Gavin Radio Confab: A Get-Together That Got Things Going (See Editorial: New Directions) ... Major Ex-ec Shifts In Heilicher-Pickwick Group ... Roulette-Omega Acquisition Talks Terminated ... See First Acts Named For '69 MIDEM Festival

STEPPENWOLF: THE PAWS THAT REFRESH

Int'l Section Begins Pg. 55
There's a helluva lot more to life than this. You can hear about it on Johnny Cash's latest single.

"Daddy Sang Bass" by Johnny Cash is being played from pool halls to Carnegie Hall. It's about a family who didn't have much. But then again they didn't need very much as long as they were able to get together in a family circle to sing. Maybe it's about time people started using a different word to describe what Johnny Cash does.

Johnny Cash on Columbia Records® and Tape.
"Change" was undoubtedly the keynote of the Radio Programming Conference (Gavin) held last week in Las Vegas, and, from the standpoint of both the radio and the recording industry, there is great hope that this kind of never-ending search for new directions will lead the two to new levels of accomplishment.

It was most encouraging to note that the age-old discussion that "radio is not in the business of selling records" and the counter argument "if not for records, what will radio use to fill 85% of its programming time?" never reared its ugly head. That was a most noticeable contrast to last year's Vegas meeting. This year's conference seemed to get started from a much higher plateau more in keeping with the "facing-up-to-reality" present day approach to problems. There appeared to be an awareness by all that what the record industry was doing was having a dynamic effect on the shape of radio and vice versa. And, since these were the unwritten ground rules for the get-together, there seemed to be an honest effort to learn what people could about the other's problems and relate these findings to one's own operation.

There was considerable evidence at this year's meeting that the rate of change necessary in radio to keep pace with the more aware world of today would have to be re-evaluated. Can the formula that led to the huge success of Top 40 radio during the past decade be applied to running a successful station during the next ten years? Can middle-of-the-road or rockless radio continue to keep its sound soft and sweet while the listening audience weaned on rock continues to become the major percentage of a station's listenership?

The feeling throughout the meeting was that none of the old theorems hold water any longer. It was suggested instead that, in the coming years, both the record and radio industries can expect to see a more dynamic change in radio than has ever been seen before, and it will be a far more scientific transition.

With the conglomerate aspect of our business world taking greater hold on the radio level, people running these businesses will be devoting far more time and money to determining what its audience wants in passing, through statistical and scientific methods. No longer can a station's programming needs be determined by guesswork. Demographics will be an ever more used word in the radio lexicon of tomorrow.

The music world has been undergoing a drastic transition of late. The days of the one A&R man to record everyone on a label are gone. The days of depending on exposure on AM stations only are gone.

Creative people in the music industry have been setting this torrid pace, and people in many fields are aware of it. It was quite evident at the Gavin that the people in radio are very much aware of these transitions in music. And as a result we can expect to see many inventive and new programming techniques develop with each passing week on radio.
Eddkx

Electric Stories

Come

Chitty, Chitty, Chewy, Chewy

Can't Bang - Shang

A

29

24

23

MAGIC

11

WHITE ROOM

PROMISES, PROMISES

THOSE WERE

HEY

CINNAMON

CLOUD

CINNAMON

RAY OF HOPE

TILL

SHAME, SHAME

TOO WEAK TO FIGHT

SCARBAROUGH FAIR

GOING UNTIL THE COUNTRY

HOOKED ON A FEELING

SOULFUL STRUT

MAGIC CARPET RIDE

LITTLE ARROWS

HEY JUDE

THOSE WERE THE DAYS

SON OF A PREACHER MAN

PROMISES, PROMISES

Quick JOEY SMALL (RUN JOEY RUN)

WHITE ROOM

BANG-SHANG-A-LANG

IF I CAN DREAM

BELLA LINDA

KENTUCKY WOMAN

PAPA'S GOT A BRAND NEW BAG

LES BICYCLESSE DE BELIZE

LO MUCHO QUE TE QUIERO

PIECKIN' WILD MOUNTAIN

BERRIES

I STARTED A JOURNEY

I CAN'T TURN YOU LOOSE

CROSS TOWN TRAFFIC

DO YOU WANNA DANCE

GOODY GOODY GUMDROPS

THIS IS MY COUNTRY

LOVE MACHINE

SHOWDOWN

MAN

AMERICAN BOYS

THE WOST THAT COULD HAPPEN

THE GIRL MORE LIKELY

STAND BY ME

JUST NOT NOBODY

WHITE HOUSES

TOMMY BOWE'S LADY

MY FAVORITE THINGS

PUT YOUR HEAD ON MY SHOULDER

HEY JUDE

ELECTRIC STORIES

READY OR NOT HERE I COME

VANCE

BATTLE HYMN OF THE REPUBLIC

CRIMSON & CLOVER

KENTUCKY WOMAN

Deep Purple - Transparence

PAPA'S GOT A BRAND NEW BAG

LES BICYCLESSE DE BELIZE

LO MUCHO QUE TE QUIERO

PIECKIN' WILD MOUNTAIN

BERRIES

I STARTED A JOURNEY

I CAN'T TURN YOU LOOSE

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ELECTRIC STORIES

READY OR NOT HERE I COME

VANCE

BATTLE HYMN OF THE REPUBLIC

CRIMSON & CLOVER

KENTUCKY WOMAN

Deep Purple - Transparence
...peel off a new single.

"THE TRA-LA-LA SONG"

(ONE BANANA, TWO BANANA)

b/w TOY PIANO MELODY

#32429

Just Released—
The Banana Splits
First Album

#DL 75075

A Past, Present and Future Production
by David York for
Hanna-Barbera Productions
Arranged and Conducted by Jack Esker
©1968 Hanna-Barbera Productions

A Division of MCA, Inc.

Cash Box—December 21, 1968
In this cold, cruel, apathetic world, it is comforting to know that THE DELLS have their 5th hit single in a row, "Does Anybody Know I'm Here?"
CADET 5631
NEW YORK—The possibility of adverse tax consequences was cited as reason for terminations of negotiations for Omega Equities to acquire Roulette Records and its Big Seven Music sublabel.

An agreement in principle for Omega's acquisition of both companies was announced on Sept. 10 by Omega president Jerry Tenney and by Morris Levy and Morris Gorkin, affiliates and major stockholders of Roulette and Big Seven. Terms of the acquisition call for Omega to retire all radio and record company stock valued at approximately $7.3 million.

Lew Davie Dies

NEW YORK—A heart attack claimed the life of former executive-arranger-producer Lew Davie at Darkness Pavilion on Wednesday morning, December 31. He was 67 years old.

Most noted for his pioneer arrangements for stereo recordings, Davie arranged two albums, "Persuasive Percussion" and "Prognostic Percussion," for Enoch Light and Command Records. He was chief arranger for Light's orchestra from 1963 on when Light started Project 3 Records about a year ago, but he has continued to arrange there. He also conducted several albums for Command as well as from Roulette.

Davie is survived by his wife, the former Barbara Morgan; his stepson, T. H. Barton III, of Pittsburgh; and three grandchildren.

Heilicher—Pickwick Major Exec Moves; Pickwick Buys Labels, Rack Operation

NEW YORK—Pickwick International has reached agreements with National Merchandisers and Affiliates, Inc., a St. Louis-based record distributor and rack jobber, and Everest Records of Los Angeles, for the purchase of the latter two firms by Pickwick for an undisclosed amount of Pickwick Common stock.

In the meantime Cy Leslie, Pickwick chairman, revealed that in the six months ended Oct. 31, 1968, the company enjoyed its best six months in its history. Net income rose to $620,040 from $200,000 in the previous interim period. Sales were $12,852,000, a rise of $31% from $9,852,000 at the corresponding period a year ago. Sales for the first nine months of this year were $35,372,177 and its net income was $197,400.

Roulette-General

Everest Records, headquartered in Los Angeles, is a manufacturer of companies dealing in several areas, including international licensing agreements with Continental European record manufacturers and distributors. It's operations include sales, promotions, and other activities under the Everest label in the United States. The company is also involved in trading with distributors. It also has access to personnel and resources that support its operations. The industry is changing, and what is needed is flexibility and innovation.

Heilicher—Pickwick Major Exec Moves

MINNEAPOLIS—As a direct result of the recent acquisition of Pickwick International, Inc. by Heilicher Brothers, a major realignment of executives has been announced within the group of record service merchandisers, rack jobbers, and one-stop operations of the Heilicher Company.

FRED HEILICHER, in a key appointment, has been named president of the Pickwick operations. In addition to existing vice presidents Joe Gilbert, Mel Cardinul, and Ira Moss, executive vice president of Pickwick, will now also serve as a vice president of the Heilicher Brothers electronic division.

Joseph Abend, a vice president of Pickwick, will serve as the first president of the All Record Sales one-stop operation. Dan Heilicher is president, Gene Patock and Marvin Sanderson are vice presidents.


LAS VEGAS—As a result of the tremendous showing last week on the part of radio, music, and record executives, we can now consider the Radio Progress Conference (better known as the Gavin Conference) one of the most important if not the most important meeting of its kind held all year.

The 750 people from the record and radio industries (with a far better showing in number by the radio people this year than compared to last) were present at the series of meetings and roundtables held from December 6, 7, and 8. This was the first year the conference was held away from our normal home in New York City. This year we had a closed session of correspondents and last year's was the first open session of all radio and record people interested. Last year 600 attended; this year it was felt that all radio was represented. This year's considerable improvement in radio's showing was most gratifying to Gavin and people in the record industry. (See eligible execs listed in our Radio Programming Conference.)

Our meeting is designed to be a forum of invetion and competition stimulating creative, new ideas. New ideas are not necessarily good business, but they are necessarily new. We feel that our meeting is the only place that will give ideas to the people we sell to. We're not here to sell the old ideas, necessarily, but the new ones. We are not necessarily the people who sell radio—we all need each other. Let's start from that premise and give a forum for what the other fellow is doing—and see what we can do.

The Radio Progress Conference is based on the idea that we can learn from each other. Each company has a different problem, and at other times all of them interpret some phase of our changing world.

"Whatever branch of our business you may be in, you are involved in the same competition. You must be willing to accept the changing patterns that are taking place."

And he set the tone of the conference with the following:

"Finally, I hope you all understand that the motto of our Conference is 'You must sell.'"

If there is any promotion to be done here, it should be accompanied by selling the best sound product and the best service people with whom we communicate, we had better be aware of the changes that are taking place."

Radio and records reflect many new ideas—not only in programming and music, but also in human relationships. New ideas are needed, and they are needed quickly.

CSC Names Silver Board Chairman

BEVERLY HILLS—The Campbell, Silver, Codby Corporation has voted Roy Silver chairman of the board at the firm's First Annual stockholders meeting. Bill Crosby, Bruce Campbell, and Leslie Campbell were also voted to the board of directors at the meeting.

Silver announced that Harry Gittes will join CSC Corp. January 1 as an executive vice president and chief operating vp for all projects from CSC; Teta-grammation and J. M. Sutton Advertising.

Besides holding a six-figure, Warner Bros. Arts contract for the $1 million TV package contract with NBC, CSC is also distributing Pepey Music, the Sutton Public Relations Co., and Kaiser Financial Guidelines Inc.

Goldsboro, Tex, 5th Dimension Set for MIDEW '69

See Inf'N Report

CBS Introduces EVR. System, Pacts U.S. Production Deal With Motorola

The EVR system was shown to 250 press viewers last Tuesday at the Hilton in New York by Robert Brockway, president of CBS Home Video division of CBS, and EVR inventor Peter Goldmark. Among the entertainment presentations, miniaturized recordings of motion pictures, television performances and musical works as operas and Broadway plays.

The picture screen is at least as good as with regular television. Transmission is direct with no interference from adjacent channels. There is no direct image or other distortion to sound or picture.

The first marketed EVR sets will have capabilities for black and white and color sets are expected to be ready for consumers by the end of next year.

Initial projects for EVR cartridges include shows by the New York Times and deal with basic educational material, though that is not set in stone as yet.

An agreement was also signed licensing Motorola Inc. to manufacture the CBS Electronic Video Recording player. Initial markets to be served include hospitals, school districts, and industrial organizations.

An agreement is also signed licensing Motorola Inc. to manufacturer the CBS Electronic Video Recording player. Initial markets to be served include hospitals, school districts, and industrial organizations.
Thank you Ed Sullivan

over 60,000,000 viewers bought the

BROOKLYN BRIDGE

produced by Wes Farrell
A Coral Rock Production

on Buddah Records, of course!

1650 Broadway, New York, N.Y. 10019
Direction: Action Talent

www.americanradiohistory.com
Lionel Bart: A Man For All Media

NEW YORK—Lionel Bart, who wrote the book, music, and lyrics for the hit musical "Oliver!" which recently closed on Broadway in New York, was featured last week (11), in a striking example of the television's hit success at work. In an interview with Cash Box last week, Bart insisted himself to be a man bringing ideas and readily able to put them to work.

Bart, who looks younger than his 43 years and has written over 2,000 songs on his name, and was a musical writer who runs simultaneously in the world of London. Among Bart's credits, the musical "Oliver!" also includes a record title song and score for the James Bond film "From Russia With Love," and the title song and score for the Miss Littlewood's ensemble in the musical, "Fings Ain't What They Used To Be," which ran in East London for two years.

Bart's film credits are the music, songs, and performances of all the major film characters. They write that "Oliver!" is the root song and score for "Oliver!" and the other tunes complement it.

In the stage production, which opened on Broadway in 1963 and won three Tony Awards (Bart received his Tony as the best composer and lyricist of the year), Bart presented a device new to the musical theater. Instrumentalists rather than songs closed the acts, as the audience participated in a musical and dialogue.

Bart's most noted interest in films, and would like to direct, write, and co-produce non-musical motion pictures is the film "Strata," a concept for "The Hit Parade of the Year." He has written the lead-off song, "East is East," for his film, "Strata," Negotiations for the film were held last week.

Hollywood has asked Bart to score films, but has yet to see his new effort as he has been with other endeavors.

Don Dickstein Heads 20th's Record Division

NEW YORK—Don Dickstein has been appointed the new administrative coordinator in charge of 20th Century Fox Records. His appointment at the ABC distributed label became effective last week.

Previously assistant executive manager at 20th Fox, Dickstein will now supervise A&R for the label as well as production and personnel of the product. He will also act as the office liaison for the division.

He joined 20th in September of last year as a member of the record promotion department. He has also been in charge of all record features while handling the other record responsibilities.

Don Dickstein Heads 20th's Record Division

EMI Future Bright; Shows 30% Sales Rise

LONDON—Improved Capitol Industries was one of the factors behind a report by Sir John Lewis in predicting a significant increase in earnings for Electric & Musical Industries for the fiscal year ending June 30. Chairman of EMI, which has been affected by the Beatles' recent tour, said operating profit showed improved percentages for the period, while continuing to develop very satisfactorily.

For the first four months of fiscal 1969, EMI reports 30% increase in overall worldwide sales, with pretax profit up 20%.

EMI is currently bidding to acquire a controlling interest in Associated British Picture Corp., an offer that has been turned down by the board of ABP. EMI currently holds 25% at Warner Brothers-Seven Arts this year.

EMI's sales, which were closed in February with Audio Devices, a major manufacturer of magnetic tape, showed sharply lower profit for fiscal 1968, despite record sales, due to heavy non-recurring outlays.

Aquisitions

In another move, John Read, EMI managing director, announced that the firm has purchased a 12% stock interest in the U.S. musical instrument firm of Cornells Heights, and also has an option on an additional 30% of the stock. B&F will also purchase a direct U.S. marketing of the EMI line of musical instruments, in theory, 1969. B&F reported earnings of $500,000 on sales of $2 million.

Polk To MGM Pres. Slot

NEW YORK—Louis Polk, who is vice president and general manager of Goldwyn-Mayer, was blocked at a meeting of the board of directors last week from being elected to the board of MGM, with the understanding that he will become president of the company after the forthcoming Jan. 14 annual meeting.

Gen. Omar Bradley created the necessary vacancy on the board by resignation.

Polk, formerly vice president of finance for a number of years, is one of the selections of a six-director committee picking successor to president Robert O'Brien, who is being moved up to chairman of the board. O'Brien, considered one of the big guns in the music business, will take over Jan. 14.

The entire 18-board director, including Polk, is up for reelection at the annual meeting.

Polk, 39, graduated from Yale University in 1958, majoring in electrical engineering and received a master's degree in business administration from Harvard University in 1966. After stints with RCA and Universal, he was joined General Mills in 1960. In 1964, he was named a vice president and chief financial officer. He gained his directorates. He moved to New York in 1964. He was elected a director of Fairchild Camera and Instrument Corp. just last month.

Pete Garris To Kapp As New A&R Director

Pete Garris is joining Kapp Records in New York as contemporary A&R director, according to an announcement by John Wallen, executive vice-president of Uni- versesal/Chrysalis, parent company of Kapp and Uni Records.

Garris will function with Syd Goldstein, president, and Uni/VP Russ Regan as a further step in the company's attempts to make the label more attractive to solo artists. He is the first A&R director in the company's history.

In his new position, Garris, along with Wallen and Regan, will be responsible for the company's contemporary product, artists and producers. Among the artists to be assigned to Garris for 15 years was vice-president and promotion manager for Scooter, and Wallen's former assistant with Uni, and top national promotion manager for Don Drysdale.

Garris immediately to assume his new duties.
Gavin Meet
Joe Smith: Top 40 Radio Lacks Imagination And Creativity

RIVIERA HOTEL, LAS VEGAS—At the awards portion of the session of the third annual Radio Conference Program, v.p. and g.m. of WPPI, Joe Smith, appeared in a panel discussion on top forty radio.

Because his controversial remarks received extended applause, obviously expressing the sentiments of a majority of the record representatives, Smith said, "We have many a fair-minded talk (under which forty was recorded by Cash Box) is being re-

I'd like to make some negative, critical remarks this morning about radio. I partially agree with George Burns that our goals are different. I do disagree with him when he makes our contacts minimal. Radio stations make no hesitation in judging qualitatively the record business. They make great suggestions about our A&R, our marketing, our album covers, and make suggestions as to what records should be working on or whatever the hell that means. It may come as a complete surprise to you radio, but record people make some judgments and suggestions, and they don't deal with the music you play or the number of records on your play list, but we deal with the music company of your program, and in many cases our record reps are equally qualified to make these judgments as the record companies. Therefore, we believe that we are entitled to the same reference; we travel around the country and visit radio stations, and in many cases of our artists and many imitators, and so forth, express our opinions about your opinions, and I think I speak for a good deal of the record community when I say that top forty radio is the most imaginative, creative people in the business there are, and to the majority, imaginative, creative people in the top forty radio, but these remarks

of the most constructive of the three day meeting, a summary of his talk followed.

As a record man I am delighted and most appreciative of the genuine interest that FM radio stations have in Elektra. Whereas from time to time I have had. complaints about one-sided up-tightness in AM radio, rarely do you find an unadulterated reception. As communica-
tion and entertainment, they are eager to listen to all the music your records have to offer. From them. The Top 40 panel this morning focused on the same subject and conflicts that exist between Top 40 FM and FM record companies. But between FM radio and record companies there is a great overlap-

ing of interests and the problems inherent to Top 40 radio tend to be minimized for their FM counterparts. Contemporary music, especially that broad tributary labeled "progressive" is a personal communication, a grail of the most eloquent, and open, and activist young people. Rock music is their touchstone and their medium, and FM radio speaks to them in a uniquely and personal way.

FM is all that is new in music, if you will, young in years and adventurism. A national audience which needs and meaningful record production or broadcast programming is that there are no "boxes" but only endless opportunities. There is nothing that FM or its recordings can't do, and as communicators we are all young and old alike, and ex-

perimental, relevant and visionary.

FM and especially stereo FM enjoys the technological advances which allow it to transmit and reproduce in the home stereo recordings with better quality than any other medium and to preserve the musical perspectives originally intended by the pro-

ducer and the artist.

Much of the innovation in FM radio

(Covered on page 49)

LIEBERSON HAS THE FLOOR
Godiard Lieberson, CBS/Columbia Group president is shown addressing the audience at the Bill Gavin Radio Programming Conference in Las Vegas on Saturday, Dec. 7. Some of his comment appear in this issue.

Gavin Conference
(Continued from page 7)
order to a radio man road they're on. The application of top 40 techniques to stations which don't play the 40 music seems to me to be one of the main developments in programming in recent years. It is not that significant development is the use of the basic techniques of independent radio block programming, strong personalities, heavy cross-plugging, continual contests, heavy promotion and on and on in talk radio." As the future of talk radio, Quicker said he believed it's doubtful if major cities could support more than one all news station. Adding that "there is programming has a great future but the need is to have to learn more about it."

THE SINGLE MOST POWERFUL MEDIUM
KRLA's station manager John Bar-
nett, who was invited to speak twice to be quoted several times during the ensuing sessions. "The KRLA concept was..." he said. "It is impossible not to make money with a radio station... radio is so potent a tool for social change... that there's reasonable scientific spec-

ulation to survive... we're in the middle of a revolution and the environmental and social upheavals of '69, '70, and all this is the result of what we have been working on and on and on in talk radio."

Atlanta Record's A&R chief, Tom Dowd, offered radio reps an insight into the technical and creative aspects of record production, playing tapes of a session in development. "At Atlanta," he said, "we've devised a method that is so very common that nobody even talks about it. We do a lot of outside of these in recording studies. On the initial track we concern our- selves only with the artist and the mixing of the tracks. We have a virtu-

ist that art to easy in communicating. Studies are briefs and mortar. Electronic equipment is subject to innovation every year. To-

morrow's transistors may be the result of what somebody thought of today and something that is going to happen with your help."

THE PARENTHESES SYNDROME
Writer-producer Jim Webb noted that his hit record "I've Got A Song that I Like" was twelve years old and started thinking it was time for his body to be replaced by a songwriter and as I listened to the radio today, I thought about a song that I liked—it was the era of Jerry Lewis and Elvis Presley and Bill (Continued on page 49)

Cash Box—December 21, 1968
HAVE YOU GOT CALIFORNIA SOUL? "CALIFORNIA SOUL" SC770
THE 5TH DIMENSION GROUP IN THE COUNTRY

THE THIRD HIT SINGLE FROM "STONED SOUL PICNIC" SC92002

"STONED SOUL PICNIC"

THE 5TH DIMENSION
STONED SOUL PICNIC

"CALIFORNIA SOUL"

"SWEET BLINDNESS"

"CALIFORNIA SOUL"
THE 5TH DIMENSION

PRODUCTION AND SOUND BY BONES HOWE EXCLUSIVELY ON SOUL CITY RECORDS

Cash Box—December 21, 1968
Cassettes To Command 1/3 Of Tape Market

NEW YORK—Commenting on the indications of the year just ending, Wybo Semmelink, assistant vp of North American Philips Co., Inc., stated he expects 1969 to show compact cassette equipment commanding a one-third share of the total tape recording market.

Projecting estimates of the new year market, Semmelink predicted the sales in '69 of more than 2,000,000 cassette units with a total retail value of some $90 million. This comparison with an estimate of 1,200,000 units in '68 indicates that '69 sales of tape equipment of all configurations should exceed six million units, Semmelink asserts that one of every three tape machines will employ the compact cassette concept.

Significant Price Trends

The compact cassette has enjoyed four consecutive years of rising sales since its introduction on the U.S. Next year will be no exception to this pattern, he says. "But there will be differences in the prices—as indicated by two significant trends, each at the opposite end of the price spectrum."

The popular, lower-priced player machines should continue to gain among all segments of the market, Semmelink observes. This is attributed to the growing availability of prerecorded cassette music.

On the other hand, notes, a major trend toward upgrading is developing among home owners demanding sophisticated, higher quality home models, he points out. Until recently, about 80 percent of the consumers who have been portable, battery-operated machines of the type known as "Norelco Corder," the machine that launched the compact cassette market in 1965, 80 percent balance has been in bigger models designed primarily for home use.

But the cassettes are increasing—and rapidly. Portable sales are rising each year about 20 per cent numerically, and 15 per cent in dollars. But home machines are soaring; he says: 40 per cent numerically, and 30 per cent in dollar volume.

Thus, manufacturers now are filling out product lines, adding new models, such as Norelco, for example, recently brought out its Model 201, a solid state unit which employs a compact cassette changer with stereo record and playback capacity.

Universal Learning Opens 'Cities Of The World' Line

NEW YORK—The theme of travel has been indicated two new tape lines at the Universal Learning Corp. Plans have been announced for "Cities of the World" Tourtapes product and an affiliated "Languages for the Traveler" series.

Three Cities Ready

Each "Cities of the World" tape will feature a 90-minute cassette tape to be followed by a beautifully colorfully illustrated 96-page guide book. The first three cities are already complete and ready for shipment to mail order customers and retail outlets. Included are Paris, Rome, and London; and production is nearing completion for Amsterdam, Greece, and Egypt.

Universal's Tourtapes incorporate an overview of each city in the series beginning with an introductory statement defining the approach of the series. Then the listener-changer can relate the guidebook and tape information. Descriptive material twice offers a chart-historical sketch of the city, defines its present status as Paris, Rome, and London; and production is nearing completion for Amsterdam, Greece, and Egypt.

Nortelco Yule Drive

NEW YORK—Intensive television and magazine advertising will accent the release of Norelco's "Yule Drive" tape line in a pre-holiday drive to cap off the Christmas season.

Paul Nelson, Jr., advertising director of North American Philips, said that the company's recent television budget has been concentrating on a special Christmas program geared to the Norelco "Cray-Player," "Cray-Corder" and "Continental 175" cassette units as well as the "2000" stereo playback deck and the "2500" automatic chang'er-playback deck. "This represents the most powerful television campaign Norelco has ever mounted," he noted, with a list of full-color and providing for dealer tags covering local Norelco needed in the year's most important selling season.

Television spots are to appear at least 30 times in each market area and any purchase of the unit can also feature in-print messages in general and special interest consumer magazines.

Higashi Joins GRT

SAN FRANCISCO—Louis Higashi has joined GRT Recorded Tape (GRT) as coatings development manager of the firm. Working at the company's Sunnyvale, Calif., his responsibilities will include the development of new magnetic coatings for the GRT line.

During the past six years, Higashi was senior coatings development chemist with Menoresco Corp. of Santa Clara.

A native of California, he received his B.S. degree from the Univ. of Texas. He is already credited with seven inventions in plasates and six in magnetic coatings.

Two New Greenreeve Reps

IRVINE, CALIF.—Joles Sack, national sales manager of the tape division at Greenreeve Electronics last week disclosed the appointment of two new representatives.

Steve Olson Sales will cover northern California, Oregon and Felsen-Mosse is to handle the Midwest, North & South Dakota and western Wisconsin markets. These organizations will represent the American and Star Series brands of blank magnetic recording tape as well as accessory items.

Greenreeve Issues 18 Reel-To-Reel Stereos

IRVINE, CALIF.—Greenreeve Electronics has just released the complete list of new "Experiences" reel-to-reel "electric ladiesmaids" with 17 more Stereotape packages.

This list, which was certified as a million-dollar album seller for Reelcraft武汉市, has been announced and the product line by Frank Sinatra's "Florescence," and many others.


From the Liberty complex, "Living the Blues" by the Canned Heat will hit the market, "Dixieland," "Underground Fire," and "The Sound of Music" by the von Trapp family. Blue note is represented by Ornette Coleman's "New York Is Now," and Imperial has "Guer's Golden Greats," while World Pacific's "Mercy Mercy," from the Albury Rich Big Band round out the issue.

New album offerings are being released: "Those Were The Days" by the Exotic Guitars and Lawrence Weik's Memories.

National Distributors Opens 3rd Eastern Ctr.


Charles Scherzer will manage the branch, he comes to Linden from National Tape's center in Reno, Nev.

The center is located in Eastern Regional Manager Claude Ureuv.

Gulf Southwest Represents GRT's Duplication Service

SAN FRANCISCO—General Recorded Tape has appointed Gulf Southwest to represent the firm's custom tape duplication services in the area.

"Through Gulf Southwest, GRT will make available industrial, educational and governmental service in duplicat-

"In the Gulf Southwest area, four and eight-track cartridges or reel to reel units, replica duplicates will include script narra-

"According to Gulf Southwest's vp during press conference, Bob Weerd, the company has extensive experience in the recording and duplicating field and GRT's custom service complements the complete range of Gulf Southwest's radio recording services in this area."

Two New Douglas Albums Star Malcolm & Ginsberg

NEW YORK—FM radio spots that have heralded the recent arrival of "Ladyland," a Ritchie Havens album from Douglas Records, will be joined by another four-spot campaign by Fleetwood Mac. Advertising on behalf of two new LP's, now coming into release from the label.

New set feature post-purp Allen Ginsberg and "Ginsberg's Thing" offers the figure with his wide range of experiences, including Indian ponchos, translations of foreign writings and divine music. The second spot, a plateau, northern California, "Dresses made by the light Black Power religion, the Blues Brothers and "The Wisdom of Malcolm X."

Radio coverage, as well as under-

"Sasselbom, manager of the Wichita Falls, events qued and exposure period with young reporters. At the turn of the year, the label gained attention with the album producer Dallas Smith, Hock, Black, David Rowsh, and Lay Wat.
**Picks of the Week**

**DOORS** (Elektra 45564)
Meets 3:09 (Nippert, ASCAP-Doors)

**THE 5TH DIMENSION** (Soul City 770)
California Soul 3:14 (Jobete, BMI-Asfrod, Simpson)

**THE TURTLES** (Oppenheimer 292)
You showed me 3:05 (Tickson, BMI-McGuinn, Clark)

**THE DILLS** (Cadet 5631)
Don't anybody call my girl here 3:15 (Chaves, BMI-Miller)

**AL WILSON** (Soul City 771)
Poor side of town 3:30 (Rivers, BMI-Rivers, Adler)

**THE DOLPHINS** (3:30) (Coconut, BMI-Neil)

**HUGH MASEKELA** (Uni 55102)
Riot 2:18 (Cherio, BMI-Masekela)

**BARBRA STREISAND** (Columbia 44704)
My man 2:10 (Leo Feist, ASCAP-Wallenfeldt, Charles, Pollock)

**THE CRITTERS** (Project 3 1349)
Lisa, but not the same 2:53 (Elva/Pocket Full of Tunes, BMI-Ryan)

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**Seasonal Picks**

**JAMES BROWN** (King 6203)
Severous Soul Goes Struttin' to the Ghetto 2:55 (Dynatone, BMI-Brown, Ellis, Ballard)

**THE TROGGS** (Fontana 1634)
Hip Hop Hour 2:17 (Southern, ASCAP, Stephens, Carter)

**MAJIC SHIP** (B. T. Puppy 548)
Night Time Music 2:13 ([ Lionel, ASCAP-Vetere, Santapart)

**SMOKESTACK LIGHTNIN** (Bell 755)
Light My Window 2:59 (Masons, BMI-Darling, Green, Eislering)

**THE HOLY MACKEREL** (Reprise 0797)
Scorpion Red 2:59 (Ministry/Bratbarry, BMI-Williams)

**CENTRAL PARK WEST** (Event 3301)
Swets for my Swet 2:52 (Brenner/Progressive Trio, BMI-Pomus, Shuman)

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**Newcomer Picks**

**MAJIC SHIP** (B. T. Puppy 548)
Night Time Music 2:13 ([ Lionel, ASCAP-Vetere, Santapart)

**SMOKESTACK LIGHTNIN** (Bell 755)
Light My Window 2:59 (Masons, BMI-Darling, Green, Eislering)

**CENTRAL PARK WEST** (Event 3301)
Swets for my Swet 2:52 (Brenner/Progressive Trio, BMI-Pomus, Shuman)

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**Best Bets**

**FIRST EDITION** (Reprise 0790)
But you know I love you 3:01

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**CASHBOX—Record Reviews**

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**Cash Box—December 21, 1968**
BOB BOOKER and GEORGE FOSTER presents on

MUSICOR RECORDS

A HIGH-STYLED SATIRE OF THE WORLD'S MOST FAMOUS NEWLYWED COUPLE

20 HYSTERICAL BANDS TELL THE SATIRIC STORY OF "THE NEWLYWEDS"

From "Getting Ready For The Wedding" to a "Quiet Evening At Home" its hysterical!

How does the "About To Be Groom" tell "Momma" that he's getting married!

What happens when the bride gets a call from the Vatican?

The groom calls an old friend Spiro Agnew to arrange a "Big Fix" . . . and Mr. Nixon listens in . . . and many more!

NOW AT YOUR FAVORITE RECORD SHOP

MUSICOR RECORDS

www.americanradiohistory.com
JOHNNY MANN SINGERS (Liberty 65082)
If I Had A Hand Time (2:30) [Duchess, BMI—Fugain, Delano, Flahman]
Lovely continental hit is translated into English by the Johnny Mann Singers. Could become the group's first crossover smash. Flip: *Snow* (2:32) [Metric, BMI—Newman]

DON HO (Reprise 0860)
Has Anybody Lost a Love? (3:23) [Tamerlane, BMI—Shane]
Garnished with Hawaiian flavoring, Don Ho turns on his Dean Martin-ish charm in this semi-country ballad. Selection will broaden his fan following. Flip: *Galveston* (2:38) [Ja-Ma, BMI—Webb]

RAY CONNIFF (Columbia 44752)
Dear World (2:29) [Terrygo, ASCAP—Herman]
Lively handling of the new CASA's familiar easy listening tune that titles the new Jerry Herman show. Regularly fine Connie treatment can be expected to be featured in one-stop sales and adult format spotting. Flip: *Sing Me Cosey From You to Poco* (3:18) [Regent, BMI—Reed, Ray]

SHIRLEY MacLaine (RCA 9999)
The Way That I Live (2:55) [Famous, ASCAP—Ortonali]
The theme from the upcoming "Bliss of Mrs. Blossom" features a drifting melody and a winning vocal. Flip: *Mr. Blossom Goes 'Bust' (2:30) [Famous, ASCAP—Ortonali]

GOLDEN STATE DREAMS (Diamond 254)
Cinam' Home (3:00) [E. H. Morris, ASCAP—Baldwin, BMI—Hill]
Timeless western-style instrumentals. Arrangement which should attract attention among middle-of-the-road and easy listening programmers. Flip: *Part 1* (2:29) [Same credits.]

THE FUZZY KANE TRIO (Bay Sound 67002)
Melting Pot (3:19) [Trousdale, BMI—Phillips]
Very fine soft jazz reading of the early Mamas & Papas single which has exposure prospects in easy listening and blues formats, and possibly hits. Flip: *Secret Love* (3:08) [Warner—7 Arts, ASCAP—Fain, Webster]

THE BRASS RING (Dunhill 41646)
Theme From 'The Odd Couple' (2:51) [Fash, ASCAP—Raven, BMI—Hall]
Attractive theme from the recent movie comes alive again in a glittering performance which can be expected to show on programming lists in middle and easy listening formats. Flip: *For Love of Ivy* (2:44) [Ampco, ASCAP—Jones]

JERRY SMITH & HIS PIANOS (ASCAP—Tobias)
Track Stop (2:10) [Papa Joe's Music House, BMI—Smith] Barreling paced piano piece which has exposure prospects in beat quality to cover off on hearing listeners. Flip: *Ring My Bell* (2:29) [Fash, BMI—Harfl]

JIMMY WINSER SOUND (Columbia 44727)
A Time for Us (2:18) [Famous, ASCAP—Kusik, Snyder, Rota] Winy melody is heightened by application of jazz 'theme' orchestral touches on this rendition of the song from "The Sound of Music." All-programming side for easy listeners and middle-of-the-road spots. Flip: *Look to Me for Help* (2:26) [Chappell, ASCAP—Harburg, Lane]

LOU DONALDSON (Blue Note 1941)
Midnight Creeper (3:00) [Blue Horizon, BMI—Donaldson] Highly commercial and tuneful packages this well-informed lead-off single from Lou Donaldson LP. The tune almost seems made to open a heavy sales push. Flip: *Love Power* (3:10) [Unbelievable, BMI—Vann] Sable record which should do well in its market.

THE CAPITOLS (Karen 1543)
Soul Brother, Soul Sister (2:54) [Me. & Curtiss, BMI—Brown, Zorc] Grinding mid-speed driver side gives the Capitols a hefty shot at making a name for the team. Side has fine dance appeal and a lyric with sales entry potential for US consideration. Taking this a step further, I'd say. Flip: * Ain't That Terrible* (2:40) [Feist, BMI—Bickerton, Waddington]

THE ZOO (Sunburst 775)
(Standing on) The Sunset Strip (2:46) [Duchess, BMI—Bonfier, Catvett] Co-written by "To Be Born Real," this track has a more than regional prospect. Fine rock effort with well known West Coast significance and a good chance to click in an eastward top 40 spread. Flip: *One Night Man* (2:51) [Carnival, BMI—Catvett]

T. A. ROE (Mowingbird 1013)
Summer Rain (2:45) [Coastal Carolina, BMI—Roe, Monelowsky] Fills the dance with all pop fans alike for its brightness and light appeal. Flip: *More Summer Rain* (2:49) [Same credits.]

FERRE GRIGNARD (Vanguard 59098)
Tell Me Now (3:05) [Unart, BMI—Grignard, Grignard]
Grignard makes a strong folk-pop-rock entry for US consideration. Taking a progressive slant, the side could break over the FM airways and pick up AM exposure. Dance possibilities are high. Flip: *Secret Love* (3:45) [Ryerson, BMI—Trad. Arr. Grignard]

TIM HARDIN (Verve Forecast 5097)
Room in My Heart (2:52) [RCA, BMI—Harden] Virtue, BMI—Hardin] Original version of the now well-known side that has been "covered" in good mood and top forty versions. Having the author's interpretation and this strong side could emerge a strong seller. Flip: *Snagglin Man* (3:30) [Same credits.]

THE FABULOUS COUNTS (Mistra 103)
Jan Jan (2:23) [McLaughlin/Ali King, BMI—Wylie, Hester]

THE EXOTIC GUITARS (Ramwood 880)
I Walk Alone (2:50) [Adams, Vee, Abbott, BMI—Wiley, Hester] A good pick for Marty Robbins, this lovely ballad is treated to an instrument arrangement that should find a place on many music label playlists. Flip: *Blueprint (2:24) [McLaughlin/Ali King, BMI—Wiley, Hester]

STEVE DAVIS (RCA 9997)
A Song That Reminds Me of You (1:40) [Mickie Most, BMI—Davis] A little English and a mixture of pop and easy listening gives this side a stab at this format. This one could be an interception point from pop programmers on the pop side. Flip: *A Change in My Life* (2:56) [Same credits.]
THE FOUNDATIONS
HAVE A MONSTER!

"BUILD ME UP BUTTERCUP"
b/w
"NEW DIRECTION"

UNIVERSAL CITY RECORDS • A DIVISION OF MCA INC.
THE NEW! THE NOW! - THE WHAT

'68-'69 CHART

ROOTS
THE EVERLY BROTHERS
WS 1752

HOME TO THE SEA
SAN SEBASTIAN STRINGS
WS 1764

PETULA CLARK'S GREATEST HITS
WS 1765

CYCLES
FRANK SINATRA
FS 1027

I'VE GOTTA BE ME
SAMMY DAVIS, JR.
RS 6334

RANDY NEWMAN
RS 6286

TINY TIM'S 2ND ALBUM
RS 6323

IMPLEMENTED BY A SLEDGEHAMMER
AND CONSUMER ADS; DJ, TV, RADIO
EXCITATION; WINDOW, AISLE, WALL
CEASELESS EFFORTS OF THE MOST
STAFF IN THE INDUSTRY! -- WARNE
WHY AND HOW - OF THE ... UPRISING!

THE MASON WILLIAMS EAR SHOW

THE ASSOCIATION GREATEST HITS WS 1767

VAN MORRISON ASTRAL WEEKS WS 1768

RICHARD PRYOR

LOVING FRANCOISE HARDY RS 6310

DEAN MARTIN GENTLE ON MY MIND RS 6330

UCCESSION OF TRADE NEWSPAPER & MAGAZINE COUNTER DISPLAYS -- AND THE PRODUCTIVE PROMOTION TO'S. - 7 ARTS & REPRISE RECORDS
**CashBox Radio Active**

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

TALLY COMPLETED DECEMBER 11, 1968—COVERS PRECEDING WEEK

<table>
<thead>
<tr>
<th>% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE</th>
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<tbody>
<tr>
<td>47%</td>
<td>I Started A Joke—Bee Gees—Atco</td>
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<td>69%</td>
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<td>45%</td>
<td>Crimson &amp; Clover—Tommy James &amp; Shondells—Roulette</td>
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<td>40%</td>
<td>Hong ‘Em High—Booker T &amp; Mg’s—Stax</td>
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<td>37%</td>
<td>She’s A Lady—John Sebastian—Kama Sutra</td>
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<td>45%</td>
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<td>35%</td>
<td>Hey Jude—Wilson Pickett—Atlantic</td>
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<td>32%</td>
<td>My Favorite Things—Herb Alpert—A &amp; M</td>
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<td>31%</td>
<td>Eloise—Barry Ryan—MGM</td>
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<td>30%</td>
<td>If I Only Had Time—Nick De Caro—A &amp; M</td>
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<td>29%</td>
<td>My Song—Aretha Franklin—Atlantic</td>
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<td>Condition Red—Goodees—Hip</td>
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<td>You Got Soul—Johnny Nash—Jad</td>
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<td>This Magic Moment—Jay &amp; Americans—U. A.</td>
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<td>22%</td>
<td>Vance—Roger Miller—Smash</td>
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<td>Fly With Me—Avante Garde—Columbia</td>
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<td>20%</td>
<td>Showdown—Archie Bell &amp; Drells—Atlantic</td>
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<td>19%</td>
<td>The Worst That Could Happen—Brooklyn Bridge—Buddah</td>
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<td>17%</td>
<td>Mendocino—Sir Douglas Quintet—Smash</td>
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<td>Tragedy—Brian Hyland—Dot</td>
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<td>15%</td>
<td>A Minute Of Your Time—Tom Jones—Parrot</td>
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<td>13%</td>
<td>I’ve Gotta Be Me—Sammy Davis—Reprise</td>
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<td>42%</td>
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<td>12%</td>
<td>Grooviest Girl In Town—Fun &amp; Games—UNI</td>
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<td>11%</td>
<td>Ready Or Not Here I Come—Delfonics—Philly Groove</td>
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<td>69%</td>
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<td>10%</td>
<td>California Soul—Fifth Dimension—Soul City</td>
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<td>10%</td>
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**LESS THAN 10%—BUT MORE THAN 5%**

| Build Me Up Buttercup—Foundations—UNI | 9% | Stoney End—Peggy Lipton—Ode | 8% |
| So True—Peaches & Herb—Date | 9% | Sweet Cream Ladies, Forward March—Boxtops—Mala | 17% |
| So True—Peaches & Herb—Date | 9% | Take A Heart—Don Fardon—GNP Crescendo | 17% |

Cash Box—December 21, 1968
Nick DeCaro's First Single for A&M Will Take Only 3:10 of Your Time
It's Called

IF I ONLY HAD TIME
113 I'M GONNA MAKE YOU LOVE ME (2:30)
Mary kaye & great voices & the temptations
PUB: Jobete BMI
PROD: John C. D. Brown
FLIP: This is My Story

114 A DAY OF HOPE (2:35) Recipe-Atlantic 2068
1191 Broadway, NYC
PROD: George talent Johnkon a
FLIP: This is My Story

115 CASSIDY (2:55)
Bobby Vinton E-11e 10397
I'm Trying
FLIP: I'm Trying

116 TENNIS (2:47)
Vogue-Pathway 9788
PROD: Bobby vinton
FLIP: Let's Do The Twist

117 TEEN SHAME (2:55)
Manta Certinta-Atlantic 2068
1191 Broadway, NYC
PROD: Steve bowman
FLIP: I Love You

118 THE NEWWEAR TO FIGHT (2:19)
Century certinta-Atlantic 2068
1191 Broadway, NYC
PROD: Lenny warner & garfield
FLIP: I Love You

119 SCARLETON PURSUIT (2:25)
PROD: Alex bell & staff
FLIP: Let's Do The Twist

120 GOING OF THE COUNTRY (2:30)
Cameo Heal-studios 177
PROD: John kay & patrice kayes
FLIP: I Love You

121 HOOKER ON A FEELS (2:44)
PROD: John kay & patrice kayes
FLIP: I Love You

122 SOULFINDER STREET (2:35)
Don't You Want To Go Back Home (N 2:28)
PROD: Gene tapestry
FLIP: I Love You

123 MAGIC CARPET RIDE (2:29)
Mount mercy
FLIP: I Love You

124 LITTLE ARROWS (2:30)
Leavy Lee Deece 2330
FLIP: I Love You

125 NEVER JUNE (1:11)
REAL-LIFE ANGEL 2729
C/O John kay & patrice kayes
FLIP: I Love You

126 SOULSHAKE (2:30)
Peter barrett
FLIP: I Love You

127 LOVE MUCH BE QUERED (2:35)
PROD: George tapestry
FLIP: I Love You

128 MAM TUCKER (2:30)
Peter barrett
FLIP: I Love You

129 YOU'RE WHAT'S HAPPENING (2:14)
PROD: John kay & patrice kayes
FLIP: I Love You

130 TOXIC RELATIONSHIP (2:18)
PROD: John kay & patrice kayes
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131 I'M NOT GONNA BE YOUR LOVE (2:19)
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FLIP: I Love You

152 MY PLEASURES (2:41)
PROD: John kay & patrice kayes
FLIP: I Love You
A Soul Steady Hit!

ARThUR CONLEY'S
Exciting Version Of The Beatles Tune
"OB-LA-DI, OB-LA-DA"

Atco #6640
Produced by TOM DOWD

ASH Box—December 21, 1968
WOW!
BACHARACH-DAVID
AND
BROADWAY
IN ONE SMASH PACKAGE!

DAVID MERRICK
PRESENTS
A NEW MUSICAL

Promises, Promises

NEIL SIMON
Based on the screenplay "The Apartment" by
BILLY WILDER and I. A. L. DIAMOND

BURT BACHARACH
Lyrics by
HAL DAVID

JERRY ORBACH
JILL O'HARA
EDWARD WINTER

ROBERT MOORE

Also available on 4 track, 8 track and cassette tape cartridges.

United Artists Records

Cash Box—December 21, 1968
LIKE IT IS, WABC-TV-New York's Sunday afternoon program, presented Miriam Makeba, Reprise recording artist, on television for the first time with her husband, civil rights activist Stokely Carmichael. The telecast, "Our Day Will Come," has made up the work of Hal Jackson, a WNJR-Newark, N.J., deejay. Miriam Makeba's latest Reprise album is "Makeba."

**Ato Signs Otis Rush**

NEW YORK—Blue singer Otis Rush has signed with Ato Records and cut his first sides for the label. The first session was staged last week in Muscle Shoals, Ala., where many of the Atlantic-Atco stars record.

The first single from Rush, to be released in the near future, was supervised by Mike Bloomfield and Nick Gravenites, who were brought together for the first time to A&R the sessions at the suggestion of Atlantic executive vp Jerry Wexler.

**Bell Pacts 3 Heavies**

NEW YORK—Bell Records has signed their three biggest names, Machine Gun and Nino Tempo and April Stevens, all with impressive track records, to its label.

The Shirelles, the first major female rock and roll group, have signed with Bell for their first sessions. The group's chief songwriter and producer will be pollenized by Randy Irwin. Their first two sides will be released this month, and should help to put the Shirelles back in the forefront of girl groups.

Nino Tempo and April Stevens, who scored with several revived standards, including "Deep Purple" and "Whispering," will be produced by Benny Ross.

**Ruby & Romantics Pacted By A&M**

HOLLYWOOD—Ruby and the Romantics, whose best known tune is "Our Day Will Come," have been signed to a recording contract by A&M Records, it was announced last week (13) by Allen Stanton, director of A&R for the label.

Stanton, who was instrumental in the success of the group in 1961-62 when it recorded on the Kapp label, arrived in New York last week to produce the act's first A&M release.

**Lilly's Back**

A case of recording tapes along with some writing and mailing issues has been given to the Dade County Chapter of the American Red Cross by WIOD-Miami to help their efforts. The tapes, which were used to record the Red Cross "Voices From Home" program, were sent by Elliot Nevin, program manager of WIOD, with the explanation that relatives here recorded their thoughts for the overseas personnel. Nevin also sent to members of their families serving overseas in the armed forces overseas.

Walter Hamkay, a Miami attorney, who is chairman of the Dade County Chapter of the Red Cross, said that the recording materials were easy to handle; the gift was one for a Red Cross project already underway. Nevin said the tapes were a combination of letters which eventually will reach servicemen stationed from Europe to the Far East. WIOD is also preparing Christmas cheer to south Florida servicemen stationed in Vietnam through the Alan Courtenay Track program. Courtenay reported that more than 100 of the five-pound packages containing messages of microwave blanks favors were mailed by the GI's who have been stationed in the state. The tapes are to be sorted in batches to reach Vietnam by Christmas Day. WIOD's nightly mailings bring the number of packages sent in the past month to more than 1,000. Courtenay said the WIOD "Christmas Forum," explained that the cartons are shipped by a group in San Diego similar to the Miami operation. The packages include non-perishable produce, food items, personal care, and agency viewers. "The conference will be one of the most successful projects done by A&M to date," said Nino Tempo, who today announced his first single in 18 months, "in the WIOD forum," he explained that all packages are shipped to the battle fronts.

The winner of the Radio-Television News Association's coveted 1968 Golden Mike Award is Art Kevin, di- rector of special events for the Baltimore-Washington, D.C., area. The award consists of an elaborate golden microphone and a certificate, presented annually to the radio or television newsmen who develop the most successful advertising for his or her own station or network, as contrasted with a produce of a particular station's operation.

The WABC-New York 1968-69 station sales presentation, currently being held, will be attended by key agency people in six major U.S. markets by members of WABC executives headed by vice president and general manager Don B. Curran, emphasizes "personalized showmanship." The 15-minute presenta-

**POSTING THE WINNER:** Mike Gratz (L), St. Louis promo man for Warner Bros. Ten Arts Records, poses with Mrs. W. H. Mo, who judged the finalists in the Regional Hubert H. Hoover "Comfort Call" Contest, held in conjunction with the Jimi Hendrix Experience and the "Super Louie" contest. The station's first contest, "Live at Kiel Auditorium," was held at the Kiel Auditorium. Mike Gratz (L), St. Louis promo man for Warner Bros. Ten Arts Records, poses with Mrs. W. H. Mo, who judged the finalists in the Regional Hubert H. Hoover "Comfort Call" Contest, held in conjunction with the Jimi Hendrix Experience and the "Super Louie" contest. The station's first contest, "Live at Kiel Auditorium," was held at the Kiel Auditorium.

**SPLITTERS:** George Nicholas, president of Radio Data System, and general manager of KNX-Los Angeles, has announced a new category, which he said was established this year, recognizing the broadcasters who develop a newsworthy story and make it their own, as contrasted with a produce of a particular station's operation.

The executive vp and general manager of KONO-San Antonio, and KHYT-FM-Los Angeles, was presented the award by a group in San Diego similar to the Miami operation. The packages include non-perishable produce, food items, personal care, and agency viewers. "The conference will be one of the most successful projects done by A&M to date," said Nino Tempo, who today announced his first single in 18 months, "in the WIOD forum," he explained that all packages are shipped to the battle fronts.

The WABC-New York 1968-69 station sales presentation, currently being held, will be attended by key agency people in six major U.S. markets by members of WABC executives headed by vice president and general manager Don B. Curran, emphasizes "personalized showmanship." The 15-minute presenta-

**VITAL STATISTICS:** William B. Williams, one of New York's top radio personalities, has been signed to a new three-year contract by E-M Music Company of New York, and will continue as host of the outlet's "Make Believe Balorama," a slot he has filled for the past eleven years. John McShane has been appointed president of the network.

**UA Promises 'Promises'**

NEW YORK—United Artists Records has completed recording of the original soundtrack of "Promises, Promises." The Broadway show score is now in immediate release as the result of a struggle, the label said. The score is fashioned after the major number of "Promises, Promises," is an adaptation of "The Apartment" and was produced for Broadway by David Merrick.

According to UA's label vp & gene Mike Lipton, the album will be supported by a full-scale promotion.

Bios for Dee Jays

**Eddie Floyd**

Eddie Floyd, currently on the chart with his Stax single, "Bring It On Home To Me," enjoys reading above all his other singing activities. However, he also finds TV an exciting challenge and has appeared on several network TV shows. Eddie began his professional career with a gospel group, the Gospelaires. In 1961 he joined Wilson Pickett and Mack Rice who were recording for the Chess label. The group started in 1965 in Montgomery, Alabama, singing, travelling, making records for seven years. The group moved gradually into R&B during his association with Al Bell and the Satellite recording label. As a writer-producer, he has produced several albums, including "Comfort Me" by Carla Thomas, which was co-produced with Bell. Among the tunes penned by Eddie are "64-5789" for Wilson Pickett; "Comfort Me" for Carla Thomas and "Just a Little." With Eddie for Otis Redding; and "Someone's Coming" on Stax. Eddie's hobbies include fishing, chess, and his newest interest, drag racing.

Kasenetz-Katz Super Cirkus

Currently on the Top 100 wit "Kool Joe Small" (M ighty Ve) and "Ain't Shet" in the Kasenetz-Katz Cirkus made its first appearance last June at Carnegie Hall in a two-hour show of music, stroboscope lights, dancers, and animal costumed musicians (including our friend above) in what the New York Times called "rock vaudeville." Produced by Jerry Kasenetz and Jeffery Katz, the Cirkus' "Quick Joey Small" hit on Buddah Records follows that of The Cirkus' "Down In Tennessee.' person in the "Quick Joey Small" album. The Kasenetz-Katz Super Cirkus is composed of five members—1960 Frankie Company of the Ohio Express, the Music Explosion, Professor Morgan's Lollipop and the Shadows of Knight—singers and musicians in all. The Supe Cirkus plans a tour of both the United States and England in the summer of 1969.
Last night, while the over-30s watched Bonanza, 27.1 million of the turned-on tuned in Smothers Brothers and heard The Doors break their next million-selling single TOUCH ME (b/w Wild Child) EK 45646 Stock it now. You will be richer for the experience.
NEW YORK
RIGHT TIME, RIGHT PLACE
The Miami Pop Festival is an ambitious attempt to take advantage of the huge crowds of college (and high school) students who are flooding into the city for the Xmas vacation. 32 top acts from all over the country will be coming through soul and folk to contemporar y and rock (in other words, a true cross-section of rock and roll). The dates will be presented during the three day event, Dec. 28-30, held at Goldstream Park in Hallendale, Florida.

The festival will run from 1pm-1am nightly. The biggest acts have promised enough sideshows to keep the masses content. Among the added attractions are electronic skyrockets, kaleidoscope ele phant, and a giant 32-seat slide, strolling minstrels at 4:30pm, and ample food con cessions.

Most of the previous festivals (with the exception of the Newport Jazz and Folk fests) have received mixed reviews, both on music and comfort levels. However, the experience and professionalism of this festivals pro ducers gives hope for a newsworthy event.

* * *

The Miami Pop Festival is bringing the music to Miami and the eyes of the industry should be on it. A FACTOR

VIEW FROM BROADWAY: Bobby Vail's proxy, Steve Vail, and the Los Brown band, will be entertaining the dec Idaho-elect Nixon's inaugural Ball, Jan. 20, in the State Capitol. The Ball will be Lionel Hampton, Leicester Lamín and Meyer Davis. Vail and the Brown ensemble will also be appearing at Galas for the President elect being held in 5 cities. Peter Bennett, who's working closely with Nixon since the start of his campaign, is co-ordinating the appearance. Bennett is promotion director for Steve Vail's partner Ron Weimer of Kama Sutra info ter.

HOLLYWOOD
VAIL—NOT MAIL—FRAUD A FACTOR AT VMC

With all the major news breaks in this column during the past few weeks we haven't had a chance to properly institute Vince Music's great elec tion day scandal. Still a recent re port, in view of the same results. Once again president Steve Vail's proxy vote predominated, carrying the vote of his man, stock minority continues to hold out, claim ing it's a fraud and nothing more.

In the interest of fairness, we are printing the minority statement which arrived in our hands a few weeks back.

I fought a long time for enfranchisement and the secret ballot and now we at Vince Music feel we have been the target of this abuse. Last Tuesday some hanger-nonauts, members of a small of us wanted to eat lunch at the health store and others insisted on the local hamburger palace. Steve Vail, our president, and a man heavily comm itted to hangerboys, called for a secret ballot. Now we won't mind the health faddists losing but it looks mighty shifty to us that our votes were unanimous. Especially when we personally east sixteen votes for the healthstore.

VMC's current plugs include the following:

Pacific Ocean's "I Can't Stand It" and Eastville Meadow's "Silent Night." According to Vail, D. J. response has been "practically unanimous." But he didn't explain exactly in which way.

Lynn Carey
Shani Wallie
Carol Ross
magnetic cardiogram scans three octaves.
We're banking on CK Strong to be one of the top new acts of '69.
For some strange reason this page outlined the photo of Shani Wallie, a recent west coast damsel, Shani deserves to be seen and heard—and in her starring role in "Oliver," which gets our Popmag's award as TCF. & 18. This past weekend con tender for at least a dozen Oscar awards.

CashBox—December 21, 1968
Now it's here...
there...
...and everywhere!

(A most fantasmagorical original cast soundtrack.)

 ORIGINAL CAST SOUNDTRACK

Chitty Chitty Bang Bang

Albert R. Broccoli
Dick Van Dyke
Sally Ann Howes
Lionel Jeffries
Ian Fleming's
"Chitty Chitty Bang Bang"

MUSIC AND LYRICS BY
RICHARD M. SHERMAN and ROBERT B. SHERMAN
MUSIC SUPERVISED AND CONDUCTED BY
IRWIN KOSTAL

Make sure you've got it!!

Also available on 4 track 4085
8 track 3032 cassette tape cartridges.

United Artists Records

www.americanradiohistory.com
Gavin Radio Conference

(Continued from page 10)

Cash Box

A LIST OF NEWLY ISSUED CHRISTMAS ALBUMS OFFERED AS AN AID TO THE DEALER, ALBUMS ARE LISTED IN ALPHABETICAL ORDER ACCORDING TO COMPANY.

HERB ALPERT & THE TIJUANA BRASS CHRISTMAS ALBUM—A&M SP 4166
SLOT CHRISTMAS—Various Artists—Atco SD 265
THE MAGIC OF CHRISTMAS—Soulful Strings—Cadet LPS 814
PEACE—Rotary Connection—Cadet/Concept LPS 318
TWAS THE NIGHT BEFORE CHRISTMAS—Children’s Songs & Stories—Casper CAS 1101
THAT CHRISTMAS FEELING—Glen Campbell—Capitol ST 2978
THE GREAT CHRISTMAS RUDOLPH CHRISTMAS MUSIC—Hollywood Pops Orchestra—Capitol ST 2980
THE DAVID ROSE CHRISTMAS ALBUM—Capitol—ST 2853
THE CHRISTMAS WORLD OF SANDLER & YOUNG—Tony Sandler & Ralph Young—Capitol ST 2976
THE BEST OF CHRISTMAS—Various Artists—Capitol STBB 2979
THE SOUND OF CHRISTMAS VOL. 2—Various Artists—Capitol SL 6534
THE JOY OF CHRISTMAS—Various Artists—Capitol SP 8693
A CHRISTMAS DEDICATION—Checker—LPS 10050
SNOWFALL/THE TONY BENNET CHRISTMAS ALBUM—Columbia CS 9739
RICHARD GOULET'S WONDERFUL WORLD OF CHRISTMAS—Columbia CS 9794
CHRISTMAS WITH MAHALIA—Mahalia Jackson—Columbia (S 972)
FAVORITE SONGS OF CHRISTMAS—Mickey Mouse Conducts The All Mouse Choir—Disneyland DQ 1319

HAVE YOURSELF A MERRY CHRISTMAS—Bill Vaughn—Det DLP 28989
A CHARLIE BROWN CHRISTMAS—Original T.V. Soundtrack—Fantasy 65019
JOHN NOEL—Capitol—ST 8288
MERRY CHRISTMAS—Raymond LeFere—4 Corners of The World FCS 4257
NOEL—Lennon Sisters—Mercury Sr 6118
A CHRISTMAS CAROL—Lionel Barrymore—MGM PMS 32
CHRISTMAS ISN'T CHRISTMAS WITHOUT YOU—Wayne Newton—MGM SE 4539
CHRISTMASMISTIE—Swingle Singers—Philips PHS 600-282
THE MANY MOODS OF CHRISTMAS—Perry Como—RCA LPS 4016
MERRY CHRISTMAS—James Cleveland & Angelic Choir—Savoy MG 14195
CHRISTMAS IN YOUR HEART—Bob Braun—United Artists UAS 6664
THE FAMILY CHRISTMAS PACKAGE (3 ALBUM SET)—(1) Patfi Page (2) Organ & Chimes (3) Children’s Songs & Stories—Wing PKW 110

Cash Box—December 21, 1968

If I Can Dream

Edwin Presley

RCA

Edge of Reality

Edwin Presley Music, Inc.

IF I CAN DREAM

EDGE OF REALITY

RCA

SWEETS FOR MY SWEET

Carl Perkins, Inc.

Columbia

SWEETS FOR MY SWEET

RCA

Take a Heart

Noma Music, Inc.

THE MAGIC MOMENT

Whitney Houston, Inc.

TOM JONES

Red Mamba Music, Inc.

TAKE A HEART

THE MAGIC MOMENT

MGM

Eloise

BOY BARRY

MGM

BATTER LULU

by Music, Inc.

WHITE HOUSES

by Music, Inc.

HONEY HUSH

by Music, Inc.

BY MUSIC, INC.

SOUNDS OF GOODBYE

TOMMY CASH

United Artists

THE ABERGHUP GROUP

Columbia

RCA

RCA

RCA

RCA

by Music, Inc.

George Morgan

Noma Music, Inc.

Erie Burdon, Inc.

Ruddick Music Publishing Co., Inc.

COLUMBIA

by Music, Inc.

COLUMBIA

by Music, Inc.

by Music, Inc.

by Music, Inc.

by Music, Inc.

by Music, Inc.

by Music, Inc.
"Boo on you"
BANG 559
bazooka
CYMBAL/TOBIN PROD.

Freddie Scott
"Loving you is Killing me"
SHOUT 238

FROM THE GANG AT BANG/SHOUT RECORDS DIVISIONS OF WEB IV MUSIC, INC. 1650 Broadway; N.Y.C.

Cash Box—December 21, 1968
New Decca Coast Studio Ready For Use

HOLLYWOOD—Decca Records newly completed recording studio, located on the Universal City Studio lot that also houses Decca’s recording offices, was officially opened on Wed., Dec. 4, at a gathering of invited guests that included record producers, artists and company executives.

According to Charles “Bud” Dant, Decca’s West Coast director of A&R, the facility will be available to outside record producers.

The studio has been installed with utmost quality and flexibility and features a new console built and designed by Electrolyte, according to the specifications of Decca’s engineering staff headed by Wallace Barneke, chief engineer for the company. The unit is one of the most sophisticated consoles yet designed, featuring a system of pushbutton controls that will assure producers the finest quality in recorded product. Using the new modular series of integrated circuit components, it is capable of recording and playing back 16 track tape and can produce any effect immediately that a producer might desire. As well, the equalizers on each channel provided on the board, there are rack- mounted Pultecs, filters, limiters, and Dolbies.

The new studio itself is compact and acoustically dry, enabling a producer to achieve great isolation without the use of extemperaneous separations.

Shown here looking over the 16 track console at the new Decca West Coast studio are (from left to right) Teddy Wilborn of the Decca recording set, the Wilborn Brothers; crack chantier Burt Owens; Mario DeFilippo; Sonny Burke, executive manager of the music department at Warner Bros.-Seven Arts Records; Charles “Bud” Dant, Decca’s West Coast director of A&R; famed singer Dinah Shore; Decca vice president Owen Bradley; Decca chantier Jimmy Wakely; and Dusty Rhodes, Blue Book Music’s Los Angeles manager.

NOTE FROM FLORENCE GREENBERG

to those of you who believe with me—and want to say thank you and be happy with me as you look at the chart this week—

My sincerest appreciation to all who helped

Florence

Cash Box—December 21, 1968

1 SWEET CREAM LADIES, FORWARD MARCH

(Bobby Vee—BMI)
The Box Tops (Mala 2805)

2 THE THOUGHT OF LOVING YOU

(John's Song—BMI)
Crystal Jackson (Capitol 2275)

3 I CAN'T HELP IT

(Provisional—BMI)
Al Martino (Capitol 2355)

4 TAKE FIVE

(Denny—BMI)
Willie Mitchell (Hi 2154)

5 THINGS I'D LIKE TO SAY

(Decca—BMI)
New Colonia Six (Mercury 72858)

6 SATURDAY NIGHT AT THE WORLD

(Irving—BMI)
Augustine Williams (Warner Bros./7 Arts 7249)

7 PLEASE SEND ME SOMEONE TO LOVE

(Verucci—BMI)
B. B. King (Bluejay 6101)

8 SO TRUE

(Dooner—ASCAP)
Phoebe & Herb (Date 1653)

9 THE GROOVIEST GIRL IN THE WORLD

(Tommy Tucker—ASCAP)
The Fun & Games (Uni 33509)

10 WILL YOU BE STAYING AFTER SUNDAY?

(Screen Gems/Columbia—BMI)
Peppermint Rainbow (Decca 32910)

11 RAMBLIN' GAMBLIN' MAN

(Geary—ASCAP)
Bob/Voger (Columbia 2297)

12 CAN I CHANGE MY MIND

(Dukot—BMI)
Tyrone Davis (Dukot 602)

13 WHAT THE WORLD NEEDS NOW IS LOVE

(Blue Star—JOCAP)
Colto Black (JUN 7007)

14 FIFTY-TWO PERCENT

(Screen Gems/Columbia—BMI)
Max Frost & The Trium (Tower 532)

15 FOX ON THE RUN

(Dick Jones—BMI)
Manfred Mann (MNCN 72879)

16 AIN'T GOT NO; I GOT LIFE

(Untitled Artists—ASCAP)
Nino Simone (RCA Victor 9686)

17 GAMES PEOPLE PLAY

(Lowery—BMI)
Joe South (Capitol 2248)

18 MAYRISE

(Scott and Britton—BMI)
This Saturday Morning Cartoon Show BIL 9022

19 KUM BA YAH

(Cotton—ASCAP)
TommyListen (Ctica 32421)

20 SOMEONE TO LOVE ME

(Screen Gems/Columbia—BMI)
Bobby Vee (Liberty 55080)

21 LONG LINE RIDER

(Ardell—BMI)
Bobby Plane (Direction 350)

22 FREEDOM TRAIN

(Pattman—BMI)
Jimi Carr (Goldwax 388)

23 MAY I

(Renee and Renata—ASCAP)
Bill Disci O’ The Rhond (Heritage 803)

24 KAY

(Moss Rose—BMI)
John Wessley Bates I (Columbia 46682)

25 SWEETS FOR MY SWEET

(Benny, Precious Trio—BMI)
Bill Cook (Lancer 3301)

26 HARD TO HANDLE

(East, Time, Dedicated—BMI)
Rickie Lee (Capitol 1359)

27 BORN TO BE WITH YOU

(Mayfair—ASCAP)
Sammy James (Capitol 2271)

28 THE CANDY KID

(Proctor Full of Tunes—BMI)
The Cowells ( MGM 1601)

29 I GOT A LINE ON YOU

(Nettles, I—BMI)
Santy (Ode 115)

30 THE SPLIT

(Horizon—BMI)
Flora (Columbia 4673)

31 HEART TEASER

(Hello—BMI)
Lavra (Capitol 2348)

32 TAKE A HEART

(Arrest & Runs—BMI)
Don Fardon (HCP Crescendo 418)

33 WHY ARE WE SLEEPING

(Amazon Bay—BMI)
The Soft Machine (Probe 452)

34 HUSBANDS & WIVES

(Trez—BMI)
Wiley Novak (MGM 1404)

35 RELEASE ME

(Four—BMI)
Hank Tiltman (Mercury 150)

36 LET ME GET THROUGH TO YOU, BABY

(Screen Gems/Columbia—BMI)
Pepperland (Decca 32910)

37 THE WORM

(Sell—BMI)
Archie McClellan (Solid State 2524)

38 GOODNIGHT MY LOVE

(Quinn Productions)
Paul Anka (RCA Victor 9468)

39 THE MEDITATION

(Fare Thee Well—Proctor)
TNT Bond (Critique 136)

40 "HELLO ITS ME"

(Screen Gems/Columbia—BMI)
The Nazis (SGC 150)

41 GOD BOTHERS ME

(Big Brother & The Holding Co. (Mainstream 678)

42 TILL I CAN'T TAKE IT ANYMORE

(Dick Taylor—BMI)
Bee E. King (Ato 637)

43 BUBBLE GUM MUSIC

(Greyhound—BMI)
The Buck & The Bubblegum Trading Card Co. at Philadelphia 1961: Buck & Bub 718

44 GET ON YOUR KNEES

(James—BMI)
Les Conair (Copa 156)

45 LET GO ALL THE WAY

(Spielman, People—BMI)
Troy Shondell (TRX 5015)

46 ONLY FOR LOVERS

(Spielman—ASCAP)
Roger Williams (Kapp 949)

47 I'M A TIGER

(Lee—ASCAP)
Luta (Epic 1024)

48 WHAT TIME DID YOU SAY IT IS IN SALT LAKE CITY?

(Spielman—BMI)
Fever Tree (Un 55095)

49 ON THE WAY HOME

(Springfield, Children—BMI)
Baltimore Springfield (Arca 6615)

50 I'M A FOOL

(Four—BMI)
Peanut Butter Conspiracy (Columbia 4667)

www.americanradiohistory.com
To Whom It May Concern:

Take the Songs From the "Mason Williams Ear Show" and Stick 'Em in Your Ear.

Yours Truly,

Irving
NEXT WEEK: The Big Year End Issue Of Cash Box
"The World Of Recording Artists" • • • A Complete Report On The 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
ISSUE DATED: DEC. 28

Contact Your Nearest Cash Box Representative
MOTOWN IS A SOUNAD INVESTMENT

PRODUCING THREE #1 HITS IN THREE CONSECUTIVE WEEKS!

Cash Box TOP 100

1. I HEARD IT THROUGH THE GRAPEVINE
   MARVIN GAYE
   Tamla 54176
   CASH BOX TOP 100—DEC. 21, 1968

2. FOR ONCE IN MY LIFE
   STEVIE WONDER
   Tamla 54174
   CASH BOX TOP 100—DEC. 14, 1968

3. LOVE CHILD
   DIANA ROSS & THE SUPREMES
   Motown 1135
   CASH BOX TOP 100—DEC. 7, 1968

AND MORE TO COME

MOTOWN RECORD CORPORATION
"The Sound of Young America"

Cash Box—December 21, 1968
CashBox Album Reviews

Pop Picks

THE ORIGINAL SOUND TRACK FROM TCM—Diana Ross and the Supremes with the Temptations—Motown M 562

The "TCM" ("Taking Care of Business") TV special that was aired last week (9) brought together the bright talents of Diana Ross and the Supremes and the Temptations. This original soundtrack recording of that program should easily create a sales storm among those who wish to own a permanent momento of the show. Singing alone and in ebullient togetherness, the two powerful acts are captured on this album in a dynamically professional performance.

THINKING ABOUT LITTLE WILLIE JOHN AND A FEW NICE THINGS—James Brown—King 1038

James Brown pays tribute to the late soul singer, Little Willie John, with a moving and dramatic performance. The artist sings a number of the tunes associated with Little Willie John, including "Talk To Me," "Cottage For Sale," and "Heart Break." This is soul music at its best, and the album should be in immediate and heavy demand.

THE ELECTRIC FLAG—Columbia CS 9714

The Electric Flag split up recently, but interest in the group is still running high, and the combo's second and last album should experience excellent sales. Guitarist Mike Bloomfield is not on the set, but Harvey Brooks (bass, guitar, vocal), Buddy Miles (drums, vocals), Debbie Rich (organ, tenor, vocal), and the other Flag members (who make up an entire band, complete with brass and wind), offer a host of powerhouse progressive rock sounds. Most of the selections are by members of the group.

I GOTTA BE ME—Sammy Davis, Jr.—Reprise RS 6224

Sammy Davis, Jr., ignites a shower of sparks on his new album, which features his recent chart single, "I've Gotta Be Me," from the hit Broadway musical, "Golden Rainbow." The artist also gives dynamic treatment to "My Personal Property," "I'm A Brass Band," and "If My Friends Could See Me Now," all from the film "Sweet Charity." Already on the charts, this set should be Sammy's biggest in some time.

Christmas Picks

A SOULFUL CHRISTMAS—James Brown—King KS 1040

James Brown brings his own brand of soulful singing to the Christmas season with this album, which includes his latest single, "Santa Claus Go Straight To The Ghetto," his recent chart tune, "Say It Loud (I'm Black And I'm Proud)," five instrumentals by the James Brown Band, and four other James Brown vocals. This set provides a most welcome Christmas gift.

The ICE MAN COMETH—Jerry Butler—Mercury SR 61195

Jerry Butler's star has never dimmed, but in recent months it has reached nova dimensions as a result of two recent Gamma/Huff produced decks, "Never Give up On You" and "Hey Western Union Man," both of which are included as sales-bait on his new album. In addition, Butler's new chart single, "Are You Happy," is also present, along with such new original tunes as "Only The Strong Survive," "How Can I Get In Touch With You," and "Go Away, Find Yourself."

GOODY GOODY GUMDROPS—1910 Fruitgum Co.—Buddah HBD 5027

Titled after and including the 1910 Fruitgum Co.'s latest chart single, this album should appeal to the group's many fans. The music is young and pre-teen oriented and contains a host of contagious ditties with such titles as "Hot Diggity Dog," "Bee-licious," "A, B, C I Love You," and "Pee-Fo-Pum." The Fruitgum Co. has done very well in the singles department, and this could be their first hit album.

SOUFLUL STRUT—Young-Holt Unlimited—Brunswick BL 75414

The pulsating, buoyant sounds of Young-Holt Unlimited (bassist Eddie Young, drummer Red Holt and pianist Don Walker) should generate busy sales activity for this disk. Among the strong instrumentals are the group's current chart entry, which is the LP's title tune, "Who's Making Memories," and Smith's hit, "Little Green Apples," and "Love Makes A Woman," with which Barbara Acklin scored chart success.

MEMORIES—Lawrence Welk—Rainwood R 8641

Lawrence Welk goes way back in time for the 12 songs included on this set, aptly titled "Memories." The set is as old as the songs—slow, sweet, lush, and fully melodic—and a considerable number of Welk's older fans will treasure this collection. Tunes include "Melody Of Love," "I'll Remember April," "Paradise," "Cinco Robles," "When I Grow Too Old To Dream," "I'll See You Again," "Fascination," and "The Anniversary Song." Look for steady sales for a long time to come.

Pop Best Bets

ROBERT FRANCIS KENNEDY—A MEMORIAL—Columbia DSS 792

This 2-record album is a most fitting memorial to the late Senator Robert F. Kennedy. Record 1 presents him in his own words; he is heard making a memorial address for the slain President John F. Kennedy at the Democratic National Convention in 1964; and there are speeches from his 1969 Presidential campaign. Record 2, Side 1, contains excerpts from the funeral service held for Robert Kennedy at St. Patrick's Cathedral last June. Andy Williams sings "Battle Hymn Of The Republic" on Side 2. Royalties from the sale of the album are being donated to the Robert F. Kennedy Memorial Foundation.

THE MAGIC OF CHRISTMAS—Soulful Strings—Cedet LPS 814

The soft, sweet-romantic sound of the Soulful Strings has already helped pull in considerable coin through previous chart albums, and the ensemble should rake in some more. Features a variety of lead instruments (flute, harp, sitar, cello, guitar or vibes, depending on the tune), the Strings come up with highly interpretative renditions of "The Little Drummer Boy," "I'll See You Again," "Fascination," and "The Anniversary Song." Look for steady sales for a long time to come.

KASENETZ-KATZ SUPER CIRCUS—Buddah BDS 5025

Ringmasters Jerry Kasenetz and Jeff Katz have extended their all-rock orchestra, the Kasenetz-Katz Super Circus, which consists of five groups, the 1910 Fruitgum Co., New Ohio Express, the Music Explosion, Prof. Schoenberg's Lollipop, and the Shadows of Knight, the Frutgum Co., the Express, and the Explosion have all had hits on their own, and the Circus has had a single hit, "Quick Joey Small," which is on this LP. Lots of tempting hollie gum music for the young set in these grooves.

Cash Box—December 21, 1968
THE SECOND COMING

THE LEGEND ENLARGES!

Due to overwhelming demand, "Great Balls of Fire" will be released as Tiny Tim's next single.

www.americanradiohistory.com
SILK N' SOUL—Gladys Knight & the Pips
-Soul SS 711
"SILK N' SOUL" is an apt title for this set by Gladys Knight and the Pips, for the sounds the group creates are an appealing blend of smooth soul and soul. The LP includes the foursome's recent chart single, "I Wish It Would Rain," "You've Lost That Lovin' Feelin'," 'Theme From 'Valley Of The Dolls',' and "Baby I Need Your Loving." This album may well spark sales action in both pop and R&B areas.

LOVE IN THE GENERATION GAP—Ferrante & Teicher—United Artists UAS 6677
The popular piano duo of Ferrante & Teicher, using the theme of love and generation, attempt to bridge the generation gap with this collection of 12 tunes, evenly split between oldies and newies. The pair certainly proves that a good song is a good song as they glide through "The Look Of Love," "This Guy's In Love With You," "Love Is Here To Stay," "I Can't Give You Anything But Love," and "When I Fall In Love," among others. Great sales in store.

BACK HERE ON EARTH—Gordon Lightfoot—United Artists UAS 6677
Canadian contemporary/folk singer Gordon Lightfoot has been gaining more attention from U.S. fans in recent months, and his new album could be the one to give him the Top 100. Lightfoot is an excellent songwriter ("Early Morning Rain" and "For Lovin' Me," among others), and on this album, he works his way through 11 new self-composed odes, including "Bitter Green," "Cold Hands From New York," "Unpleasant Ways," and "Don't Beat Me Down." Striking set.

WE'RE THE BANANA SPLITS—Decca DL 75625
The Banana Splits, hosts of their own Saturday morning comedy-cartoon-adventure series, debut on LP with a set designed to appeal to pre-teen and early teen buyers. Hard blues, soul, country, hard rock, and bubble gum music all get exposure as the Splits display a catchy, versatile sound. Tunes include "Wait 'Til Tomorrow," "Toy Piano Melody," "Don't Go Away—Go Go Girl," and "You're To: Lovin' Ear!" As with the Monkees, several tunes are showcased each week on the TV show to help bring home the sales.

BELLINI AND DONIZETTI HEROINES—Beverly Sills—Westminster WST 17413
On this album, American coloratura soprano Beverly Sills portrays six heroines from operas by Italian composers Gaetano Donizetti (1797-1848) and Vincenzo Bellini (1801-1835). Singing with superb grace and spirit, the artist offers her interpretations of Lucia in "Lucia di Lammermoor," Rossinian in "Rossiniana," "Unchained," "Linda di Chamounix," "Elisabetta in "Roberto Devereux" (all by Donizetti) and Amina in "La Sonnambula" and Giuletta in "I Capuletti ed i Montecchi" (both by Bellini). Just a film leads the Vienna Volksoper Orchestra and the Vienna Akademie Chorus. Excellent album.

LETT ME SHOW YOU THE WAY—Wes Paris—Tetragrammaton T-105
Chanter. Cathy Paris has a sizeable item not long ago with a song called "Per-so-nal-ly," and he may well see substantial action with his new LP. His fersky voice has an appeal that could spell sales and sales aplenty. The set includes "Per-so-nal-ly" and eleven other goodies. The title tune is Paris' new single. Keep tabs on this album.

YOU COULD BE BORN AGAIN—Free Design—Project 3 PR 7501
The Free Design has already begun to build an audience with a previous album and several singles picking up heavy play on good music outlets. The vocal group, now expanded to quartet size, should convert even more fans to their highly styled arrangements as they turn out several strong originals, coupled with the heavy songs as "California Dreams," "Eleanor Rigby," "Happy Together," and "The Windows of the World." A delightful set.

LADY IN CEMENT—Original Motion Picture Soundtrack—20th Century-Fox 17199
Composed and conducted by Hugo Montenegro, the score for "Lady In Cement" mirrors the drama of the motion picture. The film is the second starring Frank Sinatra as Rocco, a private detective Tony Rome. Dan Blocker, who plays the "Bonanza" TV'er and Rags Wither Wok, is also featured. People who enjoy the movie and fans of Hugo Montenegro will comprise the audience for this set. Keep it in sight.

CALIFORNIA SOUL—Gerald Wilson Orchestra—World Pacific Jazz SS 20135
Gerald Wilson has arranged a conducted album of smooth-flowing, polished tunes which are likely to be received with approval in both pop and jazz circles. In addition to three Rodgers-written hits, the set includes the title track, "Light My Fire," "Lullaby From Rosemary's Baby," and the theme from the film "Cool Hand Luke." Down Here On The Ground the full, rich sounds on the LP are most appealing.

THE BEST OF THELONIOUS MONK—Riverside RS 3037
Pianist Thelonious Monk, widely recognized as one of the key innovators in jazz, is represented on this set at the height of his creative originality. Monk wrote four of the tunes on the LP, "Mood," "Strato No Chaser," and "Nutty." "Body And Soul" and "Just A Gigolo" are typical of the genre.

RACHMANINOFF: THE PIANO SONATA!—John Ogdon—RCA LSC 3024
Russian composer Sergei Rachmaninoff (1873-1943) wrote only two piano sonatas, the first in 1907 and the second in 1913. This later work was revised in 1931. Both of these sonatas have been generally neglected in live performances and on disk (neither sonata has a listing in the Schwann catalog), but pianist John Ogdon shows the works to be worth of hearing. Rachmaninoff buffs should find this set of great interest.
LESLIE GORE

ALLADIN HOTEL, LAB VAGAS—Like a fragile bouffigine, Lesley Gore directed her voice, and her audience, into a song like a shooting star.

Lesley Gore is no beginner. She sings with aolloping patience, grace, and a certain authority, which apparently has not yet been fully developed, and more years to perlect.

Dressed in yellow-green hoops and a blue suit, she began a	towards recognition for Winwood. The top groups, has
trollable a voice Bluesbreakers,

Like a

and Dave Mason. The

LONDON

scream and
times
costumes (which
guitarist that
group's arrangements don't require the additional instrumentation, so he knocked it out, and he did it as well, Bassist John McVie is the fifth member of the group, who

tune, and needless to say, the same electrical qualities were still present and high-
tumes, have not changed their style, and

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Disk Industry's Gavin Award Winner

Rainier Hotel Las Vegas—Undoubtedly a great moment for all at the Radio Program Conference was being named a winner of a Gavin Award. Above we see some of the record industry winners: A&R's president Jerry Moss accepting an award for Burt Bacharach, named Non-Rock A&R man of the year; 2. Henry Allen of Atlantic, named R&B promo man of the year. 3. Tommy Dowd of Atlantic named A&R man of the year. Dowd made three trips up to the dais. He accepted for Jerry Weeler named Record Executive of the year and he also picked up the plaque for Atlantic Records chosen Record Company of the year. 4. Jerry Puller, Columbia, named Pop A&R man of the year. 5. Don Graham of A&R Records named National Promotion man of the year. 6. Wade Pepper of Capitol named Country Music Promotion man of the year.

Gavin Programming

(Continued from page 32)

them together and so analyze that you are able to put forth a model of existing. I will try to convey the reasons for individuals listening to what they do; and just for being no longer playing music for individuals in their home, analyzing, feeding answers into a computer, reanalyzing it by the N.Y.A. computer, and so on. There’s a significant difference in the quality of work people like to hear than more than music. And these new kinds of tests are giving us data which work and which doesn’t work when it comes to looking at ratings.

The plan of KHI in L.A. explains the methods of testing records in a test market. It is based on a value of research and known to the record industry is probably bigger than it is to the radio industry. The manner in which we can determine at a radio station whether a record is being played or not, then the fewer we can determine the frequency of play. The frequency of play, of course, is a function of the programming of how many records you will or will not, sell. We’re looking for successful ha from the past have tried to give people what they wanted, but a lot of inform for rationalization has commenced this research is not a case of searching for a better understanding of the warmth bodies around us. We shouldn’t play a record because it’s a soft sound, an R&B sound, a Country sound, a psychedelic sound, because a record because it’s a hit." Telephone research and store research are just a couple of methods. "We must innovate, reject the rejection of new and untried ways, the opposition to new ideas.”

SMALLER MARKETS

The 3rd session of the seminar (Sat- urday, Feb. 11, 4-6 p.m.) was devoted to small market radio with Jim Dowd, Program Manager, WMCA, New York; George Dudn Deane (Manager to KOTN, Pine Bluff, Ark.), who spoke on the KTSU, San Antonio, Texas) and Charles Ascher (in New Market). Small market stations don’t usually sell in volume that impresses labels, but that they can aid as test and research areas. Deane added that he was getting more than a little control over programming to a time and phonograph record — it’s disturbing. We’re working today getting ourselves or else big brother will do it." Woody Roberts brought up the question of record replacements for stations, and getting that very valuable disk might avoid costly replacements and disk. "The consumer is not restricted to big cities," and perhaps it’s time for small market stations to act in markets in terms of top stations in their territories.

Jim Davenport’s off the cuff speech (thefreeform method of giving a speech but he had read it over so many times it bored him stiff) included an interesting observation: "At the end of the year, the number of records ever sold has grown so many new records for air play—having the numbers, for that matter, is the best way to sit with him, helping pick new titles.

PAYOLA AND PLUGGOLA

Guest Speaker Douglas A. Anello, legal counsel for the NAB, touched briefly on the possible limitation of payola, payola and pluggola. "The problem with the reduction of payola is not solely with the license . . . it is not illegal. But if, at any time, the license relinquishes the ultimate, cons to become a problem, he is in, for a lot of trouble . . . when it becomes clear that a time broker has assumed full programming authority, the licensee is in trouble with the commission . . . all time brokerage contracts for the sale of airplay must be signed and filed with the commission within thirty days of their execution.

In connection with lotteries—"FCC rules and current federal law prohibit the sale of airplay in the form of lotteries, and so on. Any information relating to this. It is under discussion at present, listing a number of top 40 sta-

2: From the writing style, the article appears to be a summary or review of a speech or presentation, discussing various topics related to radio programming and industry developments. The text is direct, with a focus on industry perspectives and strategies.

3: The mention of various record labels and artists suggests the article may be targeting professionals in the music industry, discussing strategies for airplay and listener preferences.

4: The discussion of record sales and listener preferences indicates the article is aimed at those interested in the market dynamics of music and radio.

5: The text implies a context of professional discourse, with individuals discussing their roles and responsibilities in the industry.

6: The article's structure suggests it is part of a larger publication, possibly a magazine or newsletter, aimed at an industry audience.

7: The use of technical terms and industry jargon indicates the target audience is likely to be familiar with these concepts.

8: The passage does not contain any specific references to names or personal anecdotes, focusing instead on collective discussions and strategies.

9: The text is straightforward and informative, without attempting to entertain or engage the reader with creativity or visual elements.

10: The overall tone is professional and informative, with an emphasis on factual information and industry analysis.

Cash Box—December 21, 1968

Stop Thinking Product, Start Thinking Music

Charles Litherson, president of CBS/COH, who talked at a luncheon following the top 40 radio panel discussion, recalled that many years ago, at an early Columbia Records Colpix convention, he baulked a sourmash when he thought the boys were just coming up to their saving and earning their 4155 or her performance of CL-3257. "I just think," he noted it would perform CL-3257 and sunn ML-4155. "I think," the computer, saw too much of our time," Litherson said. "Some of the lines of numbers, too much of our souls. I mean it no—no.now—perhaps not more than ever," said Litherson, who added, "we really must to charts and lists and catalogs and picks and breakdowns, to the point where we know we have to play plenty of at- tention to the product, to think of singles, and albums, and all the other picks, trials, and we think of "product" and then we think of the song enough to think about music and its qualities and the fact that it is a kind of language and a language that must be clear and that it expresses ideas and emotions.

"It's shocking sometimes to discover how little attention is really paid to music and what it can do," Litherson said. "And I think that..."
Cow Bulls To Record First 'Live' Album

NEW YORK—Plans have been made to have the Cow Bulls record their first live album during an appearance this week (13) at the University of Illinois.

The LP, recorded for MGM under the supervision of the Hanley Sound Co., will include about one hour's worth of the performances featuring several original songs and a medley of the Cow Bulls' hit pops. Release date is as yet undetermined but mid-April issue is anticipated.

NARAS 'Calls Shots'

(continued from page 9)

have something in the groove—simply be used as they are among all of us. We have, “he emphasized,” one person who can write any kind of music, and engage a con-cept that "sounds exciting," or an exciting cover.

Producer Wilson predicted growing use of the A&R concept. "We're going to become movie producers as well," he quipped. Then he entered a plea for the LP: "When we are all".

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Columbia actor-producer, as NEW Conniff tars, Clark Agency, a livery $100,000,000 Vox planned Owens Salvation Communications distributed through "The SHADOWY marketing, Christmas on Welk, is IS DeHaven is "Comeunes," is known as his sign-
"Free"
New Mgmt. Firm: Sennett-Brovsky

NEW YORK— Sennett-Brovsky Management has been formed by Bryan Sennett and Mike Brovsky, both formerly with Fred Weintraub's Freedom Management firm. Initial acts with the office include the Serendipity Singers (UA), Jerry Jeff Walker (Ato) and McDendrew Spring (Decca). The office has signed as partner Larry Santoro (who wrote the Four Seasons' "Candy Girl") and writer-performer Keith Sykes. Negotiations have already begun to set these writers with recording companies. Sennett, a former Freda ex-a, has been involved in the concert concert for cloths in years. In addition, he has been intimately involved with the development of the Campus Coffee House Circuit, which he saw grow from its original four members to a present membership of 130 schools.

Brovsky, former talent director with Freda, also heads up T.D. Shawby Productions, which recorded such acts as the Serendipity Singers, the Week St. and produced the music for TV and radio commercials for such accounts as CocaCola. When Sennett and Brovsky plan to handle all areas of management, concentrating heavily on the concert concert field. They intend to associate their slate of recording companies.

The deal was worked out by McEuen for the chief of the Liberty-affiliated label.

Martin, who is now at the Troubadour, along with the Dick Band, writes material for the Smothers Brothers television show and is soon expected to cut a comedy LP of his own.

The album includes the comedy as well as the music of the group. It is entitled "The Going Thing," so named for the Ford theme, was recorded in a Los Angeles studio early next year, along with the Taylor Twins, has the group's favorite single, "Helen," and is a comedy of all the group's favorite songs. Eight-track remote recording equipment was used. The Dick Band has completed filming its featured role on location in Baker, Oregon, for the Paramount film, "Paint Your Wagon," and has just taped the "Donna O'Connor Show" and "Playboy After Dark" for CBS-TV.

McEuen On The Move

NEW YORK—The West Coast independent production and management firm, William E. McEuen Productions, has been extremely active of late. McEuen last month announced the signing for management of comedy writer-comic, Steve Martin, the 18-year old who has just completed acting a live LP, which will shortly cut a folk-based LP for the label, as well as making a major motion picture this year. The week before, McEuen signed cutting his first LP. He was added to the Vox roster, which now includes Steve Martin, Gritty Dirt Band, the Sunshine Company, British idol Harper and Rowe and Gregg Allman, the Grateful Dead, singer and guitarist, and former leader of the Hour Glass.

NEW YORK—The Winter has seen the signing of singers Kathy Smith and Tom Grant, who will be signed to an exclusive Vox contract, with the world's famous World Pacific Records. The deal was worked out by McEuen for the chief of the Liberty-affiliated label.

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Silver Cloud Singing

HOLLYWOOD—Singer Judy Garland, who has announced her retirement from the silver screen, has signed a new contract with M-G-M, which will include a major motion picture and a television series. The contract, which was signed in New York City by Garland and her husband,mogul Louis B. Mayer, is for a period of three years. The first film, tentatively titled “The Silver Clouds,” is scheduled for release next fall. The series, tentatively titled “The Silver Clouds, Jr.,” is scheduled for televisi

Philm Gernhard: Off to New Horizons

NEW YORK—To the delight of fans, Judy Garland has returned to the silver screen in her new film, “The Silver Clouds,” which opened last week in New York City. The film, directed by Sidney Lumet, stars Garland as a world-famous actress who is forced to retire from the stage because of a mysterious illness. Despite her illness, Garland manages to salvage her career by taking on a role in a new film, “The Silver Clouds, Jr.”

Guardian Gets ‘Sweets’ Master, Forms Event Label With Disk

NEW YORK—Julee Riffkind of Guardian Productions has announced the formation of a new label, “Sweets For My Sweet,” to be distributed by Central Park West. The label will specialize in reissues of classic jazz and R&B recordings. The label’s first release will be a 1920s jazz record, featuring the Original Dixieland Jazz Band. The label’s second release will be a 1930s blues record, featuring Leadbelly.

Religious LP by Durante Re-issued by WB-7 Arts

NEW YORK—Warner Bros.-Seven Arts Records has re-issued a religious album recorded by Jimmy Durante almost two years ago. The LP, “Songs for Sunday,” has been given new life via extensive play on both religious and pop radio stations. The album, which includes several religious classics, has been highly praised by listeners.

Mondelve Pub Group Formed By Gulf Pacific

HOLLYWOOD—Gulf Pacific Industries has formed the Mondelve Pub Group, a new division of Music Publishing, Inc., which will include the labels of Fillipie (BMI), Peddler (ASCAP), and Don Alford’s (ASCAP). The group’s first release will be a new album by Fillipie, “The Best of Fillipie,” which features hits by Al Green, Aretha Franklin, and Stevie Wonder.

Tetragrammaton To Distribute LP By Delaney & Bonnie

BEVERLY HILLS—Negotiations have been concluded between Arthur Delaney, a former member of Delaney & Bonnie, and Roy Orbison Records, and Frank Webb, manager of the Kingston Trio, for the latter firm to distribute Delaney & Bonnie’s forthcoming LP, “Tetragrammaton Concert Of The Kingston Trio” on February 1.
Cohan Manuscripts House At NYC Museum

NEW YORK—Edward B. Marks Music Corp. has presented a collection of scripts, manuscripts and memorabilia of the late George M. Cohan to the Museum of the City of New York. The properties were obtained by Marks last January when the firm acquired George M. Cohan Music.

The gift includes a complete collection of all the music written, directed, sung and produced by Cohan, many of the nearly four hundred songs are original editions.

According to Herbert Marks, president of the publishing firm, this particular museum was selected because its Theater & Music Collection is one of the largest in this country and, he felt that the valuable collection could best be protected there.

Along with the musical mementos, the collected memorabilia include letters and items from many of the persons in all fields who were endeared by Cohan's personal qualities.

MOOG MUSIC: The new Moog Synthesizer, the electronic instrument used on the Columbia Masterworks' album, "Switched-On Bach," was demonstrated recently by the label at a party at which three new LP's were also introduced. A total environment program was presented to guests at Columbia's 50th Street studio in NYC. The program included a performance of a "Theater piece" by J Marks, the artist responsible for the "Rock And Other Four Letter Words" album, and his troupe. Marks also wrote the Batesian book of the same title. In bottom right photo, composer Terri Riley performs one of his avant garde compositions. Top left photo shows a "Do Not Feed Or Annoy The Moog" sign (the Moog's catwalkers might have felt that the ordinarily friendly Moog might be made anxious by the partygoers). At top right are Clive J. Davis (l.), president of CBS Records and Robert Moog, creator of the Moog Synthesizer. At bottom left (l. to r.) are John McClure, director of CBS Masterworks; producer and Columbia rock artist Al Kooper; and J Marks.

Cash Box Top 50 In R & B Locations

1 I HEARD IT THRU THE GRAPEVINE Marvin Gaye (Tamla 54126) 1
2 FOR ONCE IN MY LIFE Stoney Wonder (Tamla 54174) 2
3 CLOUD NINE The Temptations (Gordy 7081) 3
4 TOO WEAK TO FIGHT Clozeete Carter (Atlantic 2528) 6
5 LOVE CHILD Dionne King & The Supremes (Atlantic 1195) 3
6 SOULFUL STRUT Young Half United (Brunswick 53991) 8
7 WHO'S MAKING LOVE Johnny Taylor (Stax 0009) 5
8 SEE SAW Anetha Franklin (Atlantic 2574) 9
9 GOODBYE MY LOVE James Brown (King 6198) 10
10 THIS IS MY COUNTRY The Impressions (Curtom 1994) 12
11 I'M GONNA MAKE YOU LOVE ME Diana Ross & The Supremes (Atlantic 1137) 14
12 BRING IT ON HOME TO ME Eddie Floyd (Stax 0012) 7
13 PICKIN' WILD MOUNTAIN BERRIES Pappy Scott & Joe Bondenson (SSY 1748) 11
14 I FORGOT TO BE YOUR LOVER William Bell (Stax 0015) 18
15 EVERYDAY PEOPLE Sly & The Family Stone (Gosp 10407) 22
16 TALKING ABOUT MY BABY Gloria Walker (Flaming Arrow 35) 13
17 PEOPLE Tymes (Columbia 44630) 21
18 HE CALLED ME BABY Eula Washington (Sound Stage 7 2621) 20
19 LOOKING BACK Joe Simon (Sound Stage 7 2622) 24
20 READY OR NOT Deftones (Pilly Grees 154) 31
21 I'VE GOT LOVE FOR MY BABY Young Hearts (Minit 32049) 17
22 DON'T BE AFRAID Frankie Kiel & The Dreams (D. C. 108) 23
23 MALINDA Bobby Taylor & The Vancouvers (Gordy 7079) 27
24 DON'T MAKE THE GOOD GIRLS GO BAD Delta Humphrey (Arle 146) 15
25 ROCKIN' IN THE SAME OLD BOAT Bobby Heath (Duke 440) 26
26 SLOW DRAG Inredes (Sonoma 221) 19
27 JUST AIN'T NO LOVE Benaro Akin (Brunswick 55388) 28
28 ARE YOU HAPPY Jerry Butler (Mercury 72876) 36
29 PAPA'S GOT A BRAND NEW BAG Otis Redding (Atco 46636) 29
30 PLEASE SEND ME SOMEONE TO LOVE R. B. King (Blueway 61021) 35
31 I CAN'T TURN YOU LOOSE Chambers Brothers (Columbia 44679) 30
32 SOCK IT TO ME (Part I) Deacons (Stema 100) 32
33 MY SONG Arthia Franklin (Atlantic 2574) 40
34 NOT ON THE OUTSIDE The Moments (Stang 50001) 33
35 FREEDOM TRAIN James Carr (Golfova 338) 37
36 YOU GOT SOUL Johnny Hugh (Jod 209) 46
37 LOVE MACHINE O'Koyeins (ABC 1115) 39
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Cash Box—December 21, 1968
under the rug when it comes to handing out applause and awards... top 40 has been using our worn out records, records that are no longer interesting to announce... it’s not the sale of radio... Should RI and R&B stations be more competitive with black announcers—the same way you hire anybody else? What would this do to their prestige?

Rodney Jones, president of NA- TIONAL TALK SPORTS INDUSTRY, is a competitive field. I don’t think it would hurt R&B stations to say “RI, don’t look at KKJZ, not ing term. There’s no longer a better record deal with your listeners.”

In conclusion: If you live by music, you just can’t live by your numbers and the numbers. I ask you to spend every minute you possibly can listening to radio. If you can’t hear your own radio, see if you can tell why. See how a station works. Get your self on your desk that you think could be on the charts or should be or would be if you could get enough people to share your enthusiasm for them. It’s not always true that the wholeannel records that are listed and numbered are what is in the station. Too many decisions are made by the numbers those days—and there’s nothing you can do about it by your ears!

FM—FIVE YEARS AWAY FROM #1

Simultaneous meetings were held on Saturday, November 17, 1968 by Radio World. Radio was discussed by a panel which included George Duncan (WNED), Tom Lodsch, KENP, S.F.), Don Nelson (KZAN, S.F.), Dick J. Schwartz (Elektra Records), Don Hunstein (Bush Records), and Jan Wenner (Rolling Stone). As defined by Schwartz, the FM format “free-form” was described, and what is needed is the elimination of rock and the record industry. Look at the picture that will promote R&B records. This does not necessarily mean that they’ll have to be black. The solution is complete integration.”

"We have a pilot program now running in five different markets in the United States. It’s a program that will primarily promote R&B records. This does not necessarily mean that they’ll have to be black. The solution is complete integration.”

JAC HOLZMAN"
**Country Hits Booklet Distributed By BMI**

NEW YORK—Broadcast Music, Inc., the performing rights licensing organization, is distributing a 36 page booklet entitled "BMI Country Hits 1944-1966" to music users, including both broadcast and nonbroadcast BMI licensed newspapers, publications and affiliated BMI writers and publishers.

The booklet contains annual listings of BMI-licensed award-winning country music songs, together with the names of their writers and publishers affiliated with BMI, which have gained national acceptance as measured by consistent appearance in the music business trade press. The lists begin at the year 1944, the first year during which meaningful charts were first devoted to juke box play, record and sheet music sales and broadcast use of country music. BMI first applied the measurement of broadcast use solely to the selection of songs, writers and publishers to be honored with BMI citations of Achievement for popularity in the country music field in 1946.

BMI’s C & W Role

In a foreword to the catalogue, BMI points out: "Among the earliest agreements BMI made to act as custodian of performing rights were those with writers and publishers of country music, beginning in 1940, the first year of BMI’s existence, most country music, its writers and publishers, had been barred from the national music establishment. As a result, although regional charts were first set up in Nashville to handle the details of the country field, the organization was composed of Jo Walker, executive director of the Country Music Association; William Gritter, BMI’s western region vice-president of First American National Bank; Eddie Hill, attorney with Life and Casualty Insurance Company; Ruth Bailey, BMI’s Tennessee representative; and the then president, BMI, as leader of Country Music, Inc., known as the trade organization for BMI’s affiliated country writers, publishers and songwriters. According to Walker, BMI’s concern for and dedication to the economic rights of writers and publishers was an equally significant factor in the democratisation of American music. The competition and economic opportunities provided by BMI led to national and then international recognition and approval of the writers, publishers and performers of country music. We see BMI as early as the 1950’s role was affirmed by the then Governor of Tennessee, the Honorable Frank O. Clements, who said in part: "That competition has at last entered the music industry—and through this competition a greater opportunity for country music—dies in no small part to an organization called Broadcast Music, Inc., more generally known as BMI. This organization was created in 1940 to fight monopoly and to create competition. We feel that BMI is vitally interested in the health and well-being of all persons connected with country music. It has always been a priority of BMI to promote the opportunity it has brought about."

**Early Williams is Newkeys’ New Nat’l Promo Head**

NASHVILLE—Newkeys Music has named Early Williams as its national motion director. Jimmy Keys, Newkeys’ president, made the announcement last week.

Williams, a 16 year veteran of the broadcasting field, was associated with the old KCKN until June when he moved to Nashville and joined the WENO staff. He will continue as a deejay in WENO’s 6 p.m.-midnight slot.

**Turner Enterprises Of Canada Expands Country Operation**

SARNIA, ONTARIO—Don Turner, president of Don Turner Enterprises, has expanded his country operation to accommodate the growing Canadian country scene.

Turner, manager of Columbia country artist Myrna Lorrie, has successfully toured Canada with several country packages that revealed the potential for more country in Canada. He is now associated very closely with George Robertson and Great Lakes Production of Sarnia.

A recent signing to the Turner complex is popular pop/country singing artist Wayne Robin from St. Catharines, Ontario. Turner has re-engaged his Myrna Limited Band, putting the young Robin up front as lead singer. This will allow Miss Lorrie the opportunity of spending more time on television and solo appearances, as well as songwriting. The new Lorrie Show Band will operate as a four piece combo with Bill Wallace, lead guitar; Norm Carr, drummer; and Patty Gibson, female lead. Robin plays bass.

The group has picked up a sizeable following since they have been re-formed and are reported to be booked well into January.

**Singleton Names Alou First C&W Promo Director**

NASHVILLE—The Shelby Singleton Corp. has named former Chicago programming director Bob Alou as the firm’s first national country and western promotion director. Shelby Singleton said that Alou will be assisting Buddy Blake, vice-president in charge of international promotion, and will "coordinate and promote C&W activities of Shelby Singleton Productions and their affiliated labels."

A native of Rome, Ga., Alou has been in radio since 1952. During his career as a music director for several of Georgia’s Top-40 stations and program director for Columbus’ CB station, WPXN, Alou was serving as program director for Top-40 station WJGL in Abbeville, Ga., prior to joining Singleton’s firm.

Alou, his wife, Susan, and their two children have relocated in Nashville.

**Jan. 5 Nashville Benefit Planned For Eddie Hill**

NASHVILLE—A special benefit performance on behalf of Eddie Hill will be held on Sunday, January 5, at Nashville Municipal Auditorium and will reportedly feature top stars in the country music industry and top gospel talent.

Announcement of the benefit was made by a special committee set up in Nashville to handle the details of the event. The committee is composed of Jo Walker, executive director of the Country Music Association; William Gritter, BMI’s western region vice-president of First American National Bank; Eddie Hill, attorney with Life and Casualty Insurance Company; Ruth Bailey, BMI’s Tennessee representative; and the then president, BMI, as leader of Country Music, Inc.

The committee said the decision to present the benefit performance arose from the tragic accident in early December, which killed Bobby Blake, a friend of Eddie’s, and also temporarily hospitalized for four months, and from the sincere and expressed desire of so many of his friends in country music to be of help to the family of Eddie’s illness.

Eddie was admitted to Vanderbilt Hospital on July 15th for examination to determine the cause of headaches which had bothered him for a week. Three days later he was stricken with a cerebral hemorrhage and was in a coma for more than a week. He was moved to Vanderbilt Hospital on two occasions and a sufficient recovery was made to permit his release from the hospital on November 23. Eddie’s illness was of such personal concern to his friends and fans that representatives of Vanderbilt Hospital reported an unprecedented amount of mail and phone calls regarding him. In order to relieve pressure on the hospital personnel and to provide daily bulletins on Eddie’s condition, a special reporting system was devised for the news media with Bob Ford, a friend of the family, serving as liaison and contact man. This continued until Eddie’s release from the hospital.

While at home, the therapy continues, and the members of Eddie’s family are prepared for an extended recuperation period and his possible return to the hospital for further treatments.

The Eddie Hill Benefit Committee announced last week the proceeds of the sale of tickets to the performance will be deposited in a special hospital account and disbursements will be made by the committee based on the needs of the family.

Tickets for each performance will be sold at 2 each, with no reserved seats. Requests for tickets should be addressed to Eddie Hill Benefit, Box 1, Nashville, Tennessee 37202. Include name and return address and specify which performance.

**Friendly Visit**

In the midst of a 7-city promo jaunt, songster Ray R u s, a h y stopped by the Cash Box offices last week at 1:45 p.m., co-managed by Rocky Marciano and Sam Cammerata. He talked with CB president George Albert last month, whose first Dot deck was released recently, has been paced for guest spot on the "Wild, Wild West" TVVer and is also being cast for a role in Mark Anthony’s upcoming Hollywood production, "Thee."
CashBox Country Reviews

Picks of the Week

BOBBY BRADDOCK (MGM 14017) The Girls In Country Music (2:32) [Tree BMI-Braddock]

Programmers looking for a novelty change of pace will find some fine some fun fare in "The Girls In Country Music." Denjays ought to have a field day with the side. Flip: "Put Me Back Together Again" (2:20) [Tree BMI-Braddock]

ED BRUCE (Monument 1118) Song For Jenny (1:56) [Pamper BMI-Bruce]

Attractive BMI-Steele] Soulful vocalizing of country blues sound, funky and infectious, makes good listening and has a definite twin-market appeal. Bruce's handling of "Song For Jenny" is right in the groove and should make an impression on spinners. Flip: "Puzzles" (2:23) [Pamper BMI-Neese]

Newcomer Picks

TOMMY OVERSTREET (Dot 17189) Watching The Trains Go By (2:36) [Press BMI-Penn, Oldham]

"...Once again demonstrates hit potential, with "Watching The Trains Go By," and this time may convince enough buyers to get him name out there. A nice piece of material, although controversial in spots, the tune may give him the necessary shot. Flip: "Love, Love, Love" (2:08) [Ensign BMI-Overstreet]

Best Bets

FLOYD TILLMAN (Musicor 1342) Autumn Song (I'm Losing You) (2:22) [Glad BMI-Tillman]

"...Very attractive blues ballad by Floyd. Flip: "It Hurts So Hard So Long" (2:31) [Glad BMI-Tillman]

GOLDIE HILL SMITH (Epic 10423) Tell It To Your Lonely Walls (2:30) [Wilderness BMI-Howard]

"...Nice job on a mid-tempo wooser. Flip: "Got Me Sumpin' Goin'" (2:13) [Acuff-Rose BMI-Allison]

BOBBY EDWARDS (Chart 1064) Walker Town (2:09) [Yonah BMI-Moncrief]

"...Cute, rhythmic romancer from Bobby. Flip: "Part Time Sweetheart" (2:51) [Peach SESAC-Faircloth]

RUTHIE STEELE (Jed 10022) Too Many Tears (2:22) [Cedarwood BMI-Steele]

"...Soulful vocalizing on an attractive blues ballad. Nice sound. No info available at this time.

BILL RILEY (Midweston 200) (B-1) Chasing Rainbows (3:54) [Husky BMI-Riley] Flip: "Big Shoes" (3:00) [Husky BMI-Riley]

LEIGHTON'S (Sand 430) (B-1) Let's Talk It Over (2:55) [Rue BMI-Brown, Coffey] Flip: "Let's Quit Talkin' Back" (2:30) [Rue BMI-Brown, Coffey]

SOWLIN TUBBS (Grasshopper 1000) (B-1) I'm Leavin' Here (3:10) [T&T BMI-Tubbs] Flip: "Hearts And Parts" (2:40) [Mile High BMI-Tubbs]

Landon Williams (Chart 1315) (B-1) Since My Monkey Died (2:24) [Maprogo BMI-Gore] Flip: "Every Glass Of Beer" (2:42) [Maprogo BMI-Gore]

Cash Box—December 21, 1968
INTERNATIONAL HIT!!

"PLEASE LET ME PROVE"
(MY LOVE FOR YOU)
Mercury 72856

By
DAVE DUDLEY

Dudley Like You Can't Believe!!

Published by Newkeys Music Inc.
Excl. Rep. KEY TALENT INC.
Nashville/Las Vegas/Hollywood

CashBox Country LP Reviews

SATURDAY NIGHT—WEBB PIERCE—
Decca DL 74971
Great material from the past, makes up the bulk of this Webb Pierce set, which is also highlighted by a pair of his recent singles, "Louisiana" and "Saturday Night." The Pierce stylings are not unknown among country buyers, and the package should be another strong sales piece for Webb. Excel lent tracks in "My Bucket's Got A Hole In It" and "I Love You Because."

ARLIE AND LORENE TELL IT LIKE IT IS—ARLIE CAMPBELL & LORENE MANN—RCA Victor LSP 4086
A bag that has been responsible for several chart singles for the team of Arlie Campbell and Lorene Mann also has strong chart potential in album form. Two of those chart singles, "Dark End Of The Street" and "Tell It Like It Is," are sure to have commercial value in the album, as are tracks such as "You Send Me" and "Pledging My Love." The combination of these two voices was a brain storm that has come off beautifully.

LOVE'S A WOMAN'S JOB—NORMA JEAN—RCA Victor LSP 4096
Norma Jean kicks off her latest Victor LP with her most recent single, "You've Changed Everything About Me But My Name," and follows up with a well-chosen selection of material, much of which comes from the contemporary chart scene. Fans and spinners will dig "Welcome Home To Nothing" and "No Another Time," as well as the title track.

CashBox Top Country Albums

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<th>Artist</th>
<th>Label</th>
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<td>Hank Thompson</td>
<td>Decca</td>
<td>DL 70904</td>
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<td>2</td>
<td>JIM REEVES ON STAGE</td>
<td>Jim Reeves</td>
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<td>LSP 4062</td>
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<td>3</td>
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<td>Bill Anderson</td>
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<td>4</td>
<td>BY THE TIME I GET TO PHOENIX</td>
<td>Jim Reeves</td>
<td>Victor</td>
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<td>5</td>
<td>KILLERS THREE</td>
<td>Melba Montgomery</td>
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<td>6</td>
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<td>Merle Haggard</td>
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<td>8</td>
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<td>Lesley Gore</td>
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<td>10</td>
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<td>11</td>
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<td>Jim Ed Brown</td>
<td>RCA</td>
<td>LSP 4087</td>
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<td>12</td>
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<td>Roy Acuff</td>
<td>Decca</td>
<td>DL 75031</td>
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<td>13</td>
<td>CREAM OF THE CROP</td>
<td>Wanda Jackson</td>
<td>Capitol</td>
<td>ST 2994</td>
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<td>14</td>
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<td>Various Artists</td>
<td>RCA</td>
<td>LSP 4082</td>
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Cash Box—December 21, 1968

www.americanradiohistory.com
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<th>CashBox Country Top 50</th>
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<td>1. <strong>YOUR SQUAW IS ON THE WARPATH</strong> (Capitol 13500)</td>
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<td>2. <strong>LITTLE ARROWS</strong> (Capitol 13500)</td>
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<td>3. <strong>WICHITA LINEMAN</strong> (Columbia 44632)</td>
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<td>4. <strong>WHERE LOVE USED TO LIVE</strong> (RCA Victor 44634)</td>
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<td>5. <strong>BALLAD OF TWO BROTHERS</strong> (RCA Victor 44634)</td>
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<td>7. <strong>I TAKE A LOT OF PRIDE IN WHAT I AM</strong> (Columbia 44632)</td>
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<td>8. <strong>I'VE GOT YOU ON MY MIND</strong> (Dot 17000)</td>
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<td>9. <strong>BORN TO BE WITH YOU</strong> (RCA Victor 44634)</td>
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<td>10. <strong>PLASTIC SADDLE</strong> (Capitol 13500)</td>
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<td>11. <strong>CARROLL COUNTY ACCIDENT</strong> (Capitol 13500)</td>
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<td>12. <strong>SMOKEY THE BEAR</strong> (Capitol 13500)</td>
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<td>13. <strong>I WANT ONE</strong> (Capitol 13500)</td>
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<td>14. <strong>SHE WEARS MY RING</strong> (Capitol 13500)</td>
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<td>15. <strong>THE TOWN THAT BROKE MY HEART</strong> (Capitol 13500)</td>
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<td>16. <strong>THE BALLAD OF FORTY DOLLARS</strong> (Capitol 13500)</td>
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<td>17. <strong>LET THE CHIPS FALL</strong> (Capitol 13500)</td>
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<td>18. <strong>MY SON</strong> (Capitol 13500)</td>
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<td>19. <strong>I WAS WITH RED FOYLE</strong> (Capitol 13500)</td>
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<tr>
<td>20. <strong>THEY DON'T MAKE LOVE LIKE THEY USED TO</strong> (Capitol 13500)</td>
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<tr>
<td>21. <strong>I WALK ALONE</strong> (Capitol 13500)</td>
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<td>22. <strong>HAMMER AND NAILS</strong> (Capitol 13500)</td>
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<td>23. <strong>PLEASE LET ME PROVE MY LOVE FOR YOU</strong> (Capitol 13500)</td>
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<tr>
<td>24. <strong>WHEN THE GRASS GROWS OVER ME</strong> (Capitol 13500)</td>
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<td>25. <strong>ANGRY WORDS</strong> (Capitol 13500)</td>
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<td>26. <strong>CONTINUING STORY OF HARPER VALLEY P.T.A.</strong> (Capitol 13500)</td>
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<td>27. <strong>DON'T WANT ME I'M DREAMING</strong> (Capitol 13500)</td>
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<td>28. <strong>AGE OF WORRY</strong> (Capitol 13500)</td>
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**YOUR SQUAW IS ON THE WARPATH**
Waylon Jennings (RCA Victor 9642)

**THE AUCTIONEER**
Randy Smith (ASCAP)

**THREE SIX PACKS, TWO ARMS & A JUKE BOX**
Johnny Rowe (Columbia 44634)

**DADDY SANG BASS**
Hank Thompson (Capitol 44689)

**DON'T WORRY 'BOUT THE MULE**
Merle Haggard (Capitol 44689)

**HOLD WHAT YOU'VE GOT**
Bobby Boren (Chart 17169)

**THE STRAIGHT LIFE**
Bobby Boren (Chart 17169)

**FLATTERY WILL GET YOU EVERYWHERE**
George Jones (Columbia 44689)

**THE GIRL MOST LIKELY**
Jo Ann Campbell (United Artists 50461)

**WOMAN WITHOUT LOVE**
Johnny Darrell (United Artists 50461)

**IN THE GOOD OLD DAYS**
Bobby Bare (United Artists 50461)

**SUNDAY NIGHT**
Johnny Lee Lewis (Smash 2302)

**HOLD ME TIGHT**
Johnny Darrell (United Artists 50461)

**HAPPINESS HILL**
Kitty Wells (Decca 32389)

**DARLING, YOU KNOW I WOULDN'T LIE**
Bobby Bare (United Artists 50461)

**TO MAKE LOVE SWEETER FOR YOU**
Bobby Bare (United Artists 50461)

**UNTIL MY DREAMS COME TRUE**
Bob Wills (Decca 32389)

**YANCE**
Kathleen Hoff (Decca 32429)

**EVER CHANGING MIND**
Bobby Bare (United Artists 50461)

**I WISH I WAS YOUR FRIEND**
Bobby Bare (United Artists 50461)

**IF I'M GONNA SINK**
Johnny Darrell (United Artists 50461)

**BIG RIG ROLLIN' MAN**
Johnny Darrell (Chart 1057)

**FEED ME ONE MORE PIECE**
Johnny Darrell (Chart 1057)

**WHAT KIND OF WOMAN**
Johnny Darrell (Chart 1057)

**HE'S GOT MORE LOVE IN HIS LITTLE FINGER**
Bobby Bare (Chart 1057)

**YOU TOUCHED MY HEART**
Bobby Bare (Chart 1057)

**TRUE LOVE TRAVELS ON A GRAVEL ROAD**
Bobby Bare (Chart 1057)

**WE NEED A LOT MORE HAPPINESS**
Bobby Bare (Chart 1057)

**GOOD**
Bobby Bare (Chart 1057)

**REALLY LUCKY**
Bobby Bare (Chart 1057)

**DON'T WAKE ME I'M DREAMING**
Bobby Bare (Chart 1057)

**SIX PANTS, TWO ARMS & A JUKE BOX**
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**GOOD**
Bobby Bare (Chart 1057)
RCA Nashville vice president Chet Atkins was in New York last week for executive meetings at the label's head quarters. He also journeyed to Philadelphia in his capacity as guitarist and taped a guest spot on the Mike Douglas TV' er. On December 11, Chet jetted to the Coast to guest on the Joer Bishop TV show.

Wayside Records is about to release chanter Darrell Mcalla's new album, "Meet Darrell McCall." The set includes, among other tracks, recent and new singles by the artist. Deejays who want copies of the LP may obtain them by writing to Little Richie Johnson, Box J, Belen, New Mexico... Chad Garrett and Judy Russell, a new, young songwriting team, have penned three songs for the pilot of the "Minnie Pearl Show." The duo has also recorded the vocals, which the actors will lip-sync, for two of the songs, "Long, Long Road Back Home" and "If I Had It To Do All Over Again." "I Didn't Know I Loved You Till You Died," the third song, will be sung by another cast member. The pilot is being produced at 20th Century-Fox studios in Hollywood, and 20th Century-Fox Music has bought and published one of the songs, "Long, Long Road." The other two songs, which 20th has licensed for use in the pilot, are published by Garrett and Russell's new BMI firm, Garcell Music. . . . West, has it been announced that C. Riley is going to star in a summer replacement show on one of the networks... Paul Tannen and Paul Evans trocked to Nashville last week for presidential press... A pact has been signed between Joanne Combs, president of Deneba Records of West Logan, West Virginia, and Ray Allen of Christianburg, Virginia, who will distribute Deneba product. Allen has been a distributing business for thirty years, covering Virginia, West Virginia, Kentucky, Maryland and Ohio. Deneba's latest single is "Falling Out Of Love," by Danny Harrison. The label plans to release an album by the artist early in 1969.

Suge and Sand Records topor W. G. Pfeuer reports that Fox Barclay has inked a production contract with the label. Barclay will produce the "Lovebirds (Jaw & Sharon) for Pfeuer's Sand label. Barclay also did the A&R work and engineering on "You're Lonely He's Left And I'm Right," by Doyle O'Dell on Sand. All sessions will be done at Suge and Sand's new studios in Hollywood and will be under Pfeuer's supervision.

FREE FLIGHT—The winsome lass about to take to the sky is Chart Records artist Connie Eaton, Connie, a student at Nashville's David Lipscomb College, recently won a trip to Hollywood where she became the winning contestant on the "All America College Show," a syndicated television program produced by Wendell Niles and sponsored by the Colgate-Palmolive Company. She won a thousand dollars, a trophy and a return trip to Hollywood to compete in another round, this time for five thousand dollars. The "All America College Show" is due to be aired on numerous stations in the near future.

A new 1,000 watt country radio station, KCAW of Port Arthur, Texas is about the make its debut and would appreciate being put on as many record company and distributor mailing lists as possible. Records may be sent to the station's program director, Jim Carroll, at KCAW, 3333 25th St., Port Arthur, Texas 77640. KCAW which will broadcast on a clear channel, non-directional frequency of 1510, will cover the "golden triangle" area of Texas and southwest Louisiana. This area contains both highly industrialized and ruralized sections and contains over 1,000,000 people, KCAW plans to keep those who supply the station with records informed as to the exposure their product receives on the outlet.

Radio Station WPLO in Atlanta has a new program director, Bruce N. Stratton. Bruce pioneered the switch to country for KUZN Radio in West Monroe, Louisiana, who is the air at KUZN, he was known as Phil Harmonic, and he is a former deejay with WDAY in Washington, D.C. In addition to his duties as program director at WPLO, he will take over the 3:30-7 pm deejay shift vacated by Mac Curtis. Curtis resigned to accept a position with WHOO in California.

Mike Adams, staff announcer at WPLO in Cleveland, has been placed in his first record, singing "Green Grows The Valley" b/w "Just One More Mile" for Decca. The single has just been released.

Radio Stations KBBQ in Burbank, California and KFOX in Long Beach, California, have scheduled their next overnight shows for March 24 at the Shrine Auditorium in Los Angeles. The show will star Waylon Jennings, Buck Owens and His Buckaroos, Leretta Lynn and Charlie Pride. Also featured will be the KBBQ and KFOX staff bands. For both nights, all proceeds will go to the operation and civic improvement the city.

FDN

Saturday Night
INCLUDING: LUZIANNA - COLD, COLD HEART - I LOVE YOU BECAUSE - CANDY KISSES - COLUMBUS STOCKADE BLUES

Webb Pierce

DECCA A Division of MCA, Inc. DL 75071

Webbi single "Saturday Night" is "hit every night of the week. Watch this album go.

Cash Box—December 21, 1968
One of the most successful groups in Holland at the moment is The Cats who recently hit the No. 1 slot with "Leo". The Cats are contracted to Bovema's Imperial label and international success seems assured.
Barely four months after attaining independence, RCA in Great Britain is making a powerful contribution to the world-wide success of the parent group.

London has become a major centre for recording work outside the U.S., and RCA artists have scored triumphs on the British musical scene.

London is obviously the centre of an ever-growing market. Sales of the phenomenal Sound of Music album have just topped 2 million—that’s in the U.K. alone! Natural successor to this record-breaker is the original soundtrack recording of the film OLIVER. The album, compiled by RCA staff in U.K. will be released next month.

Sunbury Music, RCA’s publishing subsidiary, has had an equally impressive start to the fiscal year. Nilsson has written for the Turtles, Sandie Shaw, top British D.J. Kenny Everett, Jack Jones—and recorded his own album. Richard Kerr has a massive seller looming ahead for My World For Cagney’s Inspiration, and Chris Andrews has written for Sandie Shaw and produced successful records for artists including Ulysses-Smith, the Chieftains and Sandie Shaw. The publishing affiliate is also hard at work procuring copyrights of full potential and looks set for the next twelve months to arrays a catalogue which will be the envy of many a rival in London’s Denmark Street.

After such a start to the year, one’s tempted to say “follow that!” But, rest assured, in Great Britain, RCA will!
RCA Expanding Internationally

The New RCA Complex in Great Britain

June 1st, 1969, will be a momentous occasion in the history of the British record industry. On that day, RCA becomes the first American-owned major entertainment business to be independent in the United Kingdom, operating its own distribution system and pressing plant.

This independence will be the culmination of years of intensive market research, planning, organization and co-ordination. RCA reported in March 1965, a termination agreement was negotiated to carry through until next June, with Decca continuing pressing and sealing and its Selecta subsidiary handling sales.

Supervising this vast changeover and heading the new independent operation is Bernard Ness, managing director of RCA’s British record division. Decca and RCA were brought back from Mexico to England in 1965 to study the market, endeavor to forecast future trends, and decide RCA’s policy for the UK accordingly.

"There were three choices," said Ness. "We could stay where we were, go elsewhere, or do it ourselves. We decided we had enough of the market to take the plunge and go on our own, building a pressing plant at Washington, County Durham, and setting up our own distribution organization.

"RCA has been a very good job during our association. The RCA shingle on a market that has been built up quite substantially, and there was a lot of speculation on our part about what Decca was doing. It's just the need for a large American company to control its own destiny."

The first stage in the transition was the opening of a British artist and repertoire department to start acquiring British catalog material. Washington County Durham was decided upon as the site for the pressing plant because it had been earmarked as a development area. New first-class facilities will be put up in British record companies themselves and will be utilized by RCA manufacturing processes. The plant will be American in design and layout, and will eventually employ a staff of three hundred, and will undertake custom pressing services

"It will be windowless and completely new," said Ness. "We will take raw material into silos at one end, and produce records in boxes at the other. The plant manager and engineering manager have been in the States coordinating our operation there in preparation.

Nowess is headquartered in RCA House, Curzon Street, London, with a total staff of thirty-six. RCA House is independent of the sales and promotion divisions, and the sales and distribution department.

RCA announced that RCA’s distribution would be handled by depots at major cities. RCA’s sales and promotion divisions will be based in London, with offices in Edinburgh, Manchester, and Leeds.

At present RCA is using independent London studios for its recording purposes, but a long-term plan for its own studio exists if the volume of business justifies it. Such a studio would also accept custom work in setting up its own cutting channels and tape operation for copying and equalizing.

In an appraisal of present and future market conditions and tendencies, Ness stressed the revolution taking place in merchandise buying in the changes it will bring in its wake. There are between four and seven thousand desk retailers," he said, "but many of these are outlets rather than specialists. The trend is towards big merchandising complexes instead of personal service, and the retail business in all commodities is being altered and shaped by economic pressures in the country and by social preferences. If a small retailer receives a good offer from a big merchandising chain, he'll probably accept it because he has an understandable desire to capitalize on a life's work.

RCA hopes to take the press- ing plant to this region, and Ness says this is what the European Economic Community is all about. Big record companies themselves are either merging or acquiring other labels.

Ness expects the number of retailers to diminish as they sell out. The volume of business will be concentrated on high customer traffic outlets, and this rationalization will encourage rack jobbing. In America the majors could not afford to supply everybody on a priority basis, because there was not enough volume of trade. The same situation has occurred here, and resulted in the introduction of a surcharge.

Some record manufacturers here have decided to start rack jobbing rather than have someone else do it. Ness went on, "any disk dealer can survive if he's aggressive in selling, efficient, and keeps up with the times. I think resale price maintenance should be maintained in England as long as possible because it's going to allow a freedom of trading among smaller dealers or manager. If it comes off, it will accelerate economic change and amalgama-

Despite the rapidly changing conditions, the fluctuations of the market, the economy and other imponderables, Ness looks forwards to June 1st with enthusiasm optimistic. RCA's motive in the matter is simple and very much to the point.

"The whole object of the exercise is to increase our turnover in the United Kingdom."

Walter Sparskman, universally known as Sparky, is the general sales manager at RCA. He took a technical education, served in the Royal Navy in electronics, and then started in salesmanship on his discharge, working in insurance, domestic appliances, and foodstuffs.

He entered the record business in 1959 when he became a sales manager, and was instrumental in establishing that company’s distribution through the direct van selling technique.

"I returned my days of selling sausages," he remarked. "Vans are ideal to replenish shop displays and in both sausages and records, you would also have large extended but same limited selling territory. I always used to want to buy yesterday's hit any more than they do to want to buy today's sausage."

Sparskman moved from Pye to CBS, and founded the latter's sales system in the early days of its own logo and administration. RCA has an extended network of dealers for the British market including promotion.

Ness and Sparskman say in June 1st, 1969, will be a very important occasion. RCA GB are involved with their parent companies in one end, and will be involved with their parent companies in two.

The RCA distribution will include the regional depots being set up and the disk stores at Washington, and he will eventually be based in Washington with regular traveling around the country to see the new distribution.

"We hope to give prompt and ef-

Robert Angles Mgr. RCA Stereo 8

John Collins Mgr. RCA Stereo 8

Terry Oates Mgr. Artist Development

Jack Heath Gen. Mgr. Sunbury Music

Cash Box—December 21, 1968

www.americanradiohistory.com
in Italy stars shine in the RCA sky

GIANNI MORANDI
The artists of RCA Italiana always on top of sales charts
PATTY PRAVO
RCA Italiana Completes 15 Years of Huge Success;

Begins 16th Year With Further Expansion

One-hundred million records have been produced throughout fifteen years of the Company's activity. This, in brief, is the history of RCA Italiana, which up until now has released over 80 million "single" and 20 million "long-playing" records on the Italian market.

In the first three years of its activity, only one million records were manufactured. In the following years, a total of 25 million records were manufactured. The actual development of the Company, although, has taken place from 1962 up until today. During this period RCA Italiana manufactured a considerable quantity summing up to 76 million records and thus maintaining a market share around 40%.

This result was possible to achieve due to both the strong exploitation of the international well-known catalog of RCA as well as to the success of a great number of Italian artists whose production has been followed up with a considerable amount of technical and organizational means.

In 1962 in fact RCA Italiana opened its own Recording Studios, which are among the most modern, thereby improving the quality of the product to international standards. Studio A, one of the largest and most perfect recording studios in the world, is furnished with over 350 persons (including orchestras, chorus and principals), measuring 424,500,120 feet, with an aggregate volume of 400,000 cubic feet. A large number of important operatic recordings such as "Madame Butterfly," "Rigoletto," "Falstaff," and "Traviata" have been made in this studio, and such important artists as Anna Moffo, Artur Rubinstein, Leontyne Price, Van Cliburn and Monserrat Caballé have recorded there.

Furthermore, RCA Italiana has contributed to the success of such famous motion pictures as "La dolce vita," "Marriage Italian Style," "For a Fiat of Dollars" and "The Bible" whose soundtracks have been recorded at RCA Italiana's Studio A.

The other three recording studios, though having the same technical and acoustic characteristics as Studio A, are smaller in dimensions and are used for popular and popular recordings. In addition, a number of overdubbing rooms, one of which is furnished with a 0, 4 and 3-track mixing console equipped with 18 microphone input channels, and editing and listening rooms are available.

The first records pressed at RCA Italiana in 1958 were those bearing the performances of Arturo Toscanini and they were more precise the very famous "Nutsacker Suite" by Tchaikovsky as well as the first hit of Domenico Modugno "La place apada." The artists who have contributed the most to achieving the 100 million records manufactured at RCA Italiana are:

- Gianni Morandi 7,700,000
- Rita Pavone 6,200,000
- Nino Fidenco 3,200,000
- Faik Anka 3,000,000
- Jimmy Fontana 2,600,000
- Dalida 2,500,000
- Neil Sedaka 2,400,000
- The Rokes 2,300,000
- Patty Pravo 1,700,000
- Michele 1,700,000
- Elvis Priscilla 1,000,000
- Edith Piaf 1,000,000
- Dino 1,000,000
- Sandie Shaw 1,000,000

RCA Italiana was founded in 1951, but despite the fact that in November 1963 the factory building had been completed for the production of records. Formation of repertoire and launching of Italian artists were also supported by beginning a publishing activity within RCA's organization in 1960.

The creation of a modern and penetrating distribution system as well as specific organization structures enabling the achievement of creative and artistic work within an industrial entity have completed the first cycle of RCA Italiana.

The Company is now promoting the expansion of those collateral activities which could enable further improvements in the branch of sound recording and diffusion of recorded music.

A sister company, RCA Amici del Disco, is carrying out specific systems of direct sales, not only through a widespread net of branch offices all over the national territory but also by means of mail. These systems offer the possibility of special record packages which otherwise would not find a suitable market through traditional channels.

Besides, RCA Italiana is pursuing an important aim, that is the introduction in Europe of the Stereo 8 cartridge system. In less than two years, following a precise program, the Company was able to overcome the difficult task of the initial stage of such project. The good results obtained confirm that the Stereo 8 system has laid good foundations in the European market.

On the occasion of the recent 50th Auto Show of Turin, RCA Italiana has announced that as of the current month Stereo 8 cartridges will be wholly manufactured in Italy.

RCA Italiana has been the first (Continued on page 60)
RCA's NEW PLANT IN ENGLAND—A photograph of a model of the RCA record factory being built at Washington, County Durham, England.

RCA Italy—Expansion Is The Word

(Con't from page 50)

RCA Subsidiary company, and one of the first record companies in the whole world to start a music publishing activity.

During eight years of operation in this field RCA Italiana has published over 3,000 titles amongst which:

**IL MONDO IN MY WORLD**
OGNI VOLTA (over 1,000,000 copies sold by Paul Anka)
IN CINOCCHIO DA TE—NON SON DEGNO DI TE (over 2,000,000 copies sold by Gianni Morandi)
COME TE NON C'è NESSUNO (over 700,000 copies sold by Rita Pavone)

**MAI ALTRI OCCASIONI.** Once there was a time...TI VEDEI USCIRE Don't answer me LA TERRA LUNA Waiting for never (a big international success by Neil Sedaka)
PIANO CON ME Let's live for today (more than 1,500,000 copies sold all over the world by "The Grass Roots" and "The Roken")
QU'ANDO DICE CHE TI AMO BISOGNA SAPER PERDERE (from the 1967 San Remo Festival)
PER UNA DONNA (the song that won the 1967 Festival of Rio de Janeiro)

LA MIA SERENATA (the song that won the 1967 Italian TV Contest "Un disco per l'estate")
LA BAMOLA (the Italian best seller of the 1968 Summer)

In addition, RCA Italiana has published over 250 movie soundtracks amongst which:

**RUN FOR YOUR WIFE** (Una moglie americana)
**FOR A FISTFUL OF DOLLARS** (Per un pugno di dollari)
**THE DOORS** (Le bambole)
**THE BATTLE OF ALGIERS** (La battaglia di Algeri)
**THE QUEENS** (Le fate)
**LA GUERRA EST FINIE** (La guerra è finita)
**MADE IN ITALY** (Made in Italy)
**THE HAWKS AND THE STARROWS** (Uccellini e acoccellini)
**THE GOSPEL ACCORDING TO ST. MATTHEW** (Il Vangelo secondo Matteo)
**GLAND SLAM** (Ad ogni costo)
**ANYONE CAN PLAY** (Le dolci signore)
**THE HAREM** (L'harem)
**THE ROVER** (L'avventuriero)
**DAYS OF HATE** (I giorni dell'ira).

In 1967 a new office building was completed which, besides allowing a move efficient and rational layout of the company's offices, has also made possible a better arrangement of the factory, studios and warehouse.

At present, RCA Italiana employs more than 600 people, including workers, technicians, employees and sales agents. Its productive potential is approximately 100,000 records a day. The 100 million records manufactured up until now relate entirely to domestic territory. Therefore, it is hoped that the Company may have a confid-ent outlook as to the further reaching of goals following the developments of the European Common Market.

RCA England—Continued Growth

(Con't from page 57)

...advertising and music-technical matter. He initiates the monthly LP release lists; acts as progress charger, and liaises with RCA's international division in the States on tapes, negatives and other functional routines.

John Collins is British manager of RCA's Stereo 8 tape cartridge playback system for car or home. Each cartridge comprises four pairs of two tracks on a continuous loop. There are twenty-four titles available in single form; giving forty minutes of playing time and retailing at £2.14.1d each. They cover classical and middle-of-the-road repertoire, and a further twenty four are planned. University Recording Ltd. is distributing RCA's Stereo 8 product in the UK, and also handles the duplication.

"We are supplying part of the demand for cartridges created by sales of Stereo 8 players, of which there is a variety," said Collins. "Some of these are imported from Japan, and some are being manufactured in this country."

"The first twenty-four titles were available from July of this year, and we hope to have between fifty and seventy on the market by the end of the year. We're planning a quarterly release pattern, and interest is increasing, with both export and UK sales prospects encouraging. We're concentrating on middle-of-the-road and classical repertoire at present, but if demand justifies it, we'll go over to pop later."

Jack Heath is the general manager of Sunbury Music, RCA's publishing offset. He has long experience of the British and international publishing scene derived from work with Boosey and Hawkes, Campbell Connelly, and Good Music, and he has promotion manager Derek Green and pluggers Alan Buck reporting to him in the Sunbury office.

"Our twin objectives are to build up a British catalog and expose material from RCA associated houses throughout the world with whom we are in constant touch," Heath said.

"We are spreading Sunbury copyrights throughout the record industry."

Amongst writers contributing to the catalog are Chris Andrews, David Reilly, son of harmonica star Tommy Reilly, Judith Durham of the now disbanded Seekers, the Tuesday's Children and Tangerine Peel group-writers, and RCA A&R man Richard Kerr and Joan Maitland, who penned the Don Partridge hit "Blue Eyes." Heath is confident of great material coming forth from this composer duo. Joan Maitland was formerly collaborator with Lionel Bart.

Sunbury has the British and Commonwealth rights to songs written by Harry Nilsson, and a primary aim of the company is to establish this writer as a major influence in these areas. His song "Together" was placed with Sandie Shaw, who recorded it for Pye. Two other recent copyrights of significance were Richard Kerr's "My World" recorded by Cupid's Inspiration for Nema and "She," written and recorded by Tuesday's Children for Mercury.

RCA has already established a formidable achievement without prejudice to UK. In October 1st the sales figure for the phenomenonal "The Sound Of Music" soundtrack album passed the two million mark for the British Isles. The album has outsold every other LP in the history of the British disc industry.

RCA is confidently anticipating landslide sales on a comparable scale for the "Oliver!" soundtrack album, which is released October 1st.

**Rapid Production—** A partial view of the modern equipment in the huge RCA TX Italiana pressing facilities.

Cash Box—December 21, 1968

**Some Of RCA Italiana'S Star Studied Roster—**(Top) Patty Pravo, Fred Bongusto and Jimmy Fontana. (Center) Michele and Nicola di Bari. (Bottom) The Roken, Gianni Morandi and Dino.
Epic Names Millikin

NEW YORK—Cheley Millikin, a field talent scout for Epic Records since August, has been promoted to manager of the label in England. According to Dave Kapralik, vice president, Millikin is another example of the linkage between Epic artists, managers and independent producers in Great Britain and on the continent. In addition, Millikin will scout and negotiate for artists and masters available for the United States and Canada and will coordinate administration for Epic and its artists in Great Britain, reporting directly to Kapralik.

Millikin had previously managed several groups, including the Epic artists Bread, the Magic Mushroom, a teen nightclub act in Devon, England. He is a resident of Ireland.

NEW YORK—Several top American acts, including the 5th Dimension, Sergio Mendes and Brasil '66, Joe Tex and the Winans, have been hotly set to make appearances at the upcoming 31st annual MIDEM Festival in Cannes. Negotiations for other names are now in progress, with a final lineup expected to be announced within the next two weeks.

Paris, headquarters of MIDEM, the International Record and Music Publishing Market, announced the names of some dealers who will be greeted by the beloved Frenchman Maurice Chevalier, who once again spurns retirement for this special occasion.

MIDEM will take place next 18 to 24 January in Cannes, France. Headquarters for the Convention will be the Martinez Hotel along the shores of the Mediterranean. Evening gala for which the major attractions are still—and will remain—unknown will be held at the Palais des Festivals, also on the beach. The closing ceremony will be held at the Cannes Film Festival.

More than 3,000 persons are expected to attend the MIDEM convention, held in the highly successful international market for music. A 1969 innovation in the already successful MIDEM formula will be the staging of a number of panel discussions and symposiums, featuring the participation of a number of international experts on such subjects as copyright, international marketing, record production, promotion and exploitation of music on an international scale, and the foreign publishing market.

The 5th Dimension will be among the performers who will achieve stardom by grand opening international gala on Saturday evening, 18 January, Sergio Mendes will be part of the all-star roster at the event. Joe Tex will be part of the grand international pop award performance, during which the top-selling recordings artists from numerous countries will be honored with the coveted MIDEM Trophy Award.

Amos Productions Makes Int'l Move

HOLLYWOOD—Jimmy Bowen's Amos Productions goes worldwide with the opening of offices in London and Rome in March 1969. According to Jimmy Bowman, general manager of the firm, Bowen is also planning to open offices in Nashville and Los Angeles to scout for a site when he goes there next month. Thacker also disclosed that Amos will expand to larger quarters on Dec. 15 when they relocate Sunset Blvd. for the long-term.

Warner Bros.—Seven Arts have scheduled four singles produced by the French Canadian acts Andrew Scott and Renleigh Music, the publishing divisions of the Music Makers Group, in foreign sub-publishing. Deal was concluded recently between UA Music president Mike Stewart and Music Makers Group president Miltonerson.

Included in this arrangement is the Johnny Mathis Catalog, which was recently acquired by The Music Makers Group, and the Fomon Catalogs, which were recently acquired from Scepter Records and Florence Greenberg.

The catalogs contain many standards recorded by Johnny Mathis. Both Mike Stewart and Miltonerson agree that the foreign market potentialities of the catalogs are tremendous in that they represent a broad spectrum of songs to the top composers in today's market.

London To Distribute Les Disques Jupiter

MONTREAL—Claus Paldyr, FR French music distributor Jupiter, has just announced the commencing January 1st, 1969, London Records of Canada Ltd. for the distribution of Jupiter product and its subsidiaries (Verpine, Sonix, and La Compagnie). Jupiter has been a leading power in the French Canadian market over recent years by virtue of its well organized sales force.

The agreement is a long-term one, which will be extended to cover top French Canadian recording artists. (Sonoplayer).

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Amos Productions Makes Int'l Move

HOLLYWOOD—Jimmy Bowen's Amos Productions goes worldwide with the opening of offices in London and Rome in March 1969. According to Jimmy Bowman, general manager of the firm, Bowen is also planning to open offices in Nashville and Los Angeles to scout for a site when he goes there next month. Thacker also disclosed that Amos will expand to larger quarters on Dec. 15 when they relocate Sunset Blvd. for the long-term.

Warner Bros.—Seven Arts have scheduled four singles produced by the French Canadian acts Andrew Scott and Renleigh Music, the publishing divisions of the Music Makers Group, in foreign sub-publishing. Deal was concluded recently between UA Music president Mike Stewart and Music Makers Group president Miltonerson.

Included in this arrangement is the Johnny Mathis Catalog, which was recently acquired by The Music Makers Group, and the Fomon Catalogs, which were recently acquired from Scepter Records and Florence Greenberg.

The catalogs contain many standards recorded by Johnny Mathis. Both Mike Stewart and Miltonerson agree that the foreign market potentialities of the catalogs are tremendous in that they represent a broad spectrum of songs to the top composers in today's market.
JAPAN'S BEST SELLERS

**ALBUM**

**This Week**

1. *Yuzukizu*—Jun Mayuzumi (Capitol) Publisher/Isahara
2. *Sayanagi Atoke*—The Blue Coconuts (CBS) Publisher/Watanabe
3. *Haiky-No Hato*—The Tigers (Polydor) Publisher/Watanabe
4. *Kimi No Hitori*—The Rolling Stones (CBS) Publisher/Shinko
5. *Sound of Silence*—Simon & Garfunkel (CBS) Publisher/Shinko
6. *Twelve Ten*—The Fairly Dust (King) Sub-Publisher/April Music
7. *Love*—The Beatles (Parlophone) Sub-Publisher/EMI
8. *Tsubasa No Hito*—Shinichi Mori (Victor)
9. *Quickies: 1910*—Jack Heath

**LOCAL**

1. *Kai-No Kinetsu*—Pinky & Killers (King)
2. *Iwa-We Shiawase-Kai*—Mitsuo Sagawa (Columbia)
3. *Kintan*—Hiroshi Kurusu (Polydor)
4. *Asa-No Kuchizuke*—Yukari Ish (King)
5. *Kiri-Ni Musebu Yoru*—Ken Kuruki (Toshibo)
6. *Kushiro-No Yoru*—Kenichi Sakaya (Crown)
7. *Nagasaki Blues*—Nico Aoe (Victor)
8. *Hitori Sakasaka-Do*—Shinichi Mori (Victor)
9. *Ashiuru Kowari*—Jun & Nene (King)
10. *Toshiba-No Hitto*—Shinichi Mori (Victor)

**INTERNATIONAL**

1. *World of Val Doanican* (Decca)
2. *Airesu Kumi*—The Golden Cups (Capitol) Publisher/Pacific Music
3. *Chijima Nikki*—The Four Saints (Express) Publisher/Pacific Music
4. *Alo Bajtles*—The Wild Ones (Capitol) Publisher/Watanabe

Great Britain's Best Sellers

**This Week**

1. *Be My Baby*—The Ronettes (London) Sub-Publisher/Shinko
2. *Hello I Love You*—The Doors (Victor) Sub-Publisher/EMI
3. *You Make Me Feel Like A Four-Leaf Clover*—Joe McRath and Eric Dance (Uhuru Music) Publisher/Tanabe
4. *What A Wonderful World*—The Rolling Stones (CBS) Publisher/Watanabe
5. *I Was Born To Love Him, But Now I Love You*—Mick Jagger and Keith Richards (CBS) Publisher/EMI
6. *The Rolling Stones*—The Rolling Stones (CBS) Publisher/Watanabe
7. *The Rolling Stones*—The Rolling Stones (CBS) Publisher/Watanabe
8. *The Rolling Stones*—The Rolling Stones (CBS) Publisher/Watanabe
9. *The Rolling Stones*—The Rolling Stones (CBS) Publisher/Watanabe
10. *The Rolling Stones*—The Rolling Stones (CBS) Publisher/Watanabe

**This Week On Chart**

1. *All Along The Watchtower*—Jimi Hendrix (Track) Feldman
2. *May I Have The Next Dream*—McLean ( Authorities)
3. *I Ain't No-None*—Nina Simone (EMI) United Artists
4. *Johnny B. Goode*—Chuck Berry (EMI) United Artists
5. *I Want To Know What Love Is*—The Rolling Stones (CBS) Publisher/Watanabe
6. *I'm A Man*—Them (Polydor) Sub-Publisher/Pacific Music
7. *I Can't Help Myself*—The Four Tops (London) Sub-Publisher/EMI
8. *I Can't Help Myself*—The Four Tops (London) Sub-Publisher/EMI
9. *I Can't Help Myself*—The Four Tops (London) Sub-Publisher/EMI
10. *I Can't Help Myself*—The Four Tops (London) Sub-Publisher/EMI

**This Week**

1. *The Rolling Stones*—The Rolling Stones (CBS) Publisher/Watanabe
2. *The Rolling Stones*—The Rolling Stones (CBS) Publisher/Watanabe
3. *The Rolling Stones*—The Rolling Stones (CBS) Publisher/Watanabe
4. *The Rolling Stones*—The Rolling Stones (CBS) Publisher/Watanabe
5. *The Rolling Stones*—The Rolling Stones (CBS) Publisher/Watanabe
6. *The Rolling Stones*—The Rolling Stones (CBS) Publisher/Watanabe
7. *The Rolling Stones*—The Rolling Stones (CBS) Publisher/Watanabe
8. *The Rolling Stones*—The Rolling Stones (CBS) Publisher/Watanabe
9. *The Rolling Stones*—The Rolling Stones (CBS) Publisher/Watanabe
10. *The Rolling Stones*—The Rolling Stones (CBS) Publisher/Watanabe

Great Britain's Top Ten LPs

1. *The Beatles Double Album* (Parlophone)
2. *The Rolling Stones*—The Rolling Stones (London)
3. *The Hollies Greatest Hits* (Parlophone)
4. *Electric Ladyland*—Jimi Hendrix (Track)
5. *The Sound Of Music—Soundtrack* (RCA)
6. *The Good The Bad And The Ugly* (Parlophone)
7. *The World Of Mantovani (Decca)
8. *The World Of Mantovani (Decca)
9. *The World Of Mantovani (Decca)
10. *The World Of Mantovani (Decca)
Record production figures continue to improve a little with each report by available to Cash Box by the Commonwealth Statistician. For the two months period completed 30th June last, the total figure was just a little short of 15,870,000 discs, with the quantity split about equal between singles and albums.

The figures for the three months ended September 30 show a lift over the second quarter in the first half, with album production running ahead of singles by a very small margin.

With our steadily increasing population, it is quite certain that total disc production for the year will top 300 million units for the first time in the history of the record industry in Australia.

Recently we ran a paragraph about "Underground" music programs on commercial radio in this territory. Radio station SAD in Adelaide was on the very first to launch a special "underground" series having kicked-one-off back into the national spotlight, 21 hours out of underground sounds each night of the week, with two hours on Friday nights.

Broadcast restrictions have been placed on the music from three films; "Wonderwall!", Northern Songs, featuring a score by George Harrison; "Rachel", Rachel Platt; and "I Love You, Alice B. Toklas!", Allans Music, score by Erik Bergman.

There is an extensive promotion campaign now in operation for the new local hit release featuring singer Lyon Rogers with a strong reissue of the Tom Springfield song "Just Loving You." The deck is on the Aster label, and that company recently threw a trade party to introduce Lyon and her record. The recent release of the Lyon Productions, a company operated by Lyon and her husband Jan. Part of the promo drive for the disc included a long run of the attractive glamour poster of Lyon which has been circulated to radio stations on the Continent, and will be used in store displays. Lyon has been performing "Just Loving You" regularly on major television shows, and air coverage on the side is very substantial.

A local group, the New World (formerly known as the New World Trio) has signed a recording contract with Checkmate Records, Melbourne, Victoria. The company concentrates a good deal of its efforts onto the creative arts since its inception and is almost accounted for in advance orders that "Going Up The Country," Terry Howard, A & R representative of the label, described as being "the one for the bands." The disc has been released on the Parlophone label through EMI. Topside of the record is "Try To Remember." The New World record recently scored very strongly on the "Showcase" program on television.

Bruce Woodley, formerly of the Seekers, has formed his own creative company, Penny Lane, and released a new single, "I'm Like A Rolling Stone," a cover of the Bob Dylan hit, on the Mirador label, through EMI. The song is reported to have sold over 1/2 million albums since they were launched here some six weeks ago.

Festival Recordings are delighted with the initial response to the new single on Liberty by Canned Heat, "Going Up The Country," Terry Howard, A & R representative of the label, described as being "the one for the bands." The disc has been released on the Parlophone label through EMI. The song is reported to have sold over 1/2 million albums since they were launched here some six weeks ago.

EMI look like winning the album sales stakes over the next few months with some of the hottest product in many years. Their present album releases include "The Beatles" - Smith Publishing, WD observe that the new Harrison hit "Golden Era, Vol 2" from the Mamas & the Papas; "Dream A Little Dream Of Me" by Mama Cass; "The World Of Mantovani," the latter release being a sampler of the great maestro's work and retains at $2.50.

If radio play is any indication (and it usually is) it looks as though Phonogram Records could have one of their biggest hits in these parts with their MGM logo release of "Elvisie" by Barry Ryan. Publishing rights in the song are held by Belinda Music, EMI's publishing subsid.

Essential. The publicityindi concert tours have their score on the film "Oliver!" The film is now running in Melbourne, Sydney, Brisbane, Adelaide, and Perth, and is set to open in Hobart in the middle of January. The original soundtrack record from the film is on release here.

New locally-produced singles of late: Zoot on Columbia with "One Time, Two Times, Three Times, Four"; Hans Poulsen (Poulsen) with "Coming Home" (Home Productions); Mike Phillips (Spin) with "Christmas Alphabet"; the Twilighters (Columbia); "Sand In The Castaways" (Columbia).- Angelien.

This Last Week, week on chart.

<table>
<thead>
<tr>
<th>No</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hey Jude</td>
<td>The Beatles-Apple</td>
<td>Northern Songs</td>
</tr>
<tr>
<td>2</td>
<td>Love Child</td>
<td>(The Supremes-T/Motown)</td>
<td>Castle Music</td>
</tr>
<tr>
<td>3</td>
<td>Hold Me Tight</td>
<td>(Johnny Nash-Festival)</td>
<td>Seven Seas Music</td>
</tr>
<tr>
<td>4</td>
<td>Elenore</td>
<td>(The Turtles-London)</td>
<td>Belinda Music</td>
</tr>
<tr>
<td>5</td>
<td>With A Little Help</td>
<td>(Jax-Cocker-Festival)</td>
<td>Northern Songs</td>
</tr>
<tr>
<td>6</td>
<td>Hold Me Tight</td>
<td>(Johnny Nash-Festival)</td>
<td>Seven Seas Music</td>
</tr>
<tr>
<td>7</td>
<td>Love Child</td>
<td>(The Supremes-T/Motown)</td>
<td>Castle Music</td>
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<tr>
<td>8</td>
<td>Sand In The Castaways</td>
<td>(Columbia)</td>
<td>Angelien</td>
</tr>
<tr>
<td>9</td>
<td>Little Arrows</td>
<td>(Leapy Lee-Festival)</td>
<td>Leeds Music</td>
</tr>
<tr>
<td>10</td>
<td>1</td>
<td>(Ohio Express-Buddah)</td>
<td>World Artists Music</td>
</tr>
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</table>

Starting with this column, we've extended our news service to include the neighboring countries of Austria and Switzerland. Both of these countries are important outlets for product produced outside of the German language areas as well as for German language product. Although both countries have some local product, the size of the market makes them basically dependent on German product to supply their demands. However, both of the markets are becoming more and more interesting for the international record scene, and we feel that these markets should also have an international outlet for the news that they create. For this reason, this column has been chosen to be two columns wide, in order to allow for an additional column of news for Austria and Switzerland. We feel that this column will be a great service to the industry in the world music scene.

The top news item concerns tours of this area. The German-speaking area of the world is a tremendous outlet for English language product. The hit parade lists show more English language product making the top 10 charts than local language product, and it is important for the artists to perform here and to be seen in order to increase record sales and popularity. The first major artist to exploit this market was Cosmic Francis who spent time and energy performing and singing here, and the results were the sale of millions of records. She continues to be a top-selling artist even though her name is not often seen in the hit charts of her homeland.

Peggy March had one big statewide hit, but after "I Will Follow Him," her chart potential waned in America. Peggy decided to make her career a world-wide one and also spent the necessary time and energy working and producing in Germany. She has had an unbroken string of hits for the past years and her record sales are in the millions every year. This year she will either return to Germany or Sweden to perform at the "Grand Prix Du Disque" in Spain. That's the pretty side of the picture.

On the other side, most major artists forget the importance of international popularity and depend on their own home market for popularity. True, as long as they have hits in England or the U.S.A., they can even depend on sales here, but that is because of their popularity here on land. The artists either will not come to perform or they tend to plan their tours in the past few months saw concert promoters taking chances that were unforeseen of in the past. Mr. Entertainer Sammy Davis, Jr., who undoubtedly is one of the biggest draws, came to Germany for a tour but the prices that the promoters had to charge in order to pay the star led to a series of empty concert halls and a tremendous loss. The second try was with the "Tiger," Tom Jones. Tom has dominated the hit parade here with his sell-best-selling discs on "Dellah," "Help Yourself!" and many others. He recently came for a 9-day tour covering Munich, Hamburg, Cologne, Berlin, Frankfurt, Bremen, Stuttgart, Essen and Düsseldorf.

Once again, the prices were the factor that kept the halls far from full. Top ticket ran as high as $23. The reason was simply that the package including Tom Jones and his band under the direction of Ralph Dolimore and a great unknown group, the Flirtations along with the promoters. Mr. C. J. de Boer from $25 to $25,000 a day in costs plus the rental of the auditoriums and publicity. The results were a loss both to the promoter and to the artist who certainly wishes to perform for full houses.

On the other hand, artists such as Abi and Esther Oarimar, Udo Jurgens and Hildegard Kneff do one or two tours a year and are able to play a single show as often as 4 times to completely sold-out houses. The prices are reasonable, the show is good, and the artists rack up fabulous record sales as a result of their appearances. The experiment is over. It's a simple fact that the top stars will either have to appear here at prices which the market can handle, or forget the third largest record selling market in the world. Take your choice.

A new record firm opened its doors a few weeks ago, Bavinton, located at Siefartshofsr. 5a in 8680 Coburg, Germany, owned by J. J. Lamm, will concentrate on German language product including folk music.

Hans Gerg reports that the sales of "Those Were The Days" by Mary Hopkin have reached astronomical proportions. The record is a smash. Caterina Valente has signed Horst Jankowski as her regular musical director and pianist. Horst starts on February first at the "Royal Box" in New York and then on to Los Angeles at the "Coconut Grove," Miami Beach, Puerto Rico and the Bellagio in Las Vegas, having a great time to represent the area in the world music scene.

11 countries have taken over the 140 minute long color telecast of the first week Classical Music festival held recently in Berlin, Switzerland. Berlin's Les Sauterelles are making the big move into Germany these days with TV shows and the "4-5-2-1-1" show and "Studio B," the top pop programs in this market.

Rudi Slezak is going to town with English product for this market. Right now the big push items include "Everything Is Meant To Be" by Cupids Inspiration, "Do Something To Me" by Tommy James and the Shondells, "You Can't Hold Me" from their album "Viva!" The Marbles "Piece Of My Heart" with Big Brother & the Holding Company, "Dreams Of You" from Julie Driscoll and "White Room" from the Cream.

That's it for this week.
At the beginning of December, Arison Records published the first series of musicassettes concerning eight numbers including the best production of Mino Reitano, Ornella Vanoni, Anna Meistici, and others.

The young singer Rosina (Carosello) will leave December 12th for a tour in Poland. He will stay in that country seven days and will take part at some TV shows to present his best numbers to the Polish public. When he returns to Milan, he will take part at the TV transmission "Settevoci" where he will perform his latest hit "Una Chitarra, Cento Illusioni." Ornella Vanoni will present at the TV program Canzonissima her latest song, "Sono Triste." The song-tress has also recorded the soundtrack of the motion picture "Rosemary's Baby."

The show Shirley Bassey (Cemed Carosello) video recorded at La Buussola in Viareggio has obtained big success. The star will return to La Buussola to take part in the show which will be held on December 31st. The young songstress Renata Pacini, recently pressed by Carosello, has taken part at the series "Settevoci" with the song "Vise D'Argeto."

Informed by Phonogram that Aphrodite's Child will be in Italy from December 26th to January 12th to take part at the TV transmission "Settevoci" Phonogram.

Top Phonogram artist Orietta Berti has just released an LP entitled "Dolcemente" containing her best hits and a single including "Se M'innamoro Di Un Ragazzo Come Te". (CBS, Quinova.)

French artist Sylvie Vartan (RCA Italiana) is obtaining very great success with the tune "Zum Zum Zum." The number is the opening title of the important TV show "Canzonissima." Fred Bongusto of RCA Italiana has recently released an LP containing 4 Notturni tunes presented also to the Brazilian public during a tour in that country.

After a period of absence, the orchestra conductor Bob Mitchell appears again on the music scene under the PDU label. For this new debut, Mitchell has chosen two songs: "Aimer La Vie," the latest French hit, and "I Say A Little Prayer."

Announced by Tiffany, two new records: Los Brados with "A" Simpatis y b/w "Like She Puts To-Night." The single is an Italian version of the hit "Mony Mony" recorded by Bruno Billy. On the flipside, "Un Notte Come Quotara." Informed by Carosello about the publishing of their first four musicassettes. The first devoted to the orchestra conductor Pino Calvi "Romantico No. 1." The second to composer Giovanni D'Azzi. The third published by Curel, "Modugno Phono" and the fourth "Italiana."

**Italia's Best Sellers**

**This Week on CashBox**

<table>
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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Applausi</td>
<td>Il Camaleonti</td>
<td>CBS Italia</td>
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<tr>
<td>2</td>
<td>Sentimento</td>
<td>Puffy Pravo</td>
<td>RCA Italiana</td>
</tr>
<tr>
<td>3</td>
<td>Rain &amp; Tears</td>
<td>Lucerne &amp; Piegia</td>
<td>RCA Italiana</td>
</tr>
<tr>
<td>4</td>
<td>Tu Che M'Ha Preso Il Cuor</td>
<td>Gianni Morandi</td>
<td>RCA Italiana</td>
</tr>
<tr>
<td>5</td>
<td>Lucrime</td>
<td>Little Tony</td>
<td>Durium</td>
</tr>
<tr>
<td>6</td>
<td>Simon Says</td>
<td>Il Ballo Di Simone</td>
<td>1910 Frugtm Co.</td>
</tr>
<tr>
<td>7</td>
<td>Mania</td>
<td>The Communicatives</td>
<td>Durium</td>
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<tr>
<td>8</td>
<td>Azzarzo</td>
<td>Adriano Celentano</td>
<td>Clanc</td>
</tr>
<tr>
<td>9</td>
<td>Le Monde Est Gris</td>
<td>Le Monde Est Rieu/Il Mondo E Grizo, Le Mondo E Blus</td>
<td>RCA Italiana</td>
</tr>
<tr>
<td>10</td>
<td>Those Were The Days/Quelli Erano I Giorni</td>
<td>Mario Honsik (EMI Italia), Gigliola Cinquetti (CGD), Sandro Shaw (EMI Italia) Published by Sugar Music</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Fire</td>
<td>The Crazy World of Arthur Brown (Phonogram) Published by EMI Italiana</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>I Vorrei Che Fosse Amore</td>
<td>Mina (PDU)</td>
<td>Published by Curel</td>
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</tbody>
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**Argentina's Best Sellers**

<table>
<thead>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Fuiste Mia En Verano</td>
<td>Manolo Favo/Leo</td>
<td>CBS</td>
</tr>
<tr>
<td>2</td>
<td>La Chevecha</td>
<td>Clonot/Polito Ortega</td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>Those Were The Days/Onore</td>
<td>Mary Hopkins (EMI)</td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>Baby</td>
<td>Baby</td>
<td>RCA</td>
</tr>
<tr>
<td>5</td>
<td>Asa</td>
<td>Sandro</td>
<td>CBS</td>
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<tr>
<td>6</td>
<td>Baby Must</td>
<td>Baby</td>
<td>RCA</td>
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<tr>
<td>7</td>
<td>Zumba De Las Malvinas</td>
<td>Chung Dong Choo/Arno</td>
<td>RCA</td>
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<tr>
<td>8</td>
<td>Mondo E</td>
<td>Mondo E</td>
<td>RCA</td>
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<tr>
<td>9</td>
<td>Hey Jude</td>
<td>The Beatles</td>
<td>EMI</td>
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<tr>
<td>10</td>
<td>Portrait Of Matchstick Men</td>
<td>Status Quo (Music Hall)</td>
<td>RCA</td>
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<td>11</td>
<td>No Hay Tiempo Que Perder</td>
<td>Fertum/Lo Giattos</td>
<td>RCA</td>
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<tr>
<td>12</td>
<td>My Little Lady</td>
<td>Kora</td>
<td>RCA</td>
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<tr>
<td>13</td>
<td>Yo Tengo Pena</td>
<td>Herve Vilard</td>
<td>RCA</td>
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<tr>
<td>14</td>
<td>El Inventario</td>
<td>Francesco</td>
<td>RCA</td>
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<tr>
<td>15</td>
<td>For Que Te Amo</td>
<td>Megli Orch.</td>
<td>RCA</td>
</tr>
<tr>
<td>16</td>
<td>In You (Odeon)</td>
<td>Gary Parkscket</td>
<td>RCA</td>
</tr>
<tr>
<td>17</td>
<td>La Primavera</td>
<td>Palito Ortega</td>
<td>RCA</td>
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<tr>
<td>18</td>
<td>Simpatis</td>
<td>Mino Reitano (Carosello)</td>
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<tr>
<td>19</td>
<td>If I Only Had Time</td>
<td>John Bowles</td>
<td>EMI</td>
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<tr>
<td>20</td>
<td>Deam Or Amore</td>
<td>Raphael (Edeon)</td>
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**CashBox Japan**

Pop commentators and DJ's recent recommendations are: "Those Were The Days" by Jack Laurence Orchestra (Philips-Victor) released prior to Mary Brown's "Mimic." The new compilation includes songs from the Beatles' "A Hard Day's Night." "Just A Little Bit" by The Bee Gees (Philips-Victor); "Rain And Tears" by Stefano and Mariella (Philips-Victor); "Asi Mi Chiamano" by The Byrds (Polydor-Grammophon); "Harper Valley P.T.A." by Jeanne C. Beiley (King); "Yes Sir, I Can Fly" by Engelbert Humperdinck (London-King); and "I've Got Everything About You" by Bobby Hebb (Mercury-Polygram).

Pye Records was re-united with Nippon Columbia. Since the former contract between Pye and Columbia was terminated in May last year, some Japanese numbers were extracted for this new label, but could not reach an agreeable point on the conditions and finally the label has returned to Columbia. Columbia will make an initial release under the new contract with Barry Jones' "the New Jones-Jones," a recording taken by the artist before he joined the Monkees. Nippon Columbia has been active in making up the loss of the catalog of CBS Records with other foreign labels which were not exploited in Japan such as Buddha, Major-Minor Records and AZ Records, and this time the company has concluded the exclusive repertoire contract with MPS Records (former Saba Records) of West Germany, only jazz label in Europe. The release of the catalog will be started in February next year with two or three LP records per month in the series named "MPS Jazz Series." Columbia also intends to renew the public attention to developing Buddha Records with the release of a LP, "Buddh Records All Stars ." This is the live-recording of the first anniversary concert of the label held in June this year presenting its roster of hit makers featuring the 1910 Frugtm Co., Japan Express, the Musical Explosion and others.

Grammophon's new year single releases include "White Room b/w Those Were The Days" by the Cream and "Dreams To Remember b/w Nobody's Fault But Mine" by Otis Redding. Victor-World Group is rushing-releasing Bobby Moore's debut single in Japan with "Searchin' For My Love" and planning a promotion mainly by extensive radio spots with an intention of introducing the concept of Japanese music world in our country. Columbia-Malena and the Atlantic sounds have been greatly developed this year.

King Records will release a live recording of a successful concert: Luciano Toffali. The performance in an album entitled "Luciano Toffali in Japan" which was recorded during his tour here in August.

In the classic music field, Grammophon is putting a promotional emphasis on Kari Boem's new complete recording of "The Marriage Of Figaro" in an aim considering four LPs and featuring four great orchestras such as Fischer-Dieskau and Herman Prey. Borodin Quartet of Russia, who is on tour in Japan this month, has already cut a live LP recording with Haydn's "String Quartet in D" and Beethoven's "String Quartet No. 11," in accordance with the regulations on the recordings of Russian artists by the Russian government which has recently dissolved. The album will be put on the market in March next year.

Cash Box—December 21, 1968
Record programming is a subject most operators think about but unfortunately do little about, other than keeping an eye on the top 100 charts and trying to be more selective down at the one stop. We’re not knocking what might look like a half-hearted attempt by operators in general to put better records on their routes. Let’s face it...the average jukebox guy is too pressed for time in his daily routine to properly dope out the musical preferences of each spot, and then go out and search up the tunes to fit. If he’s got routemen on the payroll, making collections and record changes, then the operator’s almost totally dependent on employees separated from his machines. He must depend upon these men to perform the programming duties as best they can. But again, how much time do collectors have to afford? How much do they really want to spend in a spot when they’ve got a coin box to empty and a cash bin in the route truck to keep an eye on? Not much at all.

So then, what’s the secret. How do the few music operators that do spend time conscientiously programming tunes get away with it when the average operator wishes there were more than 24 hours in a day just to get the routine things done. The answer is obvious—the responsibility of record programming must be delegated to an employee separated from the route routine...somebody completely divorced from any other duties while doing that particular job.

If you’re a one man operation, check your schedule and try to cut out one solid afternoon to do nothing but program your music locations. Of course, to do this effectively, you must be armed with all the necessary tools: 1. a cross index file showing you at a glance the type(s) of music preferred by each location; 2. a file of record requests and past hits, backed up by a good sized record library; 3. the phone number of a good one stop record distributor who can promptly fill an order for an old or new release; 4. the trade magazines with their charts, reviews of new releases and programming guide features.

If your firm is big enough to warrant full time route men on the payroll, get them into the programming spirit the same way. And there’s nothing wrong with offering some kind of incentive if their efforts boost the weekly take a certain percentage. But, they must have that special time devoted to programming and nothing else.

Some operating firms employ full time record librarians whose job is to select the weekly changes for the music boxes, to communicate with each location for requests and to keep tabs on the popularity of the disks on each machine.

In short, you’ve got to think of good location record programming as a specialty requiring complete and absolute concentration. If you, the operator can’t afford the time, get your people to do it or hire additional personnel.

Say, you know there just might be a nice little money-making enterprise here for some intelligent young man interested in starting a Programming Service for local operators. For a percentage of the gain, or a monthly charge, he could visit every music location on a given route, talk with the people there to learn what they like best in recorded music, get up that index file we mentioned and, based upon all this data, purchase the record changes from the one stop and deliver them to route headquarters coded for specific locations. Interesting, no?

Good programming invariably boosts collections—often up to 25% and even 35%. You can’t knock that...and you really can’t ignore it just because you might agree in principle but say it’s too much added work—not in the face of skyrocketing operational costs when every additional buck is more important than ever.

**EDITORIAL: Location Programming is a Speciality**

CHICAGO—Sam Stern, president of Williams Electronics, Inc. has announced that the immensely popular Triple Strike 100 Bonus feature, which first appeared with the release of the popular 'Delta' shuffleboard in early November, has been incorporated into a brand new big ball bowler called 'Century'.

The 'Century Bowling alley, released to the trade this week, brings the exciting multi-strike bonus feature to ball bowler fans. The idea, which is simply the addition of 100 extra points to the player's score for every strike thrown after he successfully scores three strikes in a row, has been location tested and found extremely popular with customers. 'Century' also offers four other games, besides the Triple Strike. They are the popular Flash, Dual Flash, Strike 90 and, of course, Regulation.

Stern, forecasting exceptional collections with this bowler, recommends that operators program it for two plays for 25¢. Standard is the 10¢ play but the multiple 5¢-10¢-15¢ mechanisms are available.

Technical features include: heavy duty pin hangers, adjustable height through a choice of two bowling lane styles i.e., the ideal lane is 15 and 16 models. There are also 4 and 8 lane sections available to further increase the alley's length.

The full color artwork in the backbox depicts a pair of Roman characters dancing to the music of an old gramophone while a Louis XIV courtier plucks his fingers in his ears to shut out the noise. 'Century' began shipping in quantity to Williams United distributors last week and is now available at local dealers for inspection by amusement operators.
Rock-Ola Names Betson for Conn.

CHICAGO — Betson Enterprises, Inc., prominent coin-operated equipment outlet headquartered in North Bergen, N.J., has been appointed exclusive distributor for Rock-Ola music and vending products in the State of Connecticut. Ed Doris, Rock-Ola's vice president for sales, said the appointment became effective in November.

Betson Enterprises has been an associate distributor for Rock-Ola equipment in Northern New Jersey for several years. The firm also distributes a wide variety of amusement lines, including Chicago Dynamic Ind. and Midway Mfg., and also handles an extensive variety of coin and home tables through such brands as Fisher, American, United and others.

The firm has been servicing Connecticut operators for a number of years, through its field sales representatives, headed up by Betson veteran Jerry Gordon, director of the huge line of used music and amusement equipment, its vast billiard accessories line (through its sister firm Eastern Novelty Co.) and of late, the cigarette, candy and snack vendors of the Automatic Products Co.

Betson president Bert Bett, delighted with his firm's appointment in Conn. by Rock-Ola, stated that the line now fully complements his firm's sales and service efforts in that territory. To help further serve his new customers, Bett recently appointed New England sales vice president Howard Rohin to Jerry Gordon's staff. Bett further revealed that plans to open a complete sales and service outlet in East Hartford are presently being discussed with Rock-Ola, also by Betson and its Conn. operator customers.

Betti also revealed that construction of a second story atop his firm's expansive North Bergen headquarters will be completed by the end of the year. The additional space will be utilized for equipment inventory and some shop work. Bett also revealed that the ground floor showroom, office and shop area will be completely redo by Feb. 1969, resulting in a greatly expanded equipment showroom area and additional office facilities. The expansion will also afford improved shipping facilities.

Bilotta Offering EFY Record 10-Pack

NEWARK, N.J. — Johnny Bilotta's drive to put "money earning adult music" on the music locations of his customers, as well as his own route in this area through his "Especially for You" golden standards program, will now be afforded to the nation's music operators at large through an introductory offer of a ten singles package for $6.00. Bilotta, whose staff has been scouring the State's one stop record distributors for, as he puts it, "true jukebox music that fits the tastes of the adult market", has determined through a controlled experiment on his own route that collections have been boosted from 10% to as high as 25% under this system.

The "Especially for You" program, so named because the tunes selected ("Pennies from Heaven", "You Made Me Love You", etc.) are uniquely suited to the tastes of the top room audience, requires three simple steps. 1. operators purchase a special adult hits; 2. program them in a single bank in the selector panel under the heading "Especially for You"; and 3. have the route collector inform the location personnel (waitresses, bartenders, etc.) that the machine now offers music tailored for their specific location.

Special "Especially for You" sticks and title cards have been prepared to identify the selector bank. Additional stickers are now in mass production, according to Bilotta, in anticipation of wide national use of this system. Bilotta also revealed that the EFY program will not be reserved just for the golden standard tunes but will incorporate new releases which music operators feel are especially suitable for the tavern audience. He further revealed that plans are now in the works for the possible creation of a special record label whose task will solely be to lease tapes of past hits presently unavailable to the trade, record fresh "adult material" and market this product through the Nation's one stop distributing network. The introductory 10-pack offer, however, can be ordered directly through Bilotta's Newark office at the $6.00 price (which includes shipping).

Bilotta hoses the nation's operators will back up their expressed wish for "better location programming" by "voting" for the "Especially for You" package through their orders. "The program is proven... it makes more money for the music operator," Bilotta declared. "Maybe best of all is that it shows the location operator really wants to please," he added.

Granger Gearing Toward 1969 MOA Expo

Already planning next year's MOA show, Executive vice president Fred Granger, left, called on show producer Hirsh de La Vie in Washington, D.C., recently to discuss next year's entertainment program for the 1969 MOA Exposition banquet stage show. They will work closely together throughout the year with a view to lining up big name talent for the gala MOA stage show in September. Some record company exhibitors who provided talent for the recent show have said their name talent will be available. Determined to make the 1969 Exposition a spectacular in every way, MOA will wage an all out campaign for some of the best known talent in the country. Show producer Hirsh de La Vie has promised MOA President Howard Ellis a star-studded stage show for next September. "That's sweet music to my ears and to all operators," commented the MOA presxy last week.

Prestige' Phonos A-Plenty

OAKLAND, CALIF.—Henry Leyser, president of Associated Coin Amusement Co., recently announced that factory representatives for the NSM line of phonographs, announced last week that full stock of "Prestige" music boxes delivered have been completed. Select ten recently completed sold out. Leyser advised that additional deliveries are on route to the West Coast and said he is well pleased with his firm's appointment for fulfillment of orders already logged.

Full production of the "Prestige" machines destined for U.S. consumption will commence at the West German factory beginning of April. At that time, approximately 150 boxes per week will be rolling off the assembly lines exclusively for sale to the American music operator, Leyser revealed.

"Those phonographs now on location are living up to our every expectation," Leyser commented, "both in collections and most importantly in service-free operation. Operators are reporting a marked increase in the usage of this product, which is due to the very high proficiency of this machine but we keep saying it's engineered to give service problems," he stated.

The "Prestige" phonographs un- veiled to the American market at the October MOA Exposition and the A.C.A. brass have since been in the process of establishing associate distributors as well as filling orders (a great percentage of which, according to Leyser, were consummated at the show).

Phono Promo Pix from Alouette

MONTREAL—Alouette Amusement of Quebec, Ltd. recently hosted nearly 400 Canadian operators and their wives in its annual dinner-showing off the newest Wurlitzer music maker "All Full Line III." The site for the two day affair was the Ste. Foy Quebec Holiday Inn, where cocktails and dinner were served following the previous day's introduction of the new machine.

Some of those on hand for the festivities, according to Phillis and Gerry O'Reilly owners of Alouette, were Hank Peltz, representing the Wurlitzer Company and Len Shneller of U.S. Billiards, who demonstrated the firm's Club table.

Len Schneller of U.S. Billiards (right) shakes hands with Marcel Beaulieu, Rebound Pool king of Quebec, Ted Hincey, Reboud Pool king of Nova Scotia and Bill Baracca (left) promoter.

Gerry O'Reilly (standing left) and Wurlitzer's Hal Levine get a rope full of operators and wives enjoying the festivities at the St. Laurent Room of Montreal's Holiday Inn.

Lee Noel, Donald Fallardeau and Albert Boulleau admire the new Wurlitzer Americana III as Alouette's Gerry O'Reilly looks on.

Cash Box—December 21, 1968
Rowe Distribts Gear
To Intro New MMIII 'Music Miracle' Juke

NEW YORK—Domestic and Canadian distributors of Rowe International music and vending equipment are currently in the process of preparing to stage local introductions of a brand new stereo console phonograph for selected operator-customers. The new machine, dubbed the 'Music Miracle' (Model MMIII) was previewed to principles of these distributing outlets at a recent sales conference held in Mexico City.

The new machine's technical and merchandising features present several startling innovations in the coin-phonograph field, in addition to some of the most successful features on the past model MMII, such as the Rowe Vise slide mechanism, the Change-A-Scene panel and the burglar alarm. Rowe vice president for domestic sales Joe Barton advised that the alarm has been "100% effective" on music locations.

Operators are advised to watch their mail for invitations to local showings. Many have already gone out, and in several areas, the introduction has already been staged.

New Treasurer
Named at Triangle

NEWARK, N.J.—Edward M. Moran has been elected vice president and treasurer of Triangle Industries, Inc., it was announced today by Carl S. Menger, chairman of the board and president.

Mr. Moran joined Triangle Industries in February of 1960 as assistant vice president-finance, and assistant treasurer.

Mr. Menger said that Mr. Moran's promotion will enable Jack M. Slater, senior vice President-finance, who was also treasurer, to concentrate his efforts on major long-range and complex financial matters, particularly in the areas of acquisitions and diversification.

Mr. Moran came to Triangle from Trans World Airlines, Inc., where he was assistant treasurer. He joined TWA in 1963 as director of investments, was named director of cash management in 1964 and was appointed assistant treasurer in 1965.

Previously, he was an investment officer with the First National City Bank in New York and staff assistant to the treasurer of the M. W. Kellogg Company, New York.

VenDisplay Catches

American Airlines and Miles Laboratories both have joined the growing list of satisfied clients of Mc-Allister-Pollak, Associates new VenDisplay advertising program.

Miles Laboratories, makers of Alka-Seltzer, just signed with VenDisplay for an eight week program in Florida for a new sunscreen preventative—"Sungard". To back up the VenDisplay advertising "Sungard" will also be on television, radio, billboards, and other print media in six marketing areas in Florida's coastal region—Miami, West Palm Beach, Tampa-St. Petersburg, Hollywood, Ft. Lauderdale, Jacksonville, Orlando, Daytona Beach. Vending operators in these areas are now being signed up to participate in this VenDisplay program which brings the operator an advertising revenue for the eight week promotion.

American Airlines is running a coupon program in schools and colleges for VenDisplay and this program is unique because the operators also receive a premium on each coupon that is redeemed in addition to the regular rental that Mc-Allister-Pollak Associates pays to the operators per machine.
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.

61 Hey Jude* — Paul McCartney— Apple, Inc. 2991
62 Feelin' So Good* — Archie— Calendar 1007
63 You Got Soul — Johnny Nash— Sund 209
64 Elisa* — Barry Fey— MGM 14101
65 Soul Sister, Brown Sugar* — Sam & Dave— Atlantic 2590
66 If I Had the Time — Nick De Carlo— A&M 1000
67 Fly With Me — A-Frame— Columbia 47001
68 Not On the Outside — Sam The Sham & The Pharaohs—2990
69 Looking Back — Joe Simon—Sound Stage 7—2622
70 Condition Red — The Goozers— RBO 6005
100 You Get the Power — Esquire—Weird 1192

* Indicates Chart Ballet

Top 100 Chart Guide

Cash Box—December 21, 1968

**Galuppi Enterprises—An Operator's One-Stop**

SYRACUSE—Jim Galuppi, president of Galuppi Enterprises, Inc., is rapidly building a solid reputation among his operator customers up here as the "one-stop with the mostest." Galuppi, who took over the one-stop earlier this year from Tom Tarbell, is totally committed to the theory that a properly programmed and well balanced phonograph will invariably boost the music operator's collections, often to the point where it can amortize his entire expense for record purchases in the course of a year.

"Rain in My Heart" (2:20)

FRANK SINATRA

Star 2:22 Reprise 708

"The End of the World" (3:04)

JOHNNY MATHIS

The 59th Street Bridge Song (2:05) Columbia 44728

HAS ANYBODY LOST A LOVE? (3:23)

DON HO

Galveston (2:38) Reprise 400

IF I ONLY HAD TIME (2:30)

THE JOHNNY MANN SINGERS

Snow (2:32) Audion 56083

RIOT (2:18)

HUGH MASAKELA

Mace & Grenades (2:57) Uni 55102

SYLVESTER

"I'll Never Be the Same" (3:05) Soul City 770

HIP HIP HOORAY (2:17)

THE TROGGS

Say Darlin' (2:44) Fontana 1634

R & B

IF IT WASN'T FOR BAD LUCK (3:48)

RAY CHARLES & JIMMY LEWIS

When I Stop Dreaming (3:01) Tangerine 1170

C & W

THE CLOSEST THING TO LOVE (2:37)

SKEETER DAVIS

Mama Your Big Girl's Bout To Cry (2:25) RCA 9495

Season Specials

MARY'S BOY CHILD (2:35)

RAMSEY LEWIS

Have Yourself a Merry Little Christmas (2:46) Cadet 5629

check your local One Stop for availability of the listed recordings
Barry's Bar Bounces With Filmy Fun From PhonoVue

How do you build a profitable business when you are in direct competition with 18 bars that range from hotel cocktail lounges to discotheques with jukebox business? Morris Barry, owner of Barry's Bar in Lakewood, New Jersey has just that situation...and he has the answer. "The key to a successful business," says Barry, "is playing it straight with your customers and giving them the kind of atmosphere where they can relax and entertain themselves."

Apparently, Morris's philosophy works. His location is three times its original size and has stood the test of time for 22 years. The bar seats 40 people and requires two bartenders at all times. On Friday and Saturday nights, three bartenders are necessary.

"We have a fairly regular crowd," Barry continues. "They look forward to coming in here because they know they will meet friends, get a drink at a reasonable price, and even be entertained if they want."

"The entertainment Morris Barry speaks of is not live entertainment. It takes the form of a Rowe AMI jukebox equipped with PhonoVue. The films include go-go dancers and similar popular interest entertainment. "PhonoVue films are as effective as live entertainment," says Barry "and they're our way of competing with bars that do provide live entertainment. They also have a number of advantages of their own."

"Right of the hat," says Barry, "we continue to get our regular group, rather than the type of people who generally follow live entertainers. And naturally we have no entertainers salaries to pay. When you look at bar sales, we come out on top again. The spots with live entertainers have to get 95 cents a drink. But the customers end up having only one or two. We still charge .50 cents. We can afford to buy hack once in a while. And our customers stay longer and drink more."

"PhonoVue has done wonders for my jukebox business. While the jukebox sales naturally vary from week to week, the increase in jukebox revenue has averaged around 30% since the PhonoVue unit was installed a year and a half ago."

"The jukebox holds 20 PhonoVue selections, and gets four new films each month. Since these selections are 25 cents a play, it is easy to see what PhonoVue can do for sales," Morris revealed.

Morris Barry's way of doing business is typified by the fact that he has dealt with the same jukebox and cigarette machine operator, Runyon Music in Springfield, New Jersey, for 18 years. "They are in business to help me make money, and I rely on their suggestions regarding equipment and other things. They have been very helpful, and our relationship has been very profitable." Barry concluded.

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LET'S TALK TURKEY OR ARE YOU CHICKEN?

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The PhonoVue has also done wonders for my jukebox business. While the jukebox sales naturally vary from week to week, the increase in jukebox revenue has averaged around 30% since the PhonoVue unit was installed a year and a half ago." he continued.

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Location owner Morris Barry, Lakewood's Barry's Bar, and the PhonoVue that "does wonders for his jukebox business."

Cash Box—December 21, 1968
EASTERN FLASHERS

WHAT THE WIND BLOW IN?
By Jack Friedman
— On the welcome delivery of the CASH BOX in Chicago office, our
vnal? We notice an unwelcome visitor from Wendy City
last week, with some really hot temperatures stirred up by a regular
Lake Michigan gale. Besides missing familiar route quite a bit of an
unpleasant breeze, hopping in and out of the red, the breeze didn't help any
of the folks walking around the seeds of Hong Kong Flu. Aided to the
impact of our folks losing was the flu last week were MOY's Sophie
nelinger, Jersey operator Paddy K嘆-

nimo and U.S. billiards' Len Schneider.
moat of Health execs say the epide-
mie is going to get worse before it
goes better so watch out!

ON THE ROAD—Morris Nahem of the R.B. Delan Co. is back at his desk
now after lengthy tour of the U.S.A. amusement park centers with his
visiting European Amusement reps.

Stops included the recent Parks Show in Chicago and sole trip out to Se-
burb, where they took the folks over to the plant, then on to Seeburg export
plant then George Gilhart, owner of the Willi-

ams factory for lunch with Sam
name and Charles, Hill and Charles.
— Rowe International service exec
Art Segin, just recently returned
from Amusement with his charming wife
Florence, off on the road up to Quebec
with photos execs Jean Charbonneau
and Allan Sadler to visit that terri-

ory's music ops. Wonderful experience,
says Artie, who admitted that Canadian
trade are just tremendous guys to do business with. Incidentally
thanks to Flu for taking care of our
Missus' Christmas gift.

ON THE AVENUE—Equipment
continues to move speedily along sales-
wise over at Atlantic New York,
de spite absence of ace sales chief Mur-

ray Wayne. Just amazing! The great K
was vacationing down in Florida and
no doubt giving local folks a good run
for their money out on the lines.

Meanwhile, bossman Meyer Parkoff
is in some nice words for the music
operating trade at a Lyons Club meet-
ing last Sunday, eve in Farmingdale, L.J.
Meyer, invited out by Lyon clubber
and Amusement Conde (Montreal Amusement), spoke on the subject of
vending, stressing the role of the jule-

box. He also stressed that the channels
of the modern operator, the distrib-

utor guided the attentive listeners through
the stages a new unit goes before they
see it in the local tap rooms—from
manufacturer, to the dealer and his
service and parts backup to the
operator himself. Meyer said the ques-
tion and answer period that followed
was very lively and he's happy to have
been invited.—Lou Wolber at
Runyon, readying for introduction of
new Rowe music box, says equipment
continues moving at a fast pace.
Among those operator-customers in
to his store last week were Mrs.
Gert Browne from Beacon, N.Y., Sam
Kramer of Larimore Vending, Jack
Mersh of Jack's Music and Al Gold-
berg of P.L.K. Vending. . .

Over at Albert Simon, Inc., Al D'Inzillo
reports important visitor there the en-
visioned by Marty Bronstein of SGA
Enterprises' exec. Firm's Periscope and
Helicopter amusments
continuing to be big with games ops, says
Al. . . MOY's director Ben Chead-
sky doing the Florida vacation thing
last week, due back in the office this
Monday. Johnny Bilette due for Florida
sun himself this week.

WESTCHESTER OPS PARTY—
Members, families and guests of the
Westchester Operators Guild gathered
at New Rochelle's glamorous Foun-
tainhead Inn last Wed. evening (Dec.
11th) for their gala Christmas party.
The evening commenced with a cock-
tail party, followed by course by
course rib dinner and dancing to the
delightful strains of the Don Joseph
Orchestra. President Carl Pavesi
addressed the nearly ninety folks at
the affair with some glowing words on
the completion of another profitable
and cooperative year for all. All the
rest of the association's officers and
directors attended the festivities, with
the exception of Al Kress whose wife had just
recently given birth to a baby girl.
All other attendees were in attendance
but, with just gotten over the flu herself.
Others in attendance were: Secretary 
N.Y. & rails. . .

THE JERSEY BOUNCE—Our con-
grats to Bert Betti and the Beto
Enterprises staff as the firm's ap-
pointment to handle the Rock-Ola
line in Connecticut. See separate story
this issue. Also congrats to Marc
Rosenblum, Bill DeSelm, and Ed
Berg out at Runyon readying plans
for introduction of new Rowe Music
phonograph. Watch the mail for
invites. . . Irv Morris, Newark-
based Gottlieb, picked distress, says
his customers are raving about the
firm's new Flyin' Fish player model newly
released by the Chicago
factory. Irv predicts long, profitable
life for this pin in his territory and
also info's it should be a very big hit in
the West, with player models most popular. Irv also
reveals that the Professor Quizmaster machine continues
to be one of his prime movers of the showroom
floor and out onto the playrooms
where collections are making opera-
tors very, very happy.

CASH BOX Round the Route

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Enclosed find my check.

$25 for a full year (52 weeks) subscription (United States, Canada, Mexico).

$45 for a full year (Airmail United States, Canada, Mexico).

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$33 for a full year (Stalker mail other countries).

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CHICAGO CHATTER

Atlas Music's Bob Vison is looking forward to December 18th Davenport meeting of Iowa and Illinois coin table operators when decision whether to stage sanctioned auction 8-ball tourney will be rendered. Bob revealed his enthusiasm expressed at the initial meeting too and added it would be that a tourney is definitely in the works. Should this be a success, Vison might begin rolling the balls (or another such contest, probably for area U.S. the Peoria area, Illinois' Len Schneller, whose system will be used should a tourney be staged, info'd that the Chicago trade might also be interested in their own contest, Vison, incidentally, is another victim of the Hong Kong flu and was bopped down is of last Thursday... Alvin Gottleib at the Gottlieb plant advises us that their new Four Seasons four-player is nothing short of an instant success domestically as well as internationally. Morris Nabum, sales-(equipment exporters), in for recent Parks Show, stopping by the Williams plant with eight parks visitors from France and Italy... Bob, hundred, the I.A.P.P.'s executive director, flushed with success of his recent 50th anniversary convention: info's that thoughts are in the wind for a possible meeting between his association's execs and ours at MOA... interesting, very interesting!... Bally sales chief Paul Calamari says sales orders coming in from his distributor...about the country say "MiniZag,' MiniZag,' as many as you've got?" Their newly-released single player is proving out quite a hit with pinball fans at amusement locations everywhere, he says, "and we think our 'Zagger Lane' feature is the principal reason for its success."

Kari Stier, Bill DeSelm and Jack Wittel out at Williams, shipping out their new 'Century' bowling alley, predicting best bowler of the... the century, naturally!

Cash Box: A Trade Magazine That Serves Its Industry

EASTERN FLASHES

Wagner Van Vlack, president of Interstate United Corporation, and M. J. Jacobson, president, Fritz-Jacobson Corporation, today announced that the Chicago-based food service company has acquired Fritz-Jesen's, nationally known Illinois food service firm. The purchase was made for an undisclosed amount of cash. The restaurant, regarded as a favorite dining spot for local and visiting celebrities for years...

"We have the greatest respect for the type of operation it is and have no intention of changing its menu, service, or personnel. As a matter of fact, we hope to carry some of the expertise we will gain from it to our other public restaurant operations." Van Vlack stated.

Interstate presently owns and operates The Brass Rail restaurants in New York, and three other cities, including one near O'Hare Airport in the Sheraton-O'Hare Motor Hotel; The Tower Restaurant atop the Occidental Center Building, Los Angeles; Miller Bros., Baltimore; Mr. G., Denver; as well as the Mayan Room at Rockefeller Center in New York City.

UPPER MID-WEST

Nik. Berquist, Ironwood, in the cities for the day on a buying trip and buying records... Les Bau, St. Cloud, in town for the day buying records and parts... Mr. & Mrs. Lawrence Sanford, in the cities for the day on a buying trip... Gerald Brickley and Morris Berger, Duluth, in town doing some equipment buying... Don Wagner in town for a few days vacation and sporting a beard. Something to do with snow mobile races, anyway on him it looks good... Robyn Dokter, one of the gals at Lieberman Enterprises, was married Sat. 14th. Congratulations... Hank Krueger, Co., and Clayt. Norberg, in the cities for the day as was Vern Borger from St. Cloud... Mr. & Mrs. Leo Barkovich, Superior, in town for the day making the rounds and Leo buying records and albums... Andrew Markfelder in town for the day buying records and parts... Mr. & Mrs. Clayton Norberg in Chicago for Thanksgiving Day with their daughter, grandchild and son-in-law...

Norton Lieberman back from a convention in Chicago for four days. All about Fairs... Roy Foster, Sioux Falls, in town visiting his children and doing some buying of equipment... Earl Schultz in the cities for the day visiting his daughter and picking up parts and records... Congratulations to Mr. & Mrs. Art Berg on becoming grandparents once again. Their son and daughter-in-law presented them last week with a new baby girl. Congratulations to the Tony Lachefords. Their daughter, Petricia Ann was married Sat. Dec. 14th. to Curtis Shaw, Atl. Eggemont in town for the day buying records and parts.

MILWAUKEE MENTIONS

Russ Townsend of United, Inc. couldn't say enough about the recent "Americans III" service school, hosted by Wurlitzer at the Ramada Sands (9-13). The weeklong sessions were conducted by the firm's C. V. Ross, and attracted service personnel from throughout this area as well as Detroit, Minnesota and Cincinnati. United Inc. was represented by Willie Lapwey and, Russ hastened to add that 16 representatives from United's territory also were on hand. A fitting climax was the very fine banquet which Wurlitzer hosted on Thursday evening for everyone in attendance!... Sorry to hear that Jerome "Red" Jacomet (Red's Novelty) is a victim of the flu. Red's fellow officers (he's secretary) in the Milwaukee Coin Machine Assn. postponed last week's meeting pending his quick recovery. Association presid Sam Hastings tells us they definitely plan to meet before the first of the year—if everyone stays well!

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NEW YORK—A new merchandising technique, now being tested marketed by the American Tobacco Co., might pose a threat to cigarette vending operators in supermarket locations. The technique, thus far successful, rekindles the necessity for the vending unit be efficiently selling single cigarette packs through the use of display racks called C.P.D. (Centralized Package Dispensing.

As many cigarette vendors are aware, the supermarket chains and independents found that single pack sales at the checkout counter took undue time and caused a good deal of confusion for the customer. To solve this problem, some merchants turned strictly to carton-only sales while a great many accepted the cigarette vendor as the most logical means for servicing this need.

C.P.D., however, might create a reversal in a movement thus far beneficial to the operator by once again making pack per sales easy and attractive.

Eugene Mooney, sales vice president for American Tobacco, stated: "Since its introduction earlier this year, C.P.D. has increased sales and profits in more than 700 supermarkets and chains from coast to coast. It is expanding at an unprecedented rate and the number of favorable reports from chain managements continues to grow?"

In a prepared release on the subject, Mooney made no mention on the technique's effect on cigarette vending operations.

C.P.D.'s chief attraction, according to Mooney, is the elimination of "dangers, clutter, and confusion" at the conventional checkout counter where single cigarette packs have traditionally been sold. C.P.D. "centralizes" package sales in either stationary or rotating Kim Spin units at a single ends near the checkstands. Shoppers are thus given a given a choice of brands and are relieved of the congestion in the checkout lanes.

The enthusiastic acceptance of C.P.D. by chains is evident is evident from a recent survey of managers and operators regarding this new concept. The opinions of respondents are summarized as follows:

- Q: Did removing cigarettes from the checkstand improve customer flow through the checkstand?
  A: 84% said yes.
- Q: Are there labor savings in servicing the (centralized) package department?
  A: 100% said yes.
- Q: Was package inventory reduced?
  A: 100% said yes.
- Q: Did C.P.D. increase package sales and was there an increase in multiple package sales?
  A: 87% said yes.
- Q: Do customers seem to like this method of merchandising package cigarettes?
  A: 98% said yes.
- Q: Does this concept offer you the opportunity to provide complete brand selection and maintain inventories in line with sales?
  A: 100% said yes.
- Q: How long did it take for customers to adjust to the new location of the package department?
  A: From 10 to 14 days.
- Q: Does customers show a preference for C.P.D. units?
  A: 90% said yes.
- Q: Have customers expressed any concern over price?
  A: 100% said yes.
- Q: Has C.P.D. increased or decreased the chance of pilferage?
  A: 62% reported better pilferage control through C.P.D. and 33% reported no apparent pilferage increase.

American Tobacco's first C.P.D. installation was a supermarket chain on the West Coast. The system spread rapidly in the West and in recent months in the East where C.P.D.: departments today outnumber those in the West.

At the present time most of the major chains in the country are testing C.P.D. and some chains that have completed their tests are expanding this merchandising concept on a chain-wide basis.

US Court of Appeals
Affirms Anti Smoke Messages

WASHINGTON—The United States Court of Appeals for the District of Columbia has affirmed the FCC's ruling that broadcasters must provide "significant" free time for anti-smoking messages. The young lawyer responsible for the initial ruling who the court termed "zealous" in its defense, charged that the FCC has done nothing to enforce its ruling and demanded that the Commission "cut teeth" into the decision before "more lives are needlessly lost." Under the ruling, broadcasters must make an estimated $9 million dollars worth of free time available every year for health warnings to counteract the more than $25 million spent each year on cigarette advertising.

John Runnalls, an attorney, in an effort to defend and enforce his decision, has formed Action on Smoking and Health (ASH), a national charitable tax-exempt organization designed to use legal action as a weapon against the problem of smoking.
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