the two albums of Ricardo Santoro Orchestra and the other two albums of Grazia who were scheduled to make a Japan tour. As the initial release of the Riverside label by Grannymann is scheduled in next year with such LP's as "Brilliant Corners" by Thelonious Monk, "Eighth Suite" by Sonny Rollins and "Uptown" by Art Blakey and his Messengers, which were all the label's best selling products once released, this tour will be productive for their Christmas album.

Beside the Beatles: "Hey Jude/Revolution" which has been strongly supported by DJ's and pop commentators, they recommend the following five new singles in order: 1st "Hey Jude" (The Beatles/Parlophone), 2nd "I'll Be Here" (Allman/Atlantic), 3rd "I Can't Help Myself" (The Four Tops/Parlophone), 4th "I Can't Help Myself (I Don't Know Why) (The Four Tops/Parlophone), 5th "I've Had The Time Of My Life" (The Who/Tell"em-Victor). But sales of the Beatles' album on the other hand have been retreating from the top LP position, which is maintained here after brought the charts here and impress on the public the image of "all recordings on Philips in order to compete with Columbia's products for their Christmas album.

**Japan's Best Sellers**

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Last week-end Rotterdam was overwhelmed by jazz and blues artists. During three nights an impressive array of American jazz and blues artists appeared at the Newport Jazz Festival. Rovema was glad to see a bit of our established and very promising artists performing in this festival.

\[\text{ash} \]

Holland's Best Sellers

1. Last Week Week

1. Heidem Bumbolch (Henr/CNX) (Vivace-Basut/Amsterdam)
2. Hey Jude (The Beatles/Apple/Leeds-Basut/Amsterdam)
3. Those Were The Days (Mary Hopkin/Apple) (Ensemble Holland-Basut/Amsterdam)
4. With A Little Help From My Friends (Joe Cooker/Italus/Amsterdam)
5. I'm Only A Woman (The Marbles/Polydor) (Basart/Amsterdam)
6. Hold On To My Dreams (Johnny Mathis/Ensemble Holland/Basut/Amsterdam)
7. Need Your Love So Bad (Fleetwood Mac/Mac Blue Horizon)

Holland's Best Sellers

Polydor Records made a considerable effort for the release and the promotion of Serge Reggiani's new album. This effort is explained by the fantastic success of his previous album which scored more than 250,000 records sold, which is an enormous figure for France. The new album includes songs by composers without a single with 2 poems by Francois Villon and Verlaine, the verses of which were set to music. Reggiani was awarded in Brussels the Prize of the Music Critics' Association: Barclay Records, after CBS, making a considerable effort for singles interpreted by French artists. The single, which last year was adopted by all record companies for foreign artists, has now had great success with the French artists, apart from CBS, Barclay decided to follow the same policy as CBS and this week releases singles cut by Mireille Mathieu, Huguette Ray, Alex Barriere, Chano Fracassi, and many others. She is also registered in London 2 songs composed by Les Reed: “Ensemble,” French lyrics translated by “Les Feuilles Mortes de C. Paulus,” handwritten by Ibier. This record is produced by Les Reed.

Phillips publishes an album by the author-singer Serge Lama titled “D'avenir en Avanti.” Lama, who has obliged to interrupt his career for two years after a very serious car crash, is the revelation of Bobina's new show. Claude Francois, under his own label Piche Records, just cut a record of the French version of Ray Stevens' success “Mr. Businessman.”

Musician artist Giorgio Cocchetti releases in France “Quelli erano i giorni” which is the Italian treatment of “Those Were The Days.” At the same time, CBS artist Ivan Treoff has a good success with the Russian version of that song. Barclay Records doing strong promotion for the new Michel Damtrich record. Damtrich is presently the most popular artist (guitar) recording for the Barclay Classic catalog.

QUICKIES: Pathe Marconi just released a Christmas album from the Beach Boys. ... Marie Faure, recorded a new album for Deca with her Jazz Band. ... Booker T. came to Paris to register the music of Julie Joliss's film which is coming out of America. ... CBS releases the first record in France of Ines and Charlie Fox.

France's Best Sellers

1. Those Were The Days (Mary Hopkin) Apple: Essex
2. Mrs Long Sect (Elvis) (Sheila) Carter: Carter
3. Hey Jude (Beatles) Anuoli:EMI: Northern-Tournier
4. Greensleeves (Peter Holmes) Atlantic: Vogue International
5. The Lemon Trees (Mary Hopkin) Apple: Essex
6. Irresistiblement (Sylvie Vartan) RCA: Tournier
7. The Lemon Trees (Marais) Alain Barriere: EMI
8. Siffler Sur La Lune (Maurice) (EMI)
9. Les Bains des Flots (Pierre Foret) Vogue: Vogue International
10. Le PSF De Fleurs (Maria Callas) Philips: Philips

Sao Paulo's Best Sellers

This Week Week

1. Eu Te Amo, Te Amo, Te Amo (Genial) Roberto Carlos/CBS
2. Hello Mrs Long Sect (Elvis) Ray, Alain Barriere: EMI
3. I Love You (n.p.) People/Capitol
4. Secure Else Sambo, Quebraha (External) Osvaldo Nunez/Equipe
5. Locomotiva (Esto e) Ray, Alain Barriere: EMI
6. MacArthur Park (RCA) Richard Harris/RCA Victor
7. Os Martins (RCA) Vedette: Cabin
8. A Pra Nao Dizer Que Nao Fez (n.p.) Geraldo Vandez/Som Major
9. Tenho Em Amor Melhor Que O Seu (RCA) Antonio Marcon/RCA Victor
10. Look to Your Soul (RCA) Johnny Rivers/RCA Victor
11. Hardi Gurdy Man (n.p.) Donouan/CBS
12. Ludi Ms Fire (RCA) Jose Feliciano/RCA Victor
13. Ultimo Cabelo (n.p) Paulo Sergio/Caravela
14. Mony Mony (Fernanda) Tommy James & The Shondells/EMI
15. A Pretendida (Estela) Alternat Ditra Olor
16. Sealed With A Kiss (RCA) Gary Lewis/Equipe
17. Eu Ja Nem Sei (Musical) Wanderlies/CBS
18. Pictures of Mathestnick (n.p.) The Status Quo/Musidisc
20. Vai Ser Triste (RCA) Os Cacahueta/RCA Victor

Top Twelve LPs

1. Realization—Johnny Rivers/RCA Victor
2. As 14 Mais, Vol. XXI—Several Brazilian Artists/CBS
3. Rumba Mambo—Brazilian Artists/CBS
4. Love Is Blue—Johnny Mathis/CBS
5. It Must Be Him—Roc Simiff/CBS
6. Chano Fracassi—Paul Sergio/Caravela
8. Chano Fracassi—Paul Sergio/Caravela
9. The Papa's & The Mama's... Mama's & Papa's/RCA Victor
10. O Suricato E O Astronauta—Edu Tavares/Timoes/Olor
11. Ediscpecial—Elis Regina/Philips/CBS

Cash Box Holland

Cash Box—November 16, 1968
### Argentina's Best Sellers

**This Last Week**

1. *Puente Mis En Varano* (Molercots) - Laura Faivo (CBS)
2. *La Primavera (Claron)* - Patricio Ortega (RCA)
3. *Por Que Ya Me Amo (Molrecots)* - Sandro (CBS)
4. *El Comercio* (Mercury) - Celia Cruz (CBS)
5. *The Music Played (Smart)* - Matt Monro (Capitol) - Rossmel Abarca (CBS)
6. *El Aroma* (Dorothy) - Ugo Ortega (MCP)
7. *El Pabellon* (Molrecots) - Willy Mottini (EMI)
8. *En Suenos* (Didot) - Domeca (CBS)
9. *En Suenos* (Didot) - Domeca (CBS)
10. *En Suenos* (Didot) - Domeca (CBS)

**This Last Week**

1. *Puente Mis En Varano* (Molercots) - Laura Faivo (CBS)
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8. *En Suenos* (Didot) - Domeca (CBS)
9. *En Suenos* (Didot) - Domeca (CBS)
10. *En Suenos* (Didot) - Domeca (CBS)

### Argentina's Top 10 LP's

**This Last Week**

1. *En Cantilena* - Hebe Vilard (Philips)
2. *Los Preferencia Seleccion (RCA)*
3. *Lafayette Lafayette (CBS)*
4. *Una Mundo Tu* - Oscar Sandro (CBS)
5. *El Tempo* - Giorgio Tigo (Golivio)
6. *Topo Gigio* - Giorgio Tigo (Golivio)
7. *El Angel* - Patricio Ortega (RCA)
8. *Dedrado* - (Moltrecots)
9. *Live* - Johnny Rivers (Liberty)
10. *El Mimoso* - Coco Diz (Odeon)

### Mexico's Best Sellers

**This Last Week**

1. *Hey Jude* - The Beatles (Capitol) - (Queen Costa (Capitol))
2. *El Gran Show (Molrecots)* - Los Angeles (Pablo Maritino (Philips))
3. *Te Amo (I Love You)* - Peppo (Capitol) - *Los Spirituals* (Polydor)
4. *You Got a Way* - John Lee Hooker (RCA)
5. *The Good Time* - (Waring) - (Bee Gees (Polydor)) - Roberto Jordán (RCA)
6. *Reconciacion* - (Hass) - (Orfeon) - Narco Antonio Múñiz (RCA)
7. *Camino A San José* - (Show Me Yo San José) - Dianne Warwix (CBS)
8. *Enciende Mi Fuego (Light My Fire)* - (The Door) - José Feliciano (Philips)
9. *Pandillas* - (Chang Gang) - Jackie Wilson (Orfeon)
10. *Revocacion* - (Revolution) - The Beatles (Capitol) - *Los Young* - (Young Girl) - Union Ung (Orfeon) - *Los Yakis* (Capitol) - *Los Belmontes* (Orfeon)
MEET AT THE MIDEM

STEP IN THE ONLY LIVE ENCYCLOPEDIA OF THE MUSIC WORLD

JANUARY 18-24 1969 - CANNES - FRANCE

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Cash Box—November 16, 1968 73
EDITORIAL: P. R. On the Route

Three of the greatest public relations programs ever conducted in the U.S.A. drew to a dramatic close November 4th as Messrs. Humphrey, Nixon and Wallace wound up several pressure-packed months' campaigning for the White House. These presidential campaigns provide a priceless lesson in applied public relations techniques. The candidates were both well aware of how well the politicians take advantage of every mass communications media (TV, radio, newspapers, etc.), personal appearance, promotion through advertising and direct mail—all to get their message across to the public and create the impression of talent and integrity that voters find necessary in their selection of a president.

We in the coin machine industry are all quite pleased that MOA chief Howard Ellis has decided to get a trade-wide public relations program going—a campaign, if conducted with the cooperation of every operator, would finally give the coin music and games business that "seal of approval" it's wanted these many years...a public approval that means respect and a better climate in which to conduct business.

But let's put public opinion aside for a minute and talk about something more immediately important—location relations. Question—how do you think your locations think of you and your operating company? #1. as a clean, prosperous, well-oiled and reliable service organization that commands respect and trust; or #2. a shoe string gypsy operation trying to put a couple of greasy bucks together. Think about it seriously for a minute.

How do your location owners really picture you? If you fall into anything near category #2 you're either an amateur operator, a poor businessman or guy who's trying to milk as much out of the route as possible without leaving as much as a prune pit's worth of equity for the years ahead.

Equity—maybe that's a word we should all think about a little more seriously. It's something the operator builds that offers intrinsic value now and in the future...something solid that can be banked on or sold off at some future time or left to a successor like a convertible voting debenture. And the worth of a route is a great deal more than just the market value based on location...it's all the good will, contracts and friendship built up with your location owners in the last years that are really what keep you in business in the first place.

That brings us back to location relations. How does the operator create and keep up a close and cooperative contact with his customers. He does it by conducting his business in first class fashion...by employing all the sound business techniques known, for a better functioning and better looking operation.

There are several factors which combine to create the location's opinion of your business. You yourself, your route collectors, your machines and your service. You as head of the operation must look the part through your dress, your attitude. Your employees must also be polite, efficient and properly outfitted when they visit your location. Your machines, need less to say, should be either new or renovated and function well. Finally, service to your customers should be speedy and effective.

Operators might say they do all these things already and not principally to create an impression of professionalism in the eyes of the location. Maybe, but it's well worth mentioning these items anyway because it's this attention to detail...to all the exterior and interior facets of the route operation that create the proper relationship between operator and location that can often mean more than all the bonuses and gifts in the world.

Rubin Joins Expanding Betson Staff

NORTH BERGEN, N.J.—Betson Enterprises has announced that Howard Rubin has recently joined its sales staff. Howard, though comparatively young in years, has extensive experience in coin machines and he will team-up with John Rufer, Jerry Gordon, Louis Avoglia and Joseph Cirillo and will add considerable strength to Betson sales force and field service. Betson serves operators with equipment by Rock-Ola, Automatic Products, Fischer, American United and other lines.

As a result of its considerable growth, construction is now underway to add an additional 10,000 square feet to our present 20,000 sq. Although the showroom, parts department and shop facilities were re-done several years ago, they will undergo a complete overhaul, resulting in more spacious and more modern quarters to keep with the new look image of the industry.

A service school was held on October 30, 1966, for the Automatic Products line, which was attended by over fifty (50) operators and servicemen. In the coming months, service schools will be held for the other lines of equipment distributed by Betson.

As soon as the expansion and modernization program is completed in customers and friends for the annual vittations will go out to all of Betson's Open House, which is usually attended by nearly three hundred (300) people. The industry is undergoing vast changes. Although Betson is an old line company, it is going to keep up with the fast moving changes which are taking the industry into a new era of growth, acceptance and excitement. "Our spirit is youthful and full of anticipation of the prospect for the future," said its president Bert Betts.

Martin & Snyder Into New H.Q.

DETROIT—A dual celebration was held in the new Martin and Snyder headquarters at 8800 Hubbard in Detroit, last weekend, to herald the firm's move to its new building and to unveil the new Seeburg "Gem" for the local trade.

Frank Martin and Jerry Snyder welcomed a steady flow of operators and visitors during the Saturday affair. The spacious, new facilities house the entire Martin & Snyder Dist. complex, including the one-stop outlet helmcd by Chuck Kasjek, the Martin & Snyder produce department, and all other departments.

Triangle Eyes Victor Ptds.

NEWARK, N.J.—Triangle Industries, Inc., and Funkhouser Industries, Inc., of Randolph, N.J., in principle on a plan whereby Triangle would acquire Funkhouser Industries' interest in Victor Products Corporation, it was announced jointly by Carl S. Menner, chairman of the board of Triangle Industries and Justin Funkhouser, chairman and the board of Funkhouser Industries and of Victor Products.

Funkhouser Industries, a private holding company, owns 57 per cent of the common stock of Victor Products. Funkhouser will make a cash tender offer for the remainder, at $2.33 per share, the 376,831 shares of Victor Products held by the public, the offer being contingent upon the tender not being less than 191,863 shares.

If the necessary quantity of Victor Products stock is tendered to Funkhouser Industries, Funkhouser Industries, a private holding company, is to at least equal the sale of the 376,831 shares of Victor Products held by the public, the offer being contingent upon the tender not being less than 191,863 shares.

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Vicor Comptometer to Acquire Valley

CHICAGO—A. C. Buehler, chairman of the new Comptometer Corporation, Chicago, and Earl Feddick, president of the Victor Manufacturing Sales Company, Bay City, Mich., announced an agreement whereby Victor plans to acquire Valley and its wholly-owned subsidiary, Valley Cues, Inc. of Seattle, Wash., in a change of stock basis.

Valley is a manufacturer and owner of a manufacturing and home office headquarters, and its popular brands, models: and a broad line of cues. The company also markets a complete line of parts and accessories, including pool and billiard balls, cue racks, and billiard cases, and in a number of licensing areas.

Vicor is highly diversified in two major manufacturing areas: precision machinery and services, and recreational equipment.

Buehler said Valley would operate as a subsidiary of Victor under the present Valley management. He said, "Valley has a growing factor in its segment of the expanding leisure-time market, and its products will extend Victor's role in the recreational field. Victor is a leader in golf with its PGA and Burke-Worthington lines, in 100,000 home-selling with its popular M-9000 line, and in the distribution of equipment and accessories. In turn, Valley has its Dancy cue and plays a major role in the establishment of aluminum cues, tractors and farm implements. Recreational products

and also account for about 22 percent of total corporate sales.

Victor's business products and services include adding machines, calculators, cash registers, Electromatic communications and educational systems, computer electronic systems, temporary office help and Comptometer Surgical, and business forms.

Earl Feddick

Ill. Ops & Fed. Agency

Join to Train Mechanics

SPRINGFIELD, Ill. To ease the shortage of coin machine mechanics, the Illinois Museum Association, I.C.M.O.A. has secured M.D. 

"The Development Training) funds to train mechanics at the National Institute of Coin Mechanic's... at no cost to the operator. The federal government pays all salary to training to the New

Illinois operators on a first-come, first-served basis.

Who is qualified for mechanical training? One who is "unemployed" (but who has worked within 3 months), "under-employed" (working part-time or "under-employed" working under their skill level), e.g., is able to be a mechanic but due to lack of training is only moving machines.

This program is designed to train underprivileged persons.

How do you have a prospective mechanic trained? First find someone to promote if trained. If you cannot find a suitable candidate, you may apply to the State Employment Service office, new. Information is available and if you don't know someone, suggest him.

Next, write a letter to I.C.M.O.A. stating you want him trained at the Denver Coin Machine School. That school is open to "under-emplo" and why, and that you intend to employ him. Send the letter to I.C.M.O.A. and they will begin the training.

One operator asked, "How does this help me?" It helps him in several ways. It means the mechanic prevents employee thefts (up to 40 percent for mechanics is a cheaper way of doing the job), and he can get a mechanic for another operator who will."

Second, it saves training time and expense as well as the use of government pays. Thus, it is money in the operator's pocket.

I.C.M.O.A. and Illinois operators thank Joe Robbins (Empire Distributing Co., Chicago) and Don Rudolph (Bern's Amusement, Chicago) the companies for their support of this program. It also thanks Bob Bonneau (Empire Distributing Co., Menomonee Falls) who outlined the procedures and guided the committee.

Mr. Robbins, the secretary-treasurer of the Wisconsin Amusement Machine Corporation, which has dated trained 100 mechanics who are now working Wisconsin operators.

Phono. Equip. to Merge

LONDON. A proposed merger between Phonographic Equipment, one of Britain's largest juke-box distributors, and the Butlin Holiday Camps organisation could lead to British entertainment centers rivalling Disney and Disneyworld.

Phonographic, which distributes a wide variety of musical and printed matter, could lead to a major entertainment card that has emerged on the scene since the Butlin company. The deal is a new, 10-year agreement between the Rutter and Walker company and distribution of the Rock-Ola line in January, and Mr. Rutter sees the Butlin organization to effect a merger, but Sir Billy Butlin is believed to favor a merger rather than divestment. The agreement is interpreted as Phonographic, if the merge moves well. The Rutter company is expected to merge with Phonographic, if the merger moves well. The Rutter company is expected to merge with Phonographic, if the merger moves well. The Rutter company is expected to merge with Phonographic, if the merger moves well.
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.

57 See-Saw®
Aretha Franklin—Atlantic 2574
61 Cloud Nine®
Temptations—Gordy 7081
72 Beloved of Two Brothers®
Harry Isom—Epic 52387
73 Scarborough Fair®
Sergio Mendes & Brasil—A&M 986
78 I Heard It Through The Grapevine®
Marvin Gaye—Tamla 54176
97 A Man & A Half®
Wilson Pickett—Atlantic 2573
87 Can't Turn You Loose®
Chambers Bros.—Columbia 44679
04 Till®
Singers—Reprise 0788
87 People®
Tymes—Columbia 44630
93 Smokey Soul®
Young Milt Unlimited—Brunswick 51381
97 Chitty Chitty Bang Bang
Paul Mauriat—Philips 40574
99 Come On Rain®
Firebird—Ato 4514
99 Run To Me
Montana—Independent 89
100 Remi Bell's Gang®
Bob Seger—Capitol 2597
* Indicates Chart Bullet

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Top 100
Chart Guide

Cash Box Location Programming Guide

This Week's Top Record Releases for Coin Phonographs

Adult Locations

SEE SAW (2:42)
ARETHA FRANKLIN
My Song (3:22) Atlantic 2574

I CAN'T HELP IT (3:09)
AL MARTINO
I Can See You Now (2:50) Capitol 2355

LIGHT MY FIRE (2:58)
CHET ATKINS
Mrs. Robinson (2:52) RCA 9672

SCARBOROUGH FAIR (3:25)
SERGIO MENDES & BRASIL '66
Canto Triste (4:17) A&M 986

THERE'S A BABY (2:26)
JERRY VALE
Where Are They Now (3:13) Columbia 44667

I DON'T WANNA PLAY HOUSE (3:05)
CONNIE FRANCIS
The Welfare Check (3:02) MGM 14004

TOMORROW NIGHT (2:02)
RAY ANTHONY
Honky Tonk (2:17) Ranwood 829

Teen Locations

DO YOU WANNA DANCE (2:58)
THE MAMAS & THE PAPAS
My Girl (3:36) Dunhill 4171

GOOD TIME GIRL (3:05)
NANCY SINATRA
Old Devil Moon (1:52) Reprise 789

RIVER DEEP, MOUNTAIN HIGH (3:52)
ERIC BURDON & THE ANIMALS
White Horses (3:02) MGM 14013

check your local One Stop for availability of the listed recordings

YOU (2:47)
JOHNNY JOHNSON & THE BANDWAGON
I Ain't Livin' (2:08) Epic 10412

SON OF A PREACHER MAN (2:28)
DUSTY SPRINGFIELD
Just A Little Lovin' (2:19) Atlantic 2580

REACH OUT (4:42)
MERRILLEE RUSH
Love Street (2:40) A & P 107

TILL (2:17)
THE VOGUES
I Will (2:24) Reprise 788

GROWN UP GAMES (3:40)
DAMITA JO
Lonely Letters (2:32) Ranwood 826

I CAN'T TURN YOU LOOSE (4:50)
THE CHAMBERS BROTHERS
Do Your Thing (3:18) Columbia 44679

C & W

VANCE (4:35)
ROGER MILLER
Little Children Run and Play (2:20) Smash 2197

DADDY SANG BASS (2:25)
JOHNNY CASH
He Turned The Water Into Wine (2:54) Columbia 44689

LIVIN' ON LOVIN' (2:20)
SLIM WHITMAN
Heaven Sent (1:51) Imperial 56177

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- Patented Stereo Round sound
- Easy "Lift-Off" front door

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Joe Ash Honored at Israel Bond Affair;
$182,000 Raised at Philly Testimonial

PHILADELPHIA — Approximately 250 Philadelphia area tradesmen and other guests honored Joe Ash, president of Active Amusement Machines, at a State of Israel Tribute Dinner held Sunday evening, Nov. 3rd. The testimonial, which was held in the Bellevue-Stratford Hotel, was chaired by Al Rodstein, assisted by co-chairmen Joe Silverman and George Workman.

A phenomenal grand total of $182,000 was pledged toward the purchase of State of Israel Bonds by those in attendance at the Ash tribute. The enormous generosity of the assembled guests was attributed to their esteem for the guest of honor and also in lieu of the present emergency in the Near East.

Also highlighting the evening was the presentation of the coveted 'State of Israel' award, a beautifully engraved plaque, to Ash by Joe Silverman, executive director of the Automatic Coin Machines Association.

Members of Ash’s immediate family who witnessed this proud event, included wife Hilda, sons Frank, Larry and Joe’s mother. Other industry notables in attendance, included Marvin Stein (a past recipient of State of Israel Award and president of Eastern Music Systems), M. Rodstein (Banner Specialty Co.), Elliot and Lewis Rosen (of the Di-Rosen, Inc.) and several representatives of Philadelphia’s major bank institutions.

Entertainment for the evening was provided by comedian-speecher Hy Sands, who spends much of his time touring on behalf of Israel Box Music.

Along with his work on behalf of Israel Bonds, Ash was a long time supporter of other charitable endeavors which include: the Allied Jewish Appeal, the 1967 Vending Divi Bond Drive. Ash is also a long time supporter of the Har Zion Temple in Philadelphia.

Also receiving special recognition at the affair were: Al Rodstein, recipient of the Achievement Award; Charles J. Solomon, and several other individuals.

Lea and A. M. Rabinowitz were presented with the Israel torch. At the testimonial, Joe Ash was presented with a plaque by the testimonial committee. The plaque was presented to Joe Ash by Joe Silverman, executive director of the Automatic Coin Machines Association.

The testimonial dinner was held at the Bellevue-Stratford Hotel. The dinner was attended by 250 Philadelphia area tradesmen and other guests. The testimonial was chaired by Al Rodstein, assisted by co-chairmen Joe Silverman and George Workman.

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COIN MACHINES WANTED

WE ARE CONSTANT BUYERS OF ALL MUSEUM MACHINES AND VINTAGE U.S. SLOTS.

WE SELL WHOLESALE AND RETAIL.

WE PAY TOP DOLLAR FOR YOUR MACHINES. CALL NOW.

WE PAY CASH. FAST.

WE BUY OUT ENTIRE CIRCUS.

WE PAY EVERYTHING CASH.

WE BUY MAJOR AND MINOR SLOTS.

WE BUY FROM ALL PARTS OF THE UNITED STATES.

WE BUY FROM CALIFORNIA TO COLORADO.

WE PAY UP TO 50% ABOVE WHOLESALE.

WE CASH OR CHECK.

WE DO NOT REQUIRE ANY PAPERWORK.

WE MAKE THE TRIP TO YOU.

WE PURCHASE MACHINES OF ALL YEARS.

WE BUY FROM BEGINNERS TO PROFESSIONALS.

WE ARE THE FRIENDLY FIRM THAT IS HERE TO HELP YOU.

WE BUY ALL BRANDS AND MODELS.

WE PAY FOR YOUR OLD MACHINES.

WE PAY FOR YOUR OBSOLETE MACHINES.

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Cash Box—November 16, 1968

HICAGO CHATTER

On November 12th, the Music Operators Society of St. Joseph’s Valley, Ill, held a dinner meeting at Martin’s Restaurant in Mishawaka, Ind. We talked about Nudie’s (Ludian Music), a member of the organization’s entertainment committee, if he could appear in the state inn with cocktails, dinner, music, etc. It is interesting to note that good turn out is expected. MOA’s Ed Granger will be on hand to lend support.

Fresh on the heels of the most successful motorcycle reunion in history, a new event is sure to be on the agenda of Pennsylvania, Rockford’s field service engineer Bill Findley last week. He led a session at Bob Portale’s Auto- mobile Music. Of special significance according to Bill, is the enthusiasm with which the 440 is being received wherever he travels. . . . Empire Distributing’s Joe Robbins gives a thorough account of the recent MIO Expo, is our third big show and a big hit for continued and renewed cooperation in both MOA and State associations, in his current wrestler. Joe, himself, is very much relived about his recent appointment as the NAMM Board, with Don Rudolph of Berns nominating, of a two-man committee to arrange for a meeting of dealers to be at advantage of this fine training. . . .

The American soldiers, Trini Lopez did a mighty job when he walked on stage, yelling “Viva Hubert Humphrey” then went into his act. Frank Sinatra, cool and collected as ever, registered a hit when he calmly replied to “We want Humphrey” chant with “You’re gonna get him Baby”. Despite cold and cloudy weather a standing room only crowd of 55,000 packed the Dome. Had favorable weather prevailed, turnouts might have crowded the vastness of the enclosure and size of crowd, moved onward and soon proved she was indeed the star. Her biggest ovation came after she had dedicated “My Buddy” to President Johnson, Vice President Humphrey, and all members of the American soldiers. Trini Lopez did a mighty job when he walked on stage, yelling “Viva Hubert Humphrey”.

At 7:30 P.M. All orders of Direc- tion will be ready for the 10:00 P.M. show.

MIWLAKEE MENTIONS

Center of excitement at S. L. Lon- don, needless to say, is the new She- burgh “Gems”. We’ve been flooded with orders, says Nate Victor, since the recent showing and there’s no let-up in sight! Nate also points out that the vending department has been more than holding its own lately, adding that sales for the month of October reached record breaking pro- portions with everyone stocking up prior to November 1. A cute story making the rounds here concerns a vending ticket, issued (by the police air patrol yet) to Bob Jenner, collection manager at Jenner Amusement in Waukeps. Bob was in such a hurry to finish his route for the day that he kind of got a little carried away. Now they’re calling him the “red baron of the coin machine business”!

For a rundown on what singles local operators are buying we called John Jenkowsky of Radio Doctors who listed the following: “Big Fanny” by Neil Ray (Plantation), “Not Enough Indians” by Dean Martin (Reprise), “The Ol’ Racetrack” by The Mills Bros. (Dot) and “Mule Skinner Blues” by The Nashville Brass (RCA). John also noted operator interest in a novelty record by Johnny White tagged “Two Old Maids.”

The Dependables...from CHICAGO COIN

HIT OF THE SHOW!

2-PLAYER

HOCKEY CHAMP

2 DIMES or 25¢ PER GAME

Adjustable 1 Dime, 2 Dimes or 1 Quarter

100% SKILL!

PLAYTIME

2-PLAYER PING GAME

with TOP HAT SCORE FEATURE

AMERICANA • STARFIRE

CHICAGO COIN MACHINE DIV.

CHICAGO DYNAMIC INDUSTRIES, INC.

1735 W. DIVERTS BLVD., CHICAGO, ILLINOIS 60614
EASTERN FLASHES

EAST SIDE, WEST SIDE—The grand prize drawing for the 1968 Boys' Towns of Italy fund drive was held at the Commodore Hotel, Saturday, Nov. 12. Winners names came too late for pretimine but will appear next week. The annual drive is co-chaired by Al Miniaci and Meyer Parkoff. Grand prize offered was a trip for two to Italy via Alitalia.

Ben Chiofsky of MONY says the association’s major educational plan has resulted in the necessary operator’s quota and he expects it to close out registration very shortly. The plan is excellent, inexpensive and any operator willing to enroll himself, his family and employees, better contact Ben immediately if he hasn’t done so already. Ben also reports that the final decision on the state sales tax would be in by this time.
Horner, Greenman, Elevated at Color-Sonics

Horner, Greenman, formerly sales director for their audio-visual market, has been promoted to marketing vice president of National Radio. His scope will now include all of the parent organization's product sales, including its entertainment products division which takes in the Combi-150 unit.

Another appointment announced by Horner is the elevation of coin industry veteran Art Rappaport to director of sales for Color-Sonics. Rappaport has a long history in the industry, which includes several years with Midway Manufacturing.

Horner advised that the primary purpose of the reorganization is to better serve all the product lines manufactured by National Radio and Color-Sonics. "For example," he stated, "we now have the experience of Mickie Greenman working for the growth of the company's entire line as well as Color-Sonics. Horner is particularly interested in expanding the audio-visual machine's use in the educational field, himself having several years of experience in the area of visual education. National Radio also manufactures such electronic items as ham radio equipment, audio component hardware, wireless educational devices, language labs, and so on, that use the Color-Sonics Combi-150 machine.

To better serve you Nutting Associates, Inc.

is proud to announce our new expanded facility
November 8, 1968
Our new address will be
500 Ellis Street
Mountain View, California 94040
(415) 961-9373
Nutting Associates

The ant has "HIGH HOPES" and so do we. Ours are paying off! We're moving!!
...with full-color, big screen, sound-on-film musical productions.

Color-Sonics has broken the sound barrier. Now you can give your locations the sight as well as the sound of the latest song hits ... and give yourself a big profit boost.

This is the new audio-visual coin-op that will profit pack your prime hours with a great entertainment program.

The Combi 150 features 24 full-color, sound-on-film musical productions on a big 540 square inch screen (in addition to 128 audio selections on a six speaker stereo system). These are professionally filmed numbers featuring the hit performers: Nancy Sinatra, Julie London, Lainie Kazan — many more. And Color-Sonics has a library of hundreds of films from which to choose.

Strengthening your present operations and opening new ones, the Combi 150 even moves into locations closed to jukeboxes.

Fully-tested and backed by a complete service policy, there's never been anything like the Combi 150.

Please send me more information on the new Combi 150.

Name
Title
Company
Address
City  State  Zip

COLOR-SONICS, INC.  37 WASHINGTON ST., MELROSE, MASS. 02176 TELEPHONE (617) 662-7700
new single.

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ELVIS SINGS IF I CAN DREAM

ELVIS SINGS EDGE OF REALITY from the Metro-Goldwyn-Mayer Picture LIVE A LITTLE, LOVE A LITTLE

Produced by DOUGLAS LAURENCE Directed by NORMAN TAUROG

Watch for the M-G-M movie "Live a Little, Love a Little" at a theater near you.