

Writers Scrutinize Subpublishing Deals •••
10 Charter Songs Launch Music Hall Of Fame •
MGM Billing At Confab Is \$4.2 Million ••

Part 1 of 2 Parts

July 6, 1968

Cash Box

75¢

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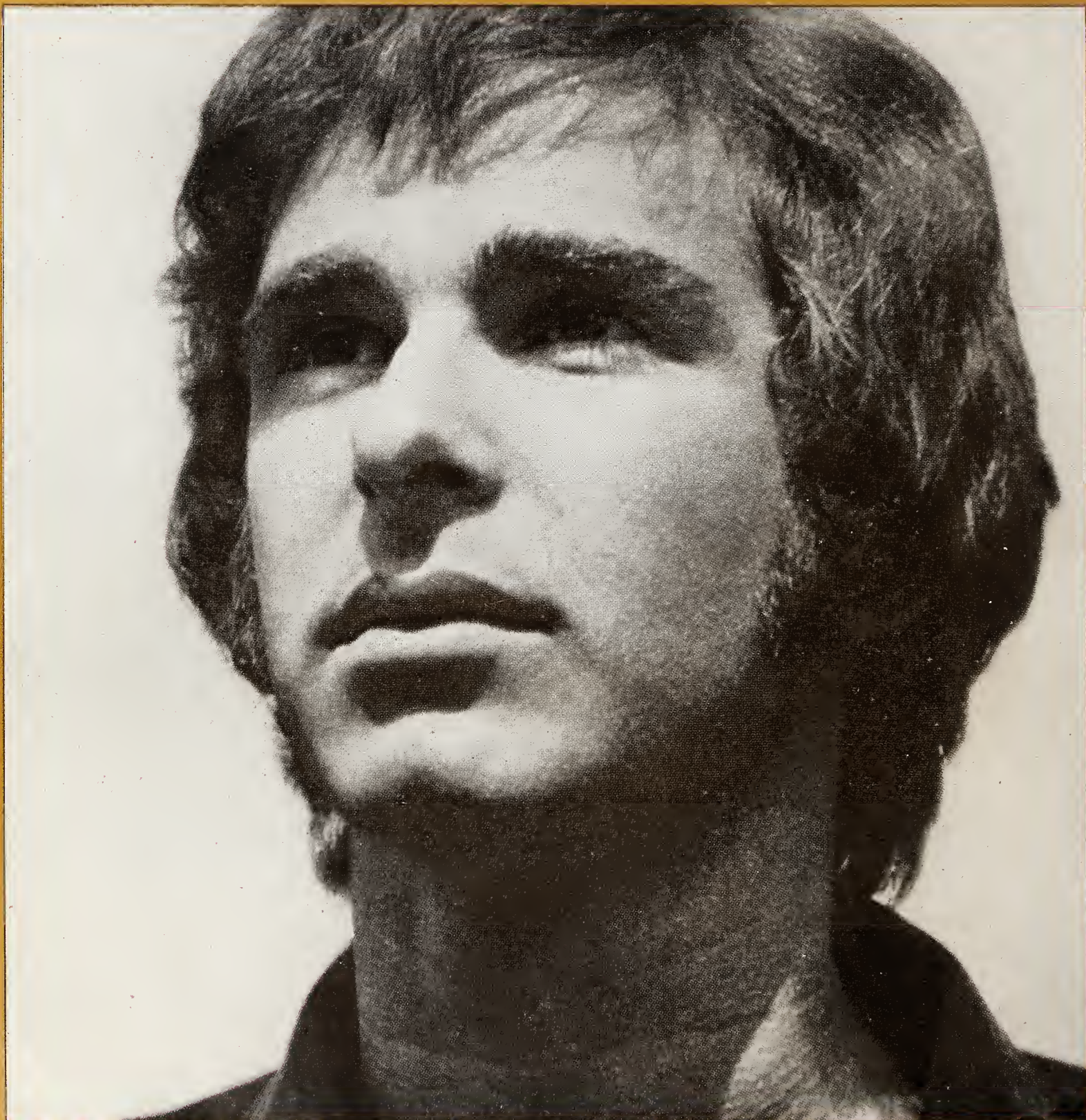
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Publishing Chiefs' New Full-Time Job

A direct, high level line of communication is being established between film companies and the chief executive officers who run their music publishing affiliates. The emergence of this direction is more far-reaching than the setting-up of inter-related promotional activities that involve films and their musical soundtracks. What it means—and the activities of such top execs as Arnold Maxin of Big 3, Mike Stewart of United Artists/Metric and Paul Barry of 20th Century Fox' music publishing interests already bear this point out—is that music has become such an integral part of the total concept of a film production that the music publishing affiliate is needed from the very start of a project. It should be emphasized, however, that the publishing companies involved have in no way eliminated the day-to-day business of seeking and placing general copyrights, for this task is in the hands of thoroughly experienced right-hand-men who can also be called upon to generate exposure of film material.

While the film area is a front-line endeavor of the heads of publishing units of major film companies, the scope of activities has already been extended

into the musical theatre and television, and the same intensive, inter-play from the ground-up can also be visualized.

Interestingly, such men as Maxin and Stewart have spent a good deal of their professional careers as record executives. This is significant in the light of their concentration within film, theatre and/or TV endeavors. They are fully aware that theatrical music, whatever its form, must eventually lead to the record field. With that in mind, they can be counted upon to formulate and encourage the creation of musical material that can stand on its own on records. Such men as these are in a sense a newly-created liason between the record industry and the media from which records' chief commodity, music, is derived. When they listen to music, they are able to envision its prospects as heard solely in an aural format.

As we have observed here, today's record/music man is being called upon in various fields to implement the use of music to its best advantage, both in relation to the production itself and hoped-for exposure. It is a burden that is a full-time job, as Messers. Maxin, Stewart and Barry are well aware.

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CashBox TOP 100

JULY 6, 1968

1	THIS GUY'S IN LOVE WITH YOU Herb Alpert-A&M 929	6/22	1
2	JUMPIN' JACK FLASH Ralling Stones-London 90B	6	12
3	ANGEL OF THE MORNING Merrilee Rush-Bell 705	4	6
4	MAC ARTHUR PARK Richard Harris-Dunhill 4134	2	5
5	THE HORSE Cliff Nobles & Co.-Phil L.A. of Saul 313	9	11
6	THE LOOK OF LOVE Sergio Mendes Brasil '66-A&M 924	7	8
7	YUMMY YUMMY YUMMY Ohio Express-Buddah 3B	5	4
8	REACH OUT OF THE DARKNESS Friend & Lover-Verve/Forecast 5069	8	9
9	LADY WILLPOWER Gary Puckett & Union Gap-Columbia 44547	11	14
10	HERE COMES THE JUDGE Shorty Long-Soul 35044	10	13
11	D. W. WASHBURN The Mankees-Colgems 1023	14	26
12	INDIAN LAKE Cawsills-MGM 13944	18	22
13	GRAZING IN THE GRASS Hugh Masekela-UNI 55066	26	33
14	STONED SOUL PICNIC 5th Dimension-Soul City 766	24	31
15	MRS. ROBINSON Siman & Garfunkel-Columbia 44511	3	2
16	LICKING STICK-LICKING STICK (Part 1) James Brown-King 6166	17	18
17	I LOVE YOU People-Capitol 207B	13	16
18	NEVER GIVE YOU UP Jerry Butler-Mercury 7279B	22	24
19	SHE'S A HEARTBREAKER Gene Pitney-Muscor 13C6	23	25
20	HOW'D WE EVER GET THIS WAY Andy Kim-Steed 707	16	20
21	HURDY GURDY MAN Donovan-Epic 10345	44	62
22	SOME THINGS YOU NEVER GET USED TO Diana Ross & The Supremes-Motown 1126	25	30
23	SKY PILOT (Part 1) Eric Burdan & Animals-MGM 13939	33	41
24	MONY MONY Tommy James & The Shondells-Roulette 7008	12	3
25	YESTER LOVE Smakey Robinsan & Miracles-Tamla 54167	28	29
26	THINK Aretha Franklin-Atlantic 2518	21	7
27	A MAN WITHOUT LOVE Engelbert Humperdinck-Parrot 40027	20	21
28	I COULD NEVER LOVE ANOTHER Temptations-Gardy 7072	15	10
29	TURN AROUND, LOOK AT ME The Vogues-Reprise 0686	68	86
30	IT'S NICE TO BE WITH YOU The Mankees-Colgems 1023	40	61
31	TIP TOE THRU THE TULIPS Tiny Tim-Reprise 0679	19	19
32	AUTUMN OF MY LIFE Bobby Goldsboro-United Artists 50318	69	—
33	TIGHTEN UP Archie Bell-Atlantic 247B	30	23

34	BRING A LITTLE LOVIN' Los Bravos-Parrot 3020	35	49
35	WITH PEN IN HAND Billy Vera-Atlantic 2526	55	83
36	CHOO CHOO TRAIN Box Tops-Mala 12005	27	17
37	HERE COMES THE JUDGE Pigmeat Markham-Chess 2049	48	74
38	TIME FOR LIVIN' Association-Warner Bros. 7195	38	37
39	DON'T TAKE IT SO HARD Paul Revere & The Raiders-Columbia 44553	53	63
40	THE STORY OF ROCK & ROLL Turtles-White Whale 273	41	54
41	PICTURES OF MATCH STICK MEN The Status Qua-Cadet Concept 7001	52	59
42	(YOU KEEP ME) HANGIN' ON Joe Simon-Sound Stage 7/260B	42	46
43	ELEANOR RIGBY Ray Charles-ABC 11090	50	60
44	IT SHOULD HAVE BEEN ME Gladys Knight & The Pips-Soul 35045	43	47
45	HERE I AM BABY Marvellettes-Tamla 54166	47	50
46	I'M A MIDNIGHT MOVER Wilson Pickett-Atlantic 2528	63	73
47	PEOPLE SURE ACT FUNNY Arthur Conley-Atca 658B	51	57
48	FOLSOM PRISON BLUES Johnny Cash-Columbia 44513	58	65
49	HERE COMES THE JUDGE The Magistrates-MGM 13946	54	58
50	SATURDAY'S FATHER Four Seasons-Philips 40542	57	67
51	LOVER'S HOLIDAY Peggy Scott & Jo Jo Bensen-SSS Int'l 736	60	71
52	FACE IT GIRL, IT'S OVER Nancy Wilson-Capitol 2136	59	70
53	BABY YOU COME ROLLIN' ACROSS MY MIND Peppermint Trolley Co.-Acta 815	62	69
54	SAFE IN MY GARDEN Mamas & Papas-Dunhill 5125	46	48
55	DELILAH Tom Jones-Parrot 40025	34	32
56	THE GOOD, THE BAD, AND THE UGLY Hugo Montenegro-RCA 9423	36	34
57	LIKE TO GET TO KNOW YOU Spanky & Our Gang-Mercury 72795	29	18
58	MASTER JACK Four Jacks & A Jill-RCA 9473	31	27
59	LET YOURSELF GO Elvis Presley-RCA 9547	61	64
60	LOVIN' SEASON Gene & Debbie-TRX 5010	67	77
61	STAY IN MY CORNER Dells-Cadet 5612	—	—
62	MOUNTAIN OF LOVE Ronnie Dove-Diamond 244	64	68
63	YOUR TIME HASN'T COME YET, BABY Elvis Presley-RCA 9547	65	72
64	(THE PUPPET SONG) WHISKEY ON A SUNDAY Irish Ravers-Decca 32333	70	76
65	COMPETITION AIN'T NOTHING Little Carl Carlton-Back Beat 588	71	75
66	HITCH IT TO THE HORSE Fantastic Johnny C-Phil LA of Soul 315	—	—
67	EYES OF A NEW YORK WOMAN B. J. Thomas-Scepter 12219	B4	—

68	HELLO I LOVE YOU Doors-Elektra 45635	76	—
69	TUESDAY AFTERNOON (FOREVER AFTERNOON) Moody Blues-Deram B5028	75	—
70	DREAMS OF THE EVERY DAY HOUSEWIFE Wayne Newton-MGM 13955	—	—
71	DREAM A LITTLE DREAM OF ME Mama Cass-Dunhill 4145	—	—
72	AMEN Otis Redding-Atca 6592	—	—
73	(LOVE IS LIKE A) BASEBALL GAME Intruders-Gamble 217	—	—
74	DREAMS OF THE EVERY DAY HOUSEWIFE Glen Campbell-Capitol 2224	77	—
75	JOURNEY TO THE CENTER OF THE MIND Amboy Dukes-Mainstream 684	85	93
76	ALICE LONG Tommy Boyce & Bobby Hart-A&M 948	—	—
77	LOVE MAKES A WOMAN Barbara Acklin-Brunswick 55379	87	—
78	GIVE ME ONE MORE CHANCE Wilmer & The Dukes-Aphradisiac 260	79	B4
79	BE YOUNG, BE FOOLISH, BE HAPPY Tams-ABC 11066	83	91
80	SEALED WITH A KISS Gary Lewis-Liberty 56037	90	95
81	TWO-BIT MANCHILD Neil Diamond-UNI 55075	—	—
82	LIFE Sly & The Family Stone-Epic 10353	—	—
83	SOUL LIMBO Booker T & MG's-Stax 0001	—	—
84	LOOK OVER YOUR SHOULDER O'Jays-Bell 704	73	B1
85	YOU GOT STYLE Jon & Robin-Abnak 130	89	92
86	CAN'T YOU SEE ME CRY New Colony Six-Mercury 72817	91	98
87	MR. BOJANGLES Jerry Jeff Walker-Atca 6594	—	—
88	MRS. BLUEBIRD Eternity's Children-Tower 416	98	—
89	CLASSICAL GAS Masan Williams-Warner Bras. 7190	99	—
90	TURN ON YOUR LOVE LIGHT Bill Black-Hi 2145	94	—
91	SUNSHINE OF YOUR LOVE Cream-Atco 6544	—	—
92	THE DOCTOR Mary Wells-Jubilee 5621	92	—
93	SEALED WITH A KISS Toys-Muscor 1319	—	—
94	SALLY HAD A PARTY Flavor-Columbia 44521	—	—
95	TO LOVE SOMEBODY Sweet Inspirations-Atlantic 2529	—	—
96	HE GIVES ME LOVE (La La La) Lesley Gore-Mercury 72819	100	—
97	HANG 'EM HIGH Hugo Montenegro-RCA 50306	—	—
98	AND SUDDENLY Cherry People-Heritage 801	—	—
99	WALK ON Roy Orbison-MGM 13950	—	—
100	YOURS UNTIL TOMORROW Vivian Reed-Epic 10319	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Alice Long (Screen Gems/Columbia, BMI)	76	Grazing In The Grass (Chisa, BMI)	13	Look Of Love (Colgems, ASCAP)	6	Stoned Soul Picnic (Tuna Fish, BMI)	14
Amen (East, Time, Redwal, BMI)	72	Hang 'Em High (Unart, BMI)	57	Look Over Your Shoulder (Ginrich, BMI)	84	Story Of Rock & Roll, The (Rock Music, BMI)	40
And Suddenly (Lazy Day, BMI)	98	He Gives Me Love (La La La) (Dick James, BMI)	96	(Love Is Like) Baseball Game (Razor Sharp, BMI)	73	Sunshine Of Your Love (Casseroi, BMI)	91
Angel Of The Morning (Blackwood, BMI)	3	Hello I Love You (Nipper, ASCAP)	68	Love Makes A Woman (Jalyne, BRC, BMI)	77	Think (Fourteenth Hour, BMI)	26
A Man Without Love (Leeds, ASCAP)	27	Here Comes The Judge (Hastings, Sreeby, BMI)	49	Lovers Holiday (Crazy Cajun, BMI)	51	This Guy In Love With You (Blue Seas, Jac, ASCAP)	1
Autumn Of My Life (Unart, BMI)	32	Here Comes The Judge (Jobete, BMI)	10	Lovin' Season (Acuff, Rose, BMI)	60	Tighten Up (Cotillion, BMI)	33
Baby You Come Rollin' Across My Mind (Bresnahan, BMI)	53	Here Comes The Judge (Arc, BMI)	37	MacArthur Park (Canopy, ASCAP)	4	Time For Livin' (Tamberline, BMI)	38
Be Young, Be Foolish, Be Happy (Low-Twi, Low-Sal, BMI)	79	Here I Am Baby (Jobete, BMI)	45	Master Jack (Milene, ASCAP)	58	Tip Toe Thru The Tulips (Warner Bros./Seven Arts, Witmark, ASCAP)	31
Bring A Little Lovin' (Miller, ASCAP)	34	Hitch It To The Horse (Dandelion, James Boy, BMI)	66	Mony Mony (Patricia, BMI)	24	To Love Somebody (Nemperor, BMI)	95
Can't You See Me Cry (New Colony, T.M., BMI)	86	Horse, The (Dandelion, James Boy, BMI)	5	Mountain Of Love (Wren, BMI)	62	Tuesday Afternoon (Essex, ASCAP)	69
Choo Choo Train (Ruler, Mulu, BMI)	36	How'd We Ever Get This Way (Unart, BMI)	20	Mr. Bojangles (Cotillion, Danel, BMI)	87	Turn Around, Look At Me (Viva, BMI)	29
Classical Gas (Irving, BMI)	89	Hurdy Gurdy Man (Peer, Int'l., BMI)	21	Mrs. Bluebird (Crooked Fox, ASCAP)	88	Turn On Your Love Light (Don, BMI)	90
Competition Ain't Nothing (Don, BMI)	65	I Could Never Love Another (Jobete, BMI)	28	Mrs. Robinson (Charing Cross, BMI)	15	Two-Bit Manchild (Stonebridge, BMI)	B1
Delilah (Francis, Day & Hunter, ASCAP)	55	I Love You (Mainstay, BMI)	17	Never Give You Up (Parabut, BMI)	18	Walk On (Acuff Rose, BMI)	99
Doctor, The (Welwom, BMI)	92	I'm A Midnight Mover (Tracebob, Cotillion, BMI)	46	Pictures Of Match Stick Men (Northern, BMI)	41	Whiskey On A Sunday (The Puppet Song) (Essex, ASCAP)	64
Don't Take It So Hard (Boom, BMI)	39	Indian Lake (Pocket Full of Tunes, BMI)	12	People Sure Act Funny (Bob-Dan, BMI)	47	With Pen In Hand (Unart, BMI)	35
Dream A Little Dream Of Me (Words, ASCAP)	71	It Should Have Been Me (Jobete, BMI)	44	Reach Out Of The Darkness (Lowery, BMI)	8	Yester Love (Jobete, BMI)	25
Dreams Of An Every Day Housewife (Combine, BMI)	70, 74	It's Nice To Be With You (Screen Gems/Columbia, BMI)	30	Sally Had A Party (125th Street, BMI)	94	You Got Style (Unart, BMI)	85
D. W. Washburn (Screen Gems/Columbia, BMI)	11	Journey To The Center Of The Mind (Brent, BMI)	75	Sealed With A Kiss (Post, ASCAP)	B0, 93	You Keep Me Hanging On (Garpax, Arlanbo, BMI)	42
Eleanor Rigby (Maclen, BMI)	43	Jumpin' Jack Flash (Gideon, BMI)	2	Safe In My Garden (Wingate, Honest John, ASCAP)	54	Yours Until Tomorrow (Screen Gems/Columbia, BMI)	100
Eyes Of A New York Woman (Press, BMI)	67	Lady Willpower (Vivi, BMI)	9	She's A Heartbreaker (Catalogue, BMI)	19	Your Time Hasn't Come Yet, Baby (Jobete, BMI)	22
Face It Girl, It's Over (Edwin H. Morris, BMI)	52	Let Yourself Go (Elvis Presley, BMI)	59	Sky Pilot (Slamina, Sealark, BMI)	23	Life (Daily City, BMI)	82
Folsom Prison Blues (Hi-Lo, BMI)	48	Licking Stick-Licking Stick (Toccoa, Lois, BMI)	16	Some Things You Never Get Used To (Jobete, BMI)	22	Like To Get To Know You (Takya, ASCAP)	57
Give Me One More Chance (Tupper, BMI)	78	Life (Daily City, BMI)	82	Soul Limbo (East, BMI)	83	Stay In My Corner (Conrad, BMI)	61
Good, The Bad & The Ugly (Unart, BMI)	56	Like To Get To Know You (Takya, ASCAP)	57	Stay In My Corner (Conrad, BMI)	61	Yummy, Yummy, Yummy (T. H., BMI)	7



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Where Art Thou Standardization?

NEW YORK—Standardization seems to be the record industry's elusive butterfly. This is quite evident once again in the new field of mini records, the 4" vinyl records issued by the Philco-Ford company under the Hip Pocket name and the Pocket Disks scheduled for introduction shortly by the Americom Company.

The Philco HP's are 45 rpm disks while the Americom Pocket Disks will feature 33 rpm play.

The Americom record, the 33 rpm disk, according to Larry Kanaga of the Americom Company, affords the label the opportunity to put longer records, in their entirety, onto the 4" disk. It also offers better groove definition and separation, a factor of importance for play on the portable phonographs that can play records while the phono is being carried.

Philco feels its 45 rpm speed offers better fidelity and reproduction. Vincent Novak of Philco is of the belief that the short playing time of the four inch disks does not lend itself to youngsters playing their phonos and changing their records while in motion. Philco's three mini-phonos are designed to be played while in a stationery position with a standard tone arm which sits in the grooves. And therefore, Novak, feels, he would be sacrificing fidelity at 33 rpm for unnecessary groove definition.

FRONT COVER:



Averaging one "Grammy" each, the 5th Dimension walked off with a large part in five NARAS awards recently, including honors shared with Jim Webb who composed the team's name-making "Up, Up & Away." In fact, the 5th D and Webb both rose to fame in an inter-relationship of artist-composer comparable only to that of Dionne Warwick & Burt Bacharach.

The distinctive vocal work so suited Webb's material that 21 songs in the team's first 2 Soul City LP's are from the Webb catalog.

As live entertainers, the 5th Dimension show an adaptability that runs the gamut from soul to easy listening; and their performances have earned outstanding reviews from their West Coast base to New York.

Working with producer Bones Howe, the team is now hitting with one of its biggest chart successes, "Stoned Soul Picnic." Individual Dimensions are: Billy Davis, Florence LaRue, Marilyn McCoo, Lamont McLemure and Ron Townson.

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Writers Scrutinize Subpublishing Deals; Score Chain Arrangements & Use Of Lyric Translations

NEW YORK—The increasing complexity of international sub-publishing deals, which can result in a songwriter earning only 25% (or less) of the monies he thought he was entitled to, has recently begun to come under scrutiny by members of AGAC, the songwriters guild. Also being looked into are publisher's policies on lyric translations of foreign material.

In a series of individual meetings at the AGAC offices, the songwriters are comparing the problems they've run into, and discussing possible solutions.

How Deals Work

Under current practice, the original publisher is entitled to receive 50% of all monies earned by a sub-publisher, and the writer(s) receive half of that, or 25%. In a strictly legal framework, however, rather than conclude individual sub-publishing agreements with each country, a publisher may give sub-publishing rights for all

of Europe (for example) to an English publisher, who may in turn give sub-publishing rights for the Continent to a French publisher, who may in turn give sub-publishing rights to a German firm. Thus, of every \$100 collected in Germany, the writer, who would have received \$25 if his publisher had made a deal directly with Germany, only receives \$6.50. Rather than being an unusual case, this type of chain (and even longer ones) seems to be becoming the rule.

Example Cited

In one recent case that Cash Box learned of, a songwriter who was represented on the flip side of a hit that went international, found out that his publisher set up this type of chain by forming his own publishing company in each country, after the record had already become a hit, and was thus able to maximize his profits by cutting down on the writer's share.

Rights to Translations

In the case of foreign language songs which are translated into English, the major bone of contention is that under most sub-publishing agreements, the original publisher controls the rights to all translations. If a French song is translated into English at the request of the American sub-publisher, the translator receives royalties for all copies sold in America, but, even if the same lyric is used in England, is not entitled to royalties on any copies sold there. Also, no distinction is made between direct translation of a song and completely new lyrics. The American lyrics to a recent foreign song had no connection whatsoever to the original, and, although the song went on to become an international hit with the American lyrics, the lyric writer was not entitled to royalties on any copies sold outside of this country.

Although the mechanicals are causing problems, such problems are seldom encountered with foreign performance fees, which are collected by the individual performance rights societies and paid directly to the writers.

Sal Chiantia Named MCA Music President

NEW YORK—Sal Chiantia has been named president of MCA Music, reports Berle Adams, executive vice-president of MCA. MCA Music is the music publishing division of MCA Inc. and operates all of the company's music publishing firms.

Chiantia joined MCA three years ago when the company acquired Leeds Music Co., where he had been executive vice-president for over 15 years.

Chiantia attended City College and received his law degree, cum laude, from St. John's University. He is a member of the New York bar and was for some time associated with the law firm of Miller and Miller. He served in the U.S. Army during World War II as a captain. He is president of the National Music Publishers Association, a member of the board of directors of ASCAP and a former board member of the Music Publishers Association.

Chiantia served as a vice-president of the International Publishers Association and as a member of the Executive and Organizing Committees for the Seventeenth IPA World Congress in Washington, D.C.

American Music Hall Of Fame Elects 10 Charter Pop Songs

NEW YORK—Ten American pop classics have been elected charter entrants in the recently organized American Music Hall of Fame. All 10 were written in this century, the earliest two being "Sweet Adeline" (1903) and "Toyland" (1903). The youngest song is "Waiting for the Robert E. Lee," penned in 1912.

Plans for the establishment of the Hall of Fame were announced last month by a steering committee of music industry notables, who have worked to develop the project since 1965.

The physical American Music Hall of Fame is expected to be housed in a museum, college library, or other appropriate cultural center, to be determined by the organization's advisory council and board of directors. Several proposals to this end have already been received and are being carefully considered.

The election of "Alexander's Ragtime Band" to the American Music Hall of Fame is particularly fitting since its composer, Irving Berlin, celebrated his 80th birthday this year.

The first group of songs selected were chosen on the basis of the great-

est popularity over the longest period of time in terms of public performance, recordings, and sheet music publication. All ten of the songs in the charter group are at least 56 years old.

Joining the Berlin composition in the first select grouping are (in alphabetical order) "I Wonder Who's Kissing Her Now" by Will M. Hough, Frank R. Adams, and Joseph E. Howard (1909); "I'm A Yankee Doodle Dandy" by George M. Cohan (1904); "On The Road To Mandalay" by Olie Speaks and Rudyard Kipling (1907); and "Some Of These Days" by Shelton Brooks (1910).

Also, "Sweet Adeline" by Richard Girard and Harry Armstrong (1903); "Take Me Out To The Ball Game" by Jack Norworth and Albert Von Tilzer (1908); "Toyland," from "Babes In Toyland," by Victor Herbert and Henry Blossom (1903); "Wait Till The Sun Shines, Nellie" by Andrew Sterling and Harry Von Tilzer (1905); and "Waiting For The Robert E. Lee" by Louis Muir and L. Wolfe Gilbert (1912).

Three of the composers honored are

(Continued on page 35)

Command Under Carlton: Stress 'Sound' & Talent; Add \$4.79 Line

NEW YORK—Command Records will maintain its image as a "sound" line in combination with supplying a regular-priced line, name power and new talent. This is the course being set by Joe Carlton, vet music man who has been named head of the ABC label. He replaces Loren Becker, who officially departs from the label on July 15. Larry Newton, president of ABC, announced Carlton's appointment at a press luncheon here last week.

"We do not intend to diminish Command's image in any way whatsoever," Carlton says, "but our aim is to add identity of talent to the demand for quality stereo sound." "We feel this is the answer to a demand created

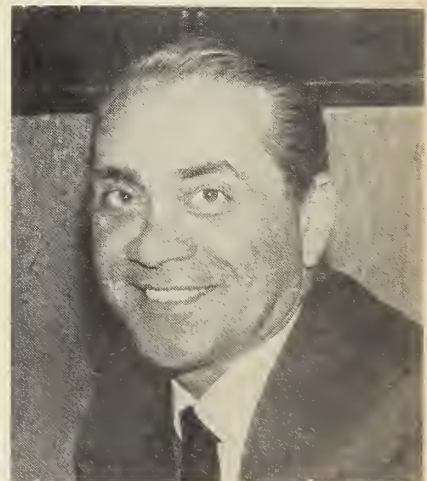
both by distributors and consumers. It is no longer sufficient to produce merely quality sound, but we must concentrate on the value of artist power. We feel that that in this so-called age of youth, rather than cater to an old or a young group, it is more vital simply to think new."

Carlton said there is a possibility that Command will develop a label to retail at \$4.79 in order to "accommodate and welcome the new sounds and great potential of young talent that is available."

Carlton's Background

Many years of music business experience precede Carlton's move to Command Records. For the past three years he was with Columbia where most recently he acted as director, Columbia Records artists & repertoire administration. Prior to that, Carlton was president of his own label, Carlton Records, for five years. During this time he was responsible for successes by recording stars Anita Bryant, Jack Scott, The Chantels, and Paul Evans, among others. During five years as director of artists & repertoire for RCA Victor Records, Carlton was associated with 22 top sellers, including recordings by Harry Belafonte, Eddie

(Continued on page 26)



Sal Chiantia

RCA, Victor Of

Japan Tie-In

Czech Pop Fest

See

Int'l News Report



Joe Carlton

“...a natural star is born”

writer/arranger/artist

mark radice

sings

natural morning

32349



Decca Records a division of MCA, Inc.

A Cloak and Dagger Production

RCA Brings Tape Piracy Suit Against 2 Firms

NEW YORK—RCA Records has filed two suits in Superior Court of the State of California charging two West Coast firms with piracy of RCA recordings.

One of the suits, filed in Santa Clara County, is against Frank D. Campoy, doing business as Record City in San Jose, who has been charged with illegally dubbing on to tapes performances by Jefferson Airplane, Floyd Cramer, Hugo Montenegro, Elvis Presley, Glenn Yarbrough and the Youngbloods.

The second suit is against Ed Knasin, Jr., and Barry Pressman, doing business in Lancaster, Calif., as Superba Tapes Co., and House of Tapes, Superba Tapes Inc. This action charges the defendants with having illegally dubbed on to 4-track tape performances by Jefferson Airplane and The Monkees (the latter manufactured and distributed by RCA on the Colgems label).

Racusin Statement

Norman Racusin, vice president and general manager of RCA Records said

Let The Bogus Tape Seller Beware!

Sellers of bogus tape cartridges are warned: the next customer you sell to may tell on you. At least two labels, A&M and Capitol, have employed a number of people to enter retail establishments to ask for and buy unauthorized tape cartridges. If such a purchase is made, the labels receive a report as to what the purchase was, the name of the retail establishment, and the date of purchase.

RCA is investigating piracy in all areas where such illegal practices exist. "We have taken this action on our own and in behalf of the record industry to protect our rights, those of our artists, and the rights of the record manufacturer. We are pursuing an aggressive policy of fighting piracy and counterfeiting of tapes and records."

Racusin said 4-track tapes featuring performances by RCA artists had been purchased in the stores mentioned in the suit by a number of persons on behalf of RCA prior to institution of the suits.

"Unauthorized duplication of recordings has become an industry-wide problem of serious proportions,"

1st From Jeff Beck

NEW YORK—First LP from former Yardbird Jeff Beck, "Truth," is being rush-released by Epic. Very successful in England, Beck gained critical acclaim to stints at New York's Filmore East and the Scene.

"Truth" is set for July release, to coincide with the Jeff Beck Group's U.S. tour, which runs through Aug. 3.

Cream LP: 20% Of Billing At Atlantic Convention

NEW YORK—Six of the albums released at the Atlantic/Atco sales convention two weeks ago have already found their way to the charts, joining 13 other Atlantic/Atco LP's. "Wheels Of Fire," the new double LP set by Cream on Atco, has in itself accounted for 20% of the \$5.5 million billing placed as a result of the convention and the label has applied for RIAA certification. Set will mark the second gold LP for Cream in less than a month, as their "Disraeli Gears" LP passed the \$1 million sales mark in May.

Two other albums released at the convention are also nearing the \$1 million sales mark, Aretha Franklin's "Aretha Now" and "Time Peace—The Rascals' Greatest Hits," both on Atlantic. Other new chart albums include "Renaissance," Vanilla Fudge; "In A Gadda-da-Vida," Iron Butterfly; and "The Immortal Otis Redding."

Other convention LP's showing strong sales include Wilson Pickett's "The Midnight Mover"; Joe Tex's "Soul Country"; "The Super Hits, Vol. II"; and King Curtis' "Sweet Soul."

Racusin said, "We will fight it with every remedy at our disposal," he continued. In a speech before the 10th annual convention of the National Association of Record Merchandisers earlier this year, Racusin had warned that piracy and counterfeiting had become collectively one of the major problems facing the recorded entertainment industry.

The two suits ask that the defendants be enjoined from continuing their practice of unlawful dubbing of RCA product and also ask damages for RCA from each of the defendants based on an accounting of the profits from said operation.

Both cases were filed by the San Francisco law firm of Brobeck, Phleger and Harrison.

TIC Buys Computer Operation; Begins Consolidation Of Record Warehouses

NEW YORK — Transcontinental Investing Corp., which has become a dominant force in the record merchandising business as a result of a far-reaching series of acquisitions begun late last year, broadened its scope for operations last week with the purchase of Computer Programming Center, Inc., which incorporates 23 company-owned and franchised computer programming schools and service operations. It was also announced that Transcontinental would be making major consolidations of its weighty system of record merchandising warehouses throughout the country in an effort to bring these operations under closer control.

The purchase of CPC, announced by Transcontinental president Bob Lifton, gives TIC initial control of the computer operation through the agreement made with the purchase of 49% of the chain's stock. Options to purchase an additional 31% of the stock within the

MGM/Verve 'Buy-In' Sales Meet Reaches Billing Of \$4.2 Million For 67 Albums

LAS VEGAS—Once again utilizing a novel audio-visual approach, the "MGM/Verve Buy-In & Home Movie Spectacular" sales confab here last week enriched the label's coffers with distrib orders totalling \$4.2 million.

Outlay was based on the release of 67 albums on the MGM (21), Verve (15), Verve/Forecast (6), Metro (9), Heliodor (7), DGG (7) and Kama Sutra (2). (See last week's issue for complete titles).

In addition to the regular line-up of new product, the label also touched on a new series called "Stereo Spectacular," a line of 2-LP "14 Karat Gold" oldies packages. Further de-

tails on the series is expected this week.

Video Tape Used

The 150 guests of MGM, housed at Caesar's Palace, were treated to another imaginative sales presentation. Produced by Jack Maher, head of creative services, the convention theme was carried through via the combined use (said to be a first for the industry) of slides and video tape. Latter tool involved the stationing of TV sets at various points in the sales conference room, and featured an opening address by Mort Nasatir, president, and skits, starring MGM staffers, with a "Laugh-In" format.

Reflections By Nasatir

Nasatir struck a serious note by declaring, "in the midst of . . . optimism for the future . . . we would be something less than realistic if we did not take notice of the troubles that beset our industry today . . . the business is soft . . . industries oppressive . . . catalog sales at a virtual standstill."

"This is a time for leadership," he said before the video tape camera. "A time for bold, industry-leading

MGM Opens New NRA

MGM is launching a new label in association with I. D. Publications, publisher of such teen mags as Dig, Fifteen, Mod Teen and Screenplay. Company, called NRA, after the depression era National Recovery Act, is centered on Kipp Brandon, subject of an extensive build-up campaign by the I. D. mag grouping. He and his first disk, "It's A Lonely World," and "When I Was A Kid," produced by Charlie Callo, will receive a mammoth promo campaign from MGM, I. D. Also, ILLAMI, the merchandising unit of Columbia Pictures, will handle full merchandising of Kip Brandon, a Brooklyn boy whose real name is Stephen Ciosek. The label's logo, by the way, will feature the famed NRA slogan, "We Do Our Part," and eagle. Instead of the eagle holding the wheel of progress, it holds a 45 disk; instead of holding bolts of lightning, it holds a music staff.

steps that will turn the tide of public apathy toward recorded music to vitality and interest. A time for strong, startling innovations that will inject the current sluggish movement of product with fresh interest and activity."

Nasatir said that MGM is inaugurating a "merchandising program that will electrify the consumer, stimulate store traffic and revitalize catalog sales." This is the program that will be tied-in with the yet-to-be-announced "Stereo Spectacular" drive.

Nasatir said that while the industry "outlook was grey, the prospect was sunny." He cited the expanding market for music, with people more interested in music than ever before and a wealth of talent to feed this interest.

Label Product Debuts

Among the new label names being handled by the Metro division of MGM are the Palette, Flic-Disc, Music Factory, all of which bowed new product under their Metro distrib arrangement. Also represented at the confab was Venture Records, MGM's recently-announced teaming with Mickey Stevenson.

Social events at the confab included a Sunday evening dinner-show, spotlighting such talents as the Cherry People, release through Jerry Ross' Heritage Records, Ritchie Havens, the Kangaroo, a new group, and Julie Budd. Other affiliated talent on hand included Lainie Kazan, Bill Medley, Friend & Lover, Walter Wanderly, the Southwind and Kipp Brandon (see separate story on NRA label). On Tuesday, guests were invited to see Connie Francis' appearance at the Sahara Hotel. A golf tournament capped off the festivities at the Dunes Hotel.

next three months, and the remaining 20% after three years, are also held by TIC.

\$800,000 Savings

Both the purchase of the computer chain and the consolidation of its record warehousing apparently portends efforts on the part of TIC to completely computerize its disk merchandising apparatus. Already the nation's largest record wholesaler—with an annual billing of \$80 million reported by the acquired merchandising operations—TIC has already eliminated 11 warehouses throughout the country, a move anticipated to mean \$800,000 annual savings. The breakdown of those areas already consolidated includes Dallas, where three warehouses have been merged into one, Los Angeles, where two have become one, Denver, with

(Continued on page 35)

Hip Pocket Adds Kiddie Line To New Collection Of 39c Mini-Disks

NEW YORK—Philco-Ford last week announced that it is adding 16 new pop singles and a dozen new kiddie singles to its line of Hip-Pocket mini-vinyl 3 1/8" disks, which list for 39¢ each. He also announced a few major promotions that would further the cause of Hip Pocket Records.

The announcement was made by Vincent Novak, new products planning manager for Philco-Ford's Consumer Electronics Division, at a press conference in New York last week.

He summarized the progress of the

Hip Pocket record since its debut last November and also announced the production of two new mini-phonographs, one for \$14.95 and the other for \$29.95.

Sales of 2 Million

Since its inception a total of 2 million of the 39¢ disks have been sold. This was done while the company was setting up distribution of the disks through regular record channels and was ironing out its production prob-

(Continued on page 35)

Footsie Lands On Disks Via Roulette

NEW YORK—Don't be surprised if a novelty called "Footsee" is the nation's best selling single in the next few months. It's a song performed by the Chosen Few under the Roulette banner and it's got everything working for it to make it a top hit.

If you haven't yet heard about it, the Footsee is a toy patented and manufactured by Twinpak, Ltd., of Canada that the June 11th edition of the Wall Street Journal reported had sold in excess of 750,000 pieces in the Canadian market over an eight week period. In the July 1st issue of Newsweek, under new products, the

publication describes "Footsee" as the "newest and hottest toy craze on the small-fry scene."

Footsee is a yellow plastic ring that slips onto the ankle. Attached to the ring is a plastic three-foot-long cord at the end of which is a bell-shaped plastic unit. (See cartoon) As the youngster rotates his foot, the centrifugal force swings the bell full-circle and the youngster must jump over the 3-foot cord with his other foot. Those really adept at it can keep Footsees going on both feet at the same time.

Of course, the \$1.29 item is being pushed by its U.S. distributor as "a sure fire successor to the Hula Hoop."

Jingle Tie-In

Whether the toy is big or not, the record industry could share heavily in the excitement. Within the next few weeks the toy company will begin major ad campaigns and promotions demonstrating how the Footsee works. The New York ads have just begun to roll on the favorite kiddie TV shows and 111 different TV 60 second spots broke last week on the leading kiddie shows in New York. And the commercial features almost 50 seconds worth of the Roulette recording by the Chosen Few (while people of all ages are dancing with their Footsee toys to the mu-

(Continued on page 35)



Footsee In Action

Vital Statistics

DETAILED INFORMATION ABOUT TITLES ON THE CASH BOX TOP 100 THIS WEEK

* New To The Top 100

#1
THIS GUY'S IN LOVE WITH YOU (3:55)
 Herb Alpert-A&M 929
 1416 La Brea, Hollywood, Calif.
 PROD: Herb Alpert & Jerry Moss c/o A&M
 PUB: Blue Seas ASCAP & Jac ASCAP
 c/o Fred E. Ahlert 15 E. 48 St., NYC.
 WRITERS: David-Bacharach ARR: Bacharach
 FLIP: A Quiet Tear

#2
JUMPIN' JACK FLASH (2:42)
 Rolling Stones-London 908
 539 West 25th Street, NYC.
 PROD: Jimmy Miller c/o Island Records
 155 Oxford St. London W1, England.
 PUB: Gideon BMI c/o Allen Klein
 Warwick Hotel, NYC.
 WRITERS: Mick Jaegger-Keith Richards
 FLIP: Child Of The Moon

#3
ANGEL OF THE MORNING (2:58)
 Merrilee Rush-Bell 705
 1776 Bway, NYC.
 PROD: Tommy Cogbill & Chips Moman
 827 Thomas St., Memphis, Tenn.
 PUB: Blackwood BMI 1650 Bway, NYC.
 WRITER: Chip Taylor
 FLIP: Reap What You Sow

#4
MAC ARTHUR PARK (7:20)
 Richard Harris-Ounhill 4134
 1330 Ave. of the Americas, NYC.
 PROD: Canopy 9255 Sunset Blvd., L.A., Cal.
 PUB: Canopy ASCAP (same address)
 WRITER: Jimmy Webb ARR: Jimmy Webb
 FLIP: Didn't We

#5
THE HORSE (2:25)
 Cliff Nobles & Co.-Phil L.A. of Soul 1313
 919 N. Broad Street, Philadelphia, Pa.
 PROD: Jesse James c/o Jamie Guayden
 (same address)
 PUB: Dandelion BMI (same address)
 James Boy BMI Norristown, Pa.
 WRITER: J. James ARR: Bobby Martin
 FLIP: Love Is All Right

#6
LOOK OF LOVE (3:03)
 Sergio Mendes & Brasil '66-A&M 924
 1416 La Brea, L.A., Calif.
 PROD: Herb Alpert c/o A&M
 PUB: Colgems ASCAP
 7033 Sunset Blvd., H'wood, Calif.
 WRITERS: D. Bacharach-H. David
 ARR: Dave Grusin FLIP: Like A Lover

#7
YUMMY YUMMY YUMMY (2:18)
 Ohio Express-Buddah 38
 1650 Broadway, NYC.
 PROD: Kasenetz-Katz 200 W. 57 St., NYC.
 PUB: TM BMI 1619 Bway, NYC.
 WRITERS: A. Resnick-J. Levine
 ARR: Jimmy Calvert FLIP: "Zig Zag"

#8
REACH OUT OF THE DARKNESS (2:59)
 Friend And Lover-Verve/Forecast 5069
 1350 Ave. of the Americas, NYC.
 PROD: Joe South & Bill Lowery
 P.O. Box 9687 Atlanta, Georgia.
 PUB: Lowery BMI (same address)
 WRITER: Post FLIP: Time On Your Side

#9
LADY WILL POWER (2:38)
 Gary Puckett & Union Gap-Columbia 44547
 51 West 52nd Street, NYC.
 PROD: Jerry Fuller c/o Columbia
 PUB: Viva BMI
 1800 N. Argyle Suite 200, H'wood, Calif.
 WRITER: J. Fuller ARR: Al Capps
 FLIP: Daylight Stranger

#10
HERE COMES THE JUDGE (2:33)
 Shorty Long-Soul 35D44
 2457 Woodward Ave., Detroit, Mich.
 PROD: Shorty Long & B.J. c/o Soul
 PUB: Jobete BMI (same address)
 WRITERS: Brown-de Passe-Long
 FLIP: Sing What You Wanna

#11
D. W. WASHBURN (2:46)
 The Monkees-Colgems 1023
 711 Fifth Ave., NYC.
 PROD: The Monkees c/o Colgems
 PUB: Columbia/Screen Gems BMI (same address)
 WRITERS: Leiber-Stoller
 ARR: Shorty Rogers
 FLIP: It's Nice To Be With You

#12
INDIAN LAKE (2:40) Cowsills-MGM 13944
 1350 Ave. of the Americas, NYC.
 PROD: Wes Farrell, 39 W. 55 St., NYC.
 PUB: Pocket Full of Tunes BMI
 39 W. 55 St., NYC.
 WRITER: Romeo ARR: Tony Romeo
 FLIP: Newspaper Blanket

#13
GRAZING IN THE GRASS (2:25)
 Hugh Masekela-UNI 55066
 8255 Sunset Blvd., L.A., Calif.
 PROD: Stewart Levine c/o Chisa
 PUB: Chisa BMI
 1601 Queens Rd., Hollywood, Calif.
 WRITER: P. Hou
 FLIP: Bajabula Bonke (The Healing Song)

#14
STONE SOUL PICNIC (3:23)
 5th Dimension-Soul City 766
 6920 Sunset Blvd., Hollywood, Calif.
 PROD: Bones Howe c/o Binder/Howe
 8833 Sunset Blvd. Suite 410, L.A., Cal.
 PUB: Tuna Fish BMI
 c/o Darovick Koneck & Bomser 555 Mad. Ave., NYC.
 WRITER: Laura Nyro
 ARR: R. Pohlman-B. Alcivar-B. Holman
 FLIP: The Sailboat Song

#15
MRS. ROBINSON (4:00)
 Simon & Garfunkel-Columbia 44511
 51 West 52 Street, NYC.
 PROD: Simon-Garfunkel c/o Mort Lewis
 75 East 55 Street, NYC.
 Halee c/o Columbia
 PUB: Charing Cross BMI 40 E. 54 St. NYC.
 WRITER: P. Simon FLIP: Old Friends/Bookends

#18
LICKING STICK-LICKING STICK (Part 1) (2:50)
 James Brown-King 6166
 1540 Brewster Ave., Cinn., Ohio.
 PROD: James Brown 850 7th Ave., NYC.
 PUB: Toccoa BMI 1501 Bway, NYC.
 Lois BMI 1540 Brewster Ave., Cinn., Ohio.
 WRITERS: J. Brown-A. Ellis-B. Byrd
 FLIP: Licking Stick-Licking Stick (Part 2)

#17
I LOVE YOU (4:37) People-Capitol 2078
 1750 N. Vine, H'wood, Calif.
 PROD: Mikel Hunter, c/o Capitol
 PUB: Mainstay BMI 101 W. 55 St., NYC.
 WRITER: Chris White
 FLIP: Somebody Tell Me My Name

#18
NEVER GIVE YOU UP (2:56)
 Jerry Butler-Mercury 72798
 35 E. Wacker Drive, Chicago, Ill.
 PROD: Gamble Huff
 250 S. Broad St., Phila, Pa.
 PUB: Parabout BMI c/o Ensign
 1501 Broadway, NYC.
 WRITERS: Gamble-Huff-Butler
 ARR: Bobby Martin FLIP: Beside You

#19
SHE'S A HEART BREAKER (2:59)
 Gene Pitney-Musicor 1306
 240 W. 55 St., NYC.
 PROD: Charlie Foxx c/o Musicor
 PUB: Catalogue BMI 240 W. 55 St., NYC.
 Cee & Eye BMI
 c/o Ginsberg & Hack 608 5th Ave., NYC.
 WRITERS: Charlie Foxx-Jerry Williams
 ARR: Teacho Wilshire-C. Foxx
 FLIP: Conquistador

#20
HOW'D WE EVER GET THIS WAY (2:29)
 Andy Kim-Steed 707
 c/o Jeff Barry 300 E. 74 St., NYC.
 PROD: Jeff Barry (same address)
 PUB: Unart BMI 799 7th Ave., NYC.
 WRITERS: J. Barry-A. Kim
 ARR: Dean Christoffer
 FLIP: Are You Ever Coming Home

#21
HURDY GURDY MAN (3:15)
 Donovan-Epic 10345
 51 West 52nd Street, NYC.
 PROD: Micki Most
 101 Dean St., London, Eng.
 PUB: Peer Int'l BMI 1619 Bway, NYC
 WRITER: D. Leitch FLIP: Teen Angel

#22
SOME THINGS YOU NEVER GET USED TO (2:23)
 Diana Ross & The Supremes-Motown 1126
 2457 Woodward Ave., Detroit, Mich.
 PROD: Ashford & Simpson c/o Motown
 PUB: Jobete BMI (same address)
 WRITERS: N. Ashford-V. Simpson
 FLIP: You've Been So Wonderful To Me

#23
SKY PILOT (Part 1) (2:55)
 Eric Burdon & Animals-MGM 4537
 1350 Ave. of the Americas, NYC.
 PROD: Tom Wilson 361 Waverly Av., Bklyn, NY
 PUB: Stamina BMI 241 W. 72 St., NYC.
 Sealark BMI 25 W. 56 St., NYC.
 WRITERS: Burdon-Briggs-Welder-Jenkins-McCulloch
 ARR: Vic Briggs FLIP: Sky Pilot (Complete Version)

#24
MONY MONY (2:45)
 Tommy James & The Shondells-Roulette 7008
 1631 Broadway, NYC.
 PROD: Kasenetz-Katz 200 W. 57 St., NYC.
 PUB: Patricia BMI 1631 Bway, NYC.
 WRITERS: B. Bloom-R. Cordell-B. Gentry-T. James
 FLIP: One Two Three And I Fell

#25
YESTER LOVE (2:16)
 Smokey Robinson & Miracles-Tamla 54161
 2457 Woodward Ave. Detroit, Michigan.
 PROD: Smokey c/o Tamla
 PUB: Jobete BMI (same address)
 WRITERS: Robinson-Cleveland
 FLIP: Much Better Off

#26
THINK (2:15) Aretha Franklin-Atlantic 2518
 1841 Broadway, NYC.
 PROD: Jerry Wexler c/o Atlantic
 PUB: Fourteenth Hour BMI c/o Ted White
 1721 Field, Detroit, Michigan.
 WRITERS: A. Franklin-T. White
 FLIP: You Send Me

#27
A MAN WITHOUT LOVE (3:20)
 Engelbert Humperdinck-Parrot 40027
 539 West 25 Street, NYC.
 PROD: Peter Sullivan
 Decca House, London, England.
 PUB: Leeds ASCAP 445 Park Ave., NYC
 WRITERS: Panzeri-Pace-Livraghi-Mason
 FLIP: Call on Me

#28
I COULD NEVER LOVE ANOTHER (3:15)
 Temptations-Gordy 7072
 2457 Woodward Ave., Detroit, Mich.
 PROD: Norman Whitfield c/o Gordy
 PUB: Jobete BMI (same address)
 WRITERS: Whitfield-Strong-Penzabene
 FLIP: Gonna Give Her All The Love I've Got

#29
TURN AROUND, LOOK AT ME (2:43)
 The Vogues-Reprise 0686
 4000 Warner Blvd., Burbank, Calif.
 PROD: Dick Glasser c/o Reprise
 PUB: Viva BMI 1800 Argyle St., H'wood, Cal.
 WRITER: Jerry Capehart
 ARR: Ernie Freeman FLIP: Then

#30
IT'S NICE TO BE WITH YOU (2:51)
 The Monkees-Colgems 1023
 711 Fifth Ave., NYC.
 PROD: The Monkees c/o Colgems
 PUB: Columbia/Screen Gems BMI (same address)
 WRITER: Goldstein ARR: Shorty Rogers
 FLIP: D. W. Washburn

#31
TIP TDE THRU THE TULIPS (1:48)
 Tiny Tim-Reprise 0679
 4000 Warner Blvd., Burbank, Calif.
 PROD: Richard Perry c/o Reprise
 PUB: Witmark ASCAP 488 Madison Av., NYC.
 WRITERS: Dubin-Burk FLIP: Fill Your Heart

#32
AUTUMN OF MY LIFE (3:26)
 Bobby Goldsboro-United Artists 50318
 729 7th Ave, NYC.
 PROD: Bob Montgomery & Bobby Goldsboro
 c/o United Artists
 PUB: UNART BMI (same address)
 WRITER: Bobby Goldsboro
 ARR: Don Tweedy FLIP: She Chased Me

#33
TIGHTEN UP (2:38)
 Archie Bell-Atlantic 2478
 1841 Broadway, NYC.
 PROD: Al. J. F. Prod.
 PUB: Cetillion BMI 1841 Bway, NYC.
 Orellia BMI 4406 Reed Rd., Houston, Texas
 WRITERS: Billy Buttler-Archie Bell
 FLIP: Dog Eat Dog

#34
BRING A LITTLE LOVIN' (2:23)
 Los Bravos-Parrot 3020
 539 W. 25 St., NYC.
 PROD: Alain Milhaud Libertat 24, Madrid 4 Spain
 PUB: Miller ASCAP 1350 Ave. of the Americas, NYC.
 WRITERS: Harry Vanda-George Young
 ARR: Jean Bouchety FLIP: Make It Last

#35
WITH PEN IN HAND (3:32)
 Billy Vera-Atlantic 2526
 1841 Broadway, NYC.
 PROD: Chip Taylor 51 W. 52 St., NYC.
 PUB: UNART BMI c/o United Artists
 729 7th Ave., NYC
 WRITER: Bobby Goldsboro
 ARR: Arif Mardin FLIP: Good Morning Blues

#36
CHOO CHOO TRAIN (2:46) Box Tops-Mala 12D05
 1776 Broadway, NYC.
 PROD: Dan Penn, 827 Thomas St., Memphis, Tenn.
 PUB: Ruler BMI P.O. Box 2025, Florence, Ala.
 Mulj BMI c/o David Briggs
 Asby Dr., Franklin, Tenn.
 WRITERS: Fritts-Hinton FLIP: Fields of Clover

#37
HERE COMES THE JUOGE (2:40)
 Pigmeat Markham-Chess 2049
 320 E. 21 St., Chicago, Ill.
 PROD: Gene Barge, c/o Chess
 PUB: Arc BMI 1619 Bway, NYC.
 WRITERS: Alen-Astor-Markham-Harvey
 FLIP: The Trial

#38
TIME FOR LIVIN' (2:43)
 Association-Warner Bros. 7195
 4000 Warner Blvd., Burbank, Calif.
 PROD: Bones Howe c/o Binder/Howe
 8833 Sunset Blvd. Suite 410, L.A., Cal.
 PUB: Tamerlane BMI
 6290 Sunset Blvd., L.A. Calif.
 WRITERS: Dick & Don Adrissi
 FLIP: Birthday Morning

#39
OOO'N'T TAKE IT SO HARD (2:27)
 Paul Revere & The Raiders-Columbia 44553
 51 West 52 Street, NYC.
 PROD: Mark Lindsay 9125 Sunset Blvd., L.A. Cal.
 PUB: Boom BMI 250 N. Canon Dr., Bev. Hills, Cal.
 WRITER: M. Lindsay ARR: M. Lindsay
 FLIP: Observations From Flight 285 (In ¾ Time)

#40
THE STORY OF ROCK & ROLL (2:40)
 The Turtles-White Whale 237
 8961 Sunset Blvd., L.A., Calif.
 PROD: Chip Douglas for Douglas
 Hatfield Foundation c/o White Whale
 PUB: Rock Music BMI c/o Harry Fox
 460 Park Ave., NYC.
 WRITER: Nilsson FLIP: Can't You Hear The Cows

#41
TIP TDE THRU THE TULIPS (1:48)
 Tiny Tim-Reprise 0679
 4000 Warner Blvd., Burbank, Calif.
 PROD: Richard Perry c/o Reprise
 PUB: Witmark ASCAP 488 Madison Av., NYC.
 WRITERS: Dubin-Burk FLIP: Fill Your Heart

#42
(YOU KEEP ME) HANGIN' ON (2:45)
 Joe Simon-Sound Stage 7-2608
 530 W. Main, Hendersonville, Tenn.
 PROD: J. R. Enterprises
 2127 Chickering Rd., Nashville, Tenn.
 PUB: Carfax BMI P.O. Box 669, H'wood, Calif.
 Alanbo BMI P.O. Bx 6024 Nashville, Tenn.
 WRITERS: B. Mize-I. Allen
 ARR: Chips Moman FLIP: Long Hot Summer

#43
ELEANOR RIGBY (2:56) Ray Charles-ABC 1109D
 1330 Ave. of the Americas, NYC
 PROD: Tangerine Records
 2107 W. Washington Blvd., L.A., Calif.
 PUB: MacLen BMI 1780 Bway, NYC.
 WRITERS: J. Lennon-P. McCartney
 FLIP: Understanding

#44
IT SHOULD HAVE BEEN ME (2:59)
 Gladys Knight & The Pips-Soul 35D45
 2457 Woodward Ave., Detroit, Mich.
 PROD: N. Whitfield c/o Soul
 PUB: Jobete BMI (same address)
 WRITERS: Whitfield-Stevenson
 FLIP: You Don't Love Me No More

QUALITY

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Vital Statistics

DETAILED INFORMATION ABOUT TITLES ON THE CASH BOX TOP 100 THIS WEEK

* New To The Top 100

#45

HERE I AM BABY (2:46)
Marvelettes-Tamla 54166
2457 Woodward Ave., Detroit, Mich.
PROD: Smokey c/o Tamla
PUB: Jobete BMI (same address)
WRITER: William Robinson
FLIP: Keep Off—No Trespassing

#48

I'M A MIDNIGHT MOVER (2:25)
Wilson Pickett-Atlantic 2528
1841 Broadway, NYC.
PROD: Tom Dowd c/o Atlantic
PUB: Tracebob BMI c/o Bobby D. Womack
1337 Via Del Rey, S. Pasadena, Calif.
Cotillion BMI, 1841 Bway, NYC.
WRITERS: Wilson Pickett-Bobby Womack
ARR: Tom Dowd Flip: Deborah

#47

PEOPLE SURE ACT FUNNY (2:10)
Arthur Conley-Atco 6588
1841 Broadway, NYC.
PROD: Tom Dowd c/o Atco
PUB: Bob-Dan BMI 29 W. 125 St., NYC.
WRITERS: Titus Turner-James McDougal
FLIP: Burning Fire

#48

FOLSOM PRISON BLUES (2:46)
Johnny Cash-Columbia 44513
51 West 52nd Street, NYC.
PROD: Bob Johnston c/o Columbia
PUB: Hi-Lo BMI 639 Madison Av. Memphis, Tenn.
WRITER: Johnny Cash FLIP: The Folk Singer

#49

HERE COMES THE JUJUGE (2:45)
The Magistrates-MGM 13946
1350 Ave. of the Americas, NYC.
PROD: Gross-Freda
408 Tanforan Rd., Cherry Hill, N.J.
PUB: Hastings Music BMI
1350 Ave. of the Americas, NYC.
Sreeby BMI c/o Gross-Freda
WRITERS: J. Gross-M. Freda
ARR: Gross-Freda FLIP: Girl

#50

SATURDAY'S FATHER (3:14)
Four Seasons-Philips 40542
35 E. Wacker Dr., Chicago, Ill.
PROD: Bob Crewe, 1841 Bway, NYC.
PUB: Gavadima ASCAP
c/o Marty Machet, 1501 Bway, NYC.
Genius ASCAP, 1841 Bway, NYC.
WRITERS: B. Gaudio-J. Holmen
ARR: B. Gaudio FLIP: Good-Bye Girl

#51

LOVER'S HOLIDAY (2:34)
Peggy Scott & Jo Jo Bensen-SSS Int'l 736
1650 Broadway, NYC.
PROD: Huey P. Meaux
c/o Shelby Singleton, 1650 Bway, NYC.
PUB: Crazy Cajun BMI
2315 Portsmouth, Houston, Texas
WRITERS: Thomas-McRee-Thomas
FLIP: Here With Me

#52

FACE IT GIRL, IT'S OVER (3:09)
Nancy Wilson-Capitol 2136
1750 N. Vine, L.A. Calif.
PROD: David Cavanaugh c/o Capitol
PUB: Richard Irwin ASCAP 1650 Bway, NYC.
WRITERS: Frank Stanton-Andy Badale
ARR: H. B. Barnum FLIP: The End Of Our Love

#53

BABY YOU COME ROLLIN' ACROSS MY MIND (2:24)
Peppermint Trolley Co.-Acta 815
6565 Sunset Blvd., Hollywood, Calif.
PROD: Dan Dalton Suite D
6532 Sunset Blvd., H'wood, Cal.
PUB: Breshnahan BMI Suite D
6532 Sunset Blvd., H'wood, Cal.
WRITER: Jesse Lee Kincaid ARR: D. Dalton
FLIP: 9 O'Clock Businessman

#54

SAFE IN MY GAROEN (3:10)
Mamas & Papas-Ounhill 4125
449 So. Beverly Dr., Bev. Hills, Calif.
PROD: Lou Adler
PUB: Wingate ASCAP & Honest John ASCAP
449 So. Beverly Dr., Bev. Hills, Calif.
8833 Sunset Blvd.
WRITER: John Phillips
FLIP: Too Late

#55

DELILAH (3:20) Tom Jones-Parrot 40025
539 West 25 Street, NYC.
PROD: Peter Sullivan c/o Decca House, London, Eng
PUB: Donna BMI 101 West 55 Street, NYC.
WRITERS: Les Reed-Barry Mason
ARR: Les Reed FLIP: Smile

#56

THE GOOD, THE BAD, THE UGLY (2:43)
Hugo Montenegro-RCA 9423
155 East 24 Street, NYC
PROD: Neely Plumb c/o RCA
PUB: Unart BMI c/o United Artists
729 7th Ave., NYC.
WRITER: Morricone ARR: H. Montenegro
FLIP: March With Hope

#57

LIKE TO GET TO KNOW YOU (3:08)
Spanky & Our Gang-Mercury 72795
34 E. Wacker Drive, Chicago, Ill.
PROD: Bob Dorough 28-12 41 Ave., L.I.C., N.Y.
Stuart Scharf c/o Bob Dorough
PUB: Takya ASCAP 190 Waverly Place, NYC.
WRITER: S. Scharf
FLIP: Three Ways From Tomorrow

#58

MASTER JACK (2:50)
Four Jacks & A Jill-RCA 9473
155 East 24 Street, NYC.
PUB: Milene ASCAP
2510 Franklin Road, Nashville, Tenn.
WRITER: Marks FLIP: I Looked Back

#59

LET YOURSELF GO (2:56) Elvis Presley-RCA 9547
155 East 24 Street, NYC.
PUB: Elvis Presley BMI 1619 Bway, NYC
WRITER: Byers
FLIP: Your Time Hasn't Come Yet, Baby

#60

LOVIN' SEASON (2:40) Gene & Oebbie-TRX 5010
2510 Franklin Rd., Nashville, Tenn.
PROD: Don Gant c/o TRX
PUB: Acuff Rose BMI (same address)
WRITER: G. Thomas
FLIP: Love Will Give Us Wings

#61*

STAY IN MY CORNER (6:10) Oells-Cadet 5612
320 E. 21st Street, Chicago, Ill.
PROD: Bobby Miller c/o Cadet
PUB: Conrad BMI

#62

MOUNTAIN OF LOVE (2:18) Ronnie Oove-Oiamond 244
1650 Broadway, NYC.
PROD: Phil Kahi c/o Diamond
PUB: Wren BMI 31 West 54 St., NYC.
WRITER: H. Dorman ARR: Bill Justis
FLIP: Never Gonna Cry (The Way I'll Cry Tonight)

#63

YOUR TIME HASN'T COME YET, BABY (1:49)
Elvis Presley-RCA 9547
155 East 24th Street, NYC.
PUB: Elvis Presley BMI 1619 Bway, NYC.
WRITERS: Hirschhorn-Casha
FLIP: Let Yourself Go

#64

(THE PUPPET SONG) WHISKEY ON A SUNDAY (2:38)
Irish Rovers-Decca 32333
445 Park Ave., NYC
PROD: Charles Bud Dant c/o Decca
PUB: Essex ASCAP 10 Columbus Circle, NYC.
WRITER: Glin Hughes
FLIP: The Orange & The Green

#65

COMPETITION AIN'T NOTHING (2:25)
Little Carl Carlton-Back Beat 588
2809 Erastus St., Houston, Texas.
PROD: Webb & Hiram
467 Algonquin St., Detroit, Mich.
PUB: Don BMI 2809 Erastus St., Houston, Tex.
WRITERS: Wm. Webb-Louise Hiram
ARR: Wm. Webb FLIP: Three Way Love

#66*

HITCH IT TO THE HORSE (2:42)
Fantastic Johnny C-Phil LA of Soul 315
919 N. Broad St., Philadelphia, Pa.
PROD: Jesse James c/o Jamie Records
(same address)
PUB: Dandelion BMI & James Boy BMI
(same address)
WRITER: J. James ARR: Bobby Martin
FLIP: Cool Broadway

#67

EYES OF A NEW YORK WOMAN (2:50)
B. J. Thomas-Scepter 12219
254 West 54th Street, NYC.
PROD: Chips Moman
827 Thomas St., Memphis, Tenn.
PUB: Press BMI 905 16th Ave. So. Nashville, Tenn.
WRITER: M. James
FLIP: I May Never Get To Heaven

#68

HELLO I LOVE YOU (2:13) Ooors-Elektra 45635
1855 Broadway, NYC.
PROD: Paul Rothchild c/o Elektra
PUB: Nipper ASCAP (same address)
WRITERS: The Doors FLIP: Love Street

#69

TUESDAY AFTERNOON (FOREVER AFTERNOON)
(2:20) Moody Blues-Deram 85028
539 West 25th Street, NYC.
PROD: Tony Clarke c/o Decca Record Co. Ltd.
9 Albert Embankment SE 1, London, England
PUB: Essex ASCAP 10 Columbus Circle, NYC.
WRITER: Justin Hayward FLIP: Another Morning

#70

DREAMS OF AN EVERYDAY HOUSEWIFE (3:03)
Wayne Newton-MGM 13955
1350 Ave of the Americas, NYC.
PROD: Jim Vienneau
720 17th Ave. So., Nashville, Tenn.
PUB: Combine BMI
530 W. Main St., Hendersonville, Tenn.
WRITER: C. Gantry ARR: Don Peake
FLIP: The Tip of My Fingers

#71*

DREAM A LITTLE DREAM OF ME (3:14)
Mama Cass Dunhill 4145
449 S. Beverly Drive, Bev. Hills, Calif.
PROD: Lou Adler
PUB: Words Music ASCAP 17 W. 60 St., NYC.
WRITERS: W. Schwant-S. Andre-G. Kahn
FLIP: Midnight Voyage

#72*

AMEN (3:00) Otis Redding-Atco 6592
1841 Broadway, NYC.
PROD: Steve Cropper
926 E. McLemore St., Memphis, Tenn.
PUB: East BMI
926 E. McLemore St., Memphis, Tenn.
Time BMI 449 S. Beverly Dr., Bev. Hills, Calif.
Redwal BMI 535 Cotton Ave., Macon, Ga.
WRITER: Traditional ARR: Otis Redding
FLIP: Hard To Handle

#73*

(LOVE IS LIKA A) BASEBALL GAME (2:45)
Intruders-Gamble 217
1650 Broadway, NYC.
PROD: Gamble Huff
250 S. Broad St., Phila., Pa.
PUB: Razor Sharp BMI
250 S. Broad St., Phila., Pa.
WRITERS: Gamble-Huff
FLIP: Friends No More

#74

DREAMS OF AN EVERYDAY HOUSEWIFE (2:38)
Glen Campbell-Capitol 2224
1750 N. Vine, Hollywood, Calif.
PROD: Al De Lory c/o Capitol
PUB: Combine BMI
530 W. Main St., Hendersonville, Tenn.
WRITER: Chris Gantry ARR: Al De Lory
FLIP: Kellii Hoedown

#75

JOURNEY TO THE CENTER OF THE MIND (3:11)
Amboy Dukes-Mainstream 684
1290 Ave of the Americas, NYC.
PROD: Bob Shad (same address)
PUB: Brent BMI (same address)
WRITERS: T. Nugent-S. Farmer
FLIP: Mississippi Murderer

#76*

ALICE LONG (2:42)
Tommy Boyce & Bobby Hart-A&M 948
1416 N. La Brea, H'wood, Calif.
PROD: Boyce & Hart
c/o Screen Gems/Columbia
7033 Sunset Blvd., H'wood, Calif.
PUB: Screen Gems/Columbia BMI
711 5th Ave., NYC.
WRITERS: Boyce & Hart
ARR: Artie Butler FLIP: P.O. Box 9347

#77

LOVE MAKES A WOMAN (2:49)
Barbara Acklin-Brunswick 55379
445 Park Ave., NYC.
PROD: Carl Davis & Eugene Record c/o Brunswick
PUB: Jalyne BMI 2203 Spruce St., Phila., Pa.
BRC BMI c/o MCA 445 Park Ave., NYC
WRITERS: Eugene Record-Wm. Sanders
Davis-Gerald Sims ARR: Wm. Sanders
FLIP: Come & See Me Baby

#78

GIVE ME ONE MORE CHANCE (2:15)
Wilmer & The Dukes-Aphrodite 260
1133 Main Street, Buffalo, N.Y.
PUB: Tupper BMI 959 Main St., Buffalo, NY.
WRITER: Doug Brown FLIP: Get It

#79

BE YOUNG, BE FOOLISH, BE HAPPY (2:06)
Tams-ABC 11066
1330 Ave. of the Americas, NYC.
PROD: Joe Smith c/o Bill Lowery
P.O. Box 9687, Atlanta, Ga.
PUB: Low-Twi BMI & Low-Sal BMI
P.O. Box 9687, Atlanta, Ga.
WRITERS: Whitley-Cobb
FLIP: That Same Old Song

#80

SEALED WITH A KISS (2:22)
Gary Lewis-Liberty 56037
6920 Sunset Blvd., L.A. Calif.
PROD: Snuff Garrett
6922 Hollywood Blvd., H'wood, Calif.
PUB: Post ASCAP c/o Metric
1560 N. La Brea, H'wood, Calif.
WRITERS: Peter Udell-Gary Gield
ARR: Al Capps FLIP: Sara Jane

#81*

TWO-BIT MANCHILD (3:04)
Neil Diamond-UNI 55075
8255 Sunset Blvd., H'wood, Calif.
PROD: Tom Catalano-Neil Diamond c/o Stonebridge
PUB: Stonebridge BMI c/o Pryor, Brown,
Cashman & Sherman, 437 Madison Ave., NYC.
WRITER: Neil Diamond
ARR: Renzetti-Aitman-Cerone-Richards-Sandler
FLIP: Broad Old Woman (6 A.M. Insanity)

#82*

LIFE (2:58)
Sly & The Family Stone-Epic 10353
51 West 52 Street, NYC.
PROD: Stone Flower c/o Sylvester Stone
700 Urbana St., San Francisco, Calif.
PUB: Daly City BMI c/o Walter Hofer
221 West 57 Street, NYC.
WRITER: S. Stewart FLIP: M'Lady

#83*

SOUL LIMBO (2:23)
Booker T & MG'S-Stax 0001
926 E. McLemore St., Memphis, Tenn.
PROD: Booker T. Jones c/o Stax
PUB: East BMI (same address)
WRITERS: B. T. Jones-Stevie Cropper-
Donald Dunn-A. Jackson, Jr.
ARR: Booker T & MG'S FLIP: Heads Or Tails

#84

LOOK OVER YOUR SHOULDER (2:45)
O'Jays-Bell 704
1776 Broadway, NYC.
PROD: George Kerr for Mia Prod.
1697 Broadway, NYC
PUB: Ginrick BMI c/o Harry Ascola
315 West 57 Street, NYC.
WRITERS: G. Kerr-L. Roberts ARR: Richard Tee
FLIP: I'm So Glad I Found You

#85

YOU GOT STYLE (2:05) Jon & Robin-Abnak 130
825 Olive Street, Dallas, Texas
PROD: Abnak (same address)
PUB: Unart c/o United Artists BMI
729 Seventh Ave., NYC.
WRITERS: J. Barry-A. Kim
FLIP: Thursday Morning

#86

CAN'T YOU SEE ME CRY (2:34)
New Colony Six-Mercury 72817
35 E. Wacker Dr., Chicago, Ill.
PROD: Sentar Records
c/o Cameo Parkway, 250 W. 57 St., NYC.
PUB: New Colony BMI c/o Peter H. Wright
185 N. Wabash Ave., Chicago, Ill.
T.M. BMI 1619 Bway, NYC
WRITERS: R. Groffia-G. Van Kollenberg
ARR: Eddie Higgins
FLIP: Summertime's Another Name For Love

#87*

MR. BOJANGLES (3:43)
Jerry Jeff Walker-Atco 6594
1841 Broadway, NYC.
PROD: Tom Dowd & Dan Elliott c/o Atco
PUB: Danel BMI 237 W. 54 St. NYC.
Cotillion BMI 1841 Bway, NYC.
WRITER: Jerry Jeff Walker
FLIP: Round And Round

#88

Mrs. BLUEBIRD (2:52)
Eternities Children-Tower 416
1750 N. Vine, Hollywood, Calif.
PROD: Curt Boettcher-Keith Olsen c/o Crooked Fox
PUB: Crooked Fox ASCAP
4280 Government St., Baton Rouge, La.
WRITER: Karl Marion FLIP: Little Boy

#89

CLASSICAL GAS (3:00)
Mason Williams-Warner Bros. 7190
4000 Warner Blvd., Burbank, Calif.
PROD: Mike Post for Amos Prod.
3701 Warner Blvd., Burbank, Cal.
PUB: Irving BMI 1416 N La Brea, L.A., Cal.
WRITER: Mason Williams ARR: Mike Post
FLIP: Long Time Blues

#90

TURN ON YOUR LOVE LIGHT (2:06)
Bill Black-Hi 2145
539 West 25th Street, NYC.
PROD: Joe Cuoghi-Ray Harris
306 Poplar, Memphis, Tenn.
PUB: Don BMI 2809 Erastus St., Houston, Texas
WRITERS: J. Scott-D. Malone
FLIP: Ribbon Of Darkness

#91*

SUNSHINE OF YOUR LOVE (3:03)
Cream-Atco 6544
1841 Broadway, NYC.
PROD: Felix Pappalardi
6 McDougall Alley, NYC.
PUB: Casserol BMI c/o Walter Hofer
221 West 57 Street, NYC.
WRITERS: Jack Bruce-Peter Brown-Eric Clapton
FLIP: S.W.L.A.B.R.

#92

THE OCTOR (2:20) Mary Wells-Jubilee 5621
1790 Broadway, NYC.
PROD: C. & M Womack c/o Jubilee
PUB: Welwom BMI c/o Jubilee
WRITERS: C. Womack-M. Womack
FLIP: Two Lovers History

#93*

SEALED WITH A KISS (2:42)
Toys-Muscor 1319
240 West 55 Street, NYC.
PROD: Helen Miller c/o Muscor
PUB: Post ASCAP 1556 N. La Brea, H'wood, Cal.
WRITERS: G. Geld-P. Udell
ARR: Charlie Calello
FLIP: I Got My Heart Set On You

#94*

SALLY HAD A PARTY (2:22)
Flavor-Columbia 44521
51 West 52 Street, NYC.
PROD: Tim O'Brien c/o Columbia
PUB: 125th Street ASCAP
c/o J. Kurz Rm 902, 1619 Bway, NYC.
WRITERS: G. St. Clair-T. O'Brien
ARR: T. O'Brien FLIP: Shop Around

#95*

TO LOVE SOMEBODY (2:42)
Sweet Inspirations-Atlantic 2529
1841 Broadway, NYC.
PROD: Tom Dowd c/o Atlantic
PUB: Nemperor BMI c/o Walter Hofer
221 West 57 Street, NYC.
WRITERS: B. Gibb-R. Gibb
ARR: Arif Mardin FLIP: Wehn Did It Go

#96

HE GIVES ME LOVE (La La La) (2:50)
Lesley Gore-Mercury 72819
35 E. Wacker Drive, Chicago, Ill.
PROD: Herb Bernstein 39 W. 55 St. Rm. 505 NYC.
PUB: Dick James BMI 1780 Bway, NYC.
WRITERS: M. DeLaCava-R. Arcusa-M. Julien
ARR: Herb Bernstein FLIP: Brand New Me

#97*

HANG 'EM HIGH (2:22)
Hugo Montenegro-RCA 50306
155 East 24th Street, NYC.
PROD: Dominick Frontier c/o Eddie Reeves
U.A. 1556 N. La Brea, H'wood, Calif.
PUB: Unart BMI 729 7th Ave., NYC.
WRITER: D. Frontiere FLIP: Rachel (Love Theme)

#98*

AND SUDDENLY (2:06)
Cherry People-Heritage 801
1350 Ave. of the Americas, NYC.
PROD: Jerry Ross 1855 Bway, NYC.
PUB: Lazy Day BMI 1595 Bway, NYC.
WRITERS: M. Brown-B. Sommer
ARR: Jimmy Wisner FLIP: Imagination

#99*

WALK ON (2:51) Roy Orbison-MGM 13950
1350 Ave. of the Americas, NYC.
PROD: Wesley Rose c/o Acuff Rose
Jim Viennen
804 16th Ave. So., Nashville, Tenn.
PUB: Acuff Rose BMI
2510 Franklin Rd., Nashville, Tenn.
WRITERS: Orbison-Dees
ARR: Emory Gordy FLIP: Flowers,

#100*

YOURS UNTIL TOMORROW (3:07)
Vivian Reed-Epic 10319
51 West 52 Street, NYC.
PROD: Ted Cooper c/o Epic
PUB: Screen Gems/Columbia BMI
711 5th Ave., NYC.
WRITERS: G. Goffin-C. King
ARR: Jimmy Wisner FLIP: I Wanne Be Free

23



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1650 BROADWAY, NEW YORK, N.Y. 10019

Picks of the Week

STEVIE WONDER (Tamla 54168)

You Met Your Match (2:42) [Jobete, BMI-Hunter, Wonder, Hardaway]

Another exciting drive side from Stevie Wonder maintains the hot pace of his last "Shoo-Be-Do-Do-Day" smash in a lid destined to follow the pop-blues breakout pattern already familiar to the artist. Pounding rhythm and a vocal performance that scours the emotions make this an immediate action track. Flip: "My Girl" (2:52) [Jobete, BMI-Robinson, White]

TOMMY JAMES & THE SHONDELLS (Roulette 7016)

Somebody Cares (2:22) [Big Seven, BMI-Weisenfeld, Gentry]

Another perky dance track from the "Mony Mony" crew eases the pace a bit but still packs the teen potential spilling over from their last top ten outing. More emphasis on a lyrical appeal in this teen-aimed tidbit that can be expected to reach high in the best seller ranks. Flip: "Do Unto Me" (2:26) [Big Seven, BMI-Illyngworth, Grasso, Levy]

1910 FRUITGUM COMPANY (Buddah 54)

1, 2, 3, Red Light (1:54) [Kaskat, BMI-Trimachi]

Carefree, kid-game motif with lover's lyric keeps the younger set appeal running strong for the 1910 Fruitgum Company whose "Simon Says" and "Jelly Jungle" have established a solid teen following for the act. Bright production and a hefty dance rhythm set the breakout stage once more for a top 40 run from the team. Flip: "Sticky, Sticky" (2:05) [Kaskat, BMI-Katz, Kasenetz]

BOBBY VINTON (Epic 10350)

Halfway to Paradise (2:40) [Screen Gems/Columbia, BMI-Coffin, King]

Years back favorite by Tony Orlando comes on strong in a new reading featuring the romantic entreating of Bobby Vinton and a well-delivered bass line that accents the dance appeal of the ballad. Glittering performance that sparkles in the top 40 and middle-of-the-road handling that has kept Vinton high in teen & young adult appeal for so long. Flip: "(My Little) Christie" (2:20) [Feather, BMI-Vinton, Allen]

IMPRESSIONS (ABC 11103)

I Loved & I Lost (2:47) [Chi Sound, BMI-Mayfield]

Silvery smooth vocal precision that has become the trademark for the Impressions carries the trio along in fine stead on this new ABC outing that softens the style of their two recent chart sides in a return to their traditional trend. Coming on as a slower, softer "Gypsy Woman," the track features vocals and lyrics that guarantee heavy action. Flip: "Up, Up & Away" (2:55) [Johnny Rivers, BMI-Webb]

LOVIN' SPOONFUL (Kama Sutra 250)

Never Going Back (2:44) [Screen Gems/Columbia, BMI-Stewart]

Absence has always worked to make the teen heart grow fonder for the Lovin' Spoonful whose singles appearances have been widely spaced and always well accepted. Latest venture is an extension of their peculiar blending of underground and country music for a unique rock effect. Tremendous rhythm work and a powerhouse song should have top 40 deejays on the track immediately with a sales explosion in the offing. Flip: "Forever" (4:24) [Faithful Virtue, BMI-Boone]

JACKIE WILSON (Brunswick 55381)

I Get the Sweetest Feeling (2:43) [T.M., Van McCoy, BMI-McCoy, Evelyn]

Still going strong on a hot run of singles successes, Jackie Wilson pops in with a giddy ballad belted out in expert dance style for across the board play in pop and blues areas. Stunning vocals are enhanced by a terrific set of arrangements that keep the high-stepping dance feel lively and make the happy-love lyric even more attractive. Bright chart showings ahead. Flip: "Nothing But Heartaches" (2:10) [Jalynne, BRC, BMI-Reed, Davis, Bolian]

ROY ORBISON (MGM 13950)

Walk On (2:51) [Acuff-Rose, BMI-Orbison, Dees]

Near classical: instrumental arrangements add a scintillating touch to this emotional outing from Roy Orbison. Gently building power and a growing vocal strength unfold in a panorama that engulfs listener attention that develops from a gentle opening to a resolution that drums its way home. Stunning side with bright sales and programming prospects. Flip: "Flowers" (3:11) [Same credits.]

HAPPENINGS (B.T. Puppy 543)

Breaking up is Hard to Do (2:20) [Screen Gems, BMI-Sedaka, Greenfield]

Those oldies but goodies keep clicking for the Happenings, and this updating of the Neil Sedaka chestnut should blossom into a sizeable seller. Summery feel from the vocal style of the group, teen-lyrics that have paid off before, and a terrific dance-beat arrangement give the side a take off thrust that should have it skyrocketing up the sales lists. [No flip info available.]

MADLINE BELL (Philips 40539)

Doing Things Together with You (2:42) [Blackwood, BMI-McCoy]

Smoothing off the rough edges and taking on a more romantic feel than in her debut hit "I'm Gonna Make You Love Me," Madeline Bell brings home a more pop geared single that should crack wide open with hit sales responses. Side is pleasant on first listen, and grows more potent with every replay. Should happen big. Flip: "Finding You, Loving You" (3:07) [Kentucky, BMI-Westlake]

BILL MEDLEY (MGM 13959)

Brown Eyed Woman (3:15) [Screen Gems/Columbia, BMI-Mann, Weil]

Slow soulful ballad from the "I Can't Make it Alone" man Bill Medley. Known as the deep-voiced half of the old Righteous Brothers, Medley connected with his first solo venture, and should bring in the big winner with this moving track. Excellent production and arrangements highlight the performance creating an emotional atmosphere that could explode. Flip: "Let the Good Times Roll" (3:24) [Travis, Atlantic, BMI-Lee]

Picks of the Week

MIA FARROW (Dot 17126)

CLAUDINE LONGET (A&M 954)

ARIF MARDIN & ORK (Atlantic 2538)

ROSEMARY & LITTLE ANDY (Col. 44586)

LULLABY FROM 'ROSEMARY'S BABY' (Sleep Safe & Warm)
[Famous, ASCAP-Kusik, Snyder, Komeda]

Four separate and distinctive readings of the powerhouse theme from "Rosemary's Baby" offer the delightful song in key with programming tastes ranging from pure easy listening to top 40. Each has a claim to its own highlight that could create clicking reactions. Mia Farrow has the soundtrack performance that is already gaining play in theaters showing the smash film, a "la-la-la" non-verbal vocal with exquisite orchestrations that will snag easy listening spotlights as well as many top 40 picks. Arif Mardin's all-instrumental version, however, segues into the up-tempo break from "MacArthur Park" for a snap that could outpace Mia on pop station action. Claudine Longet's rendering features vocal with the "Sleep Safe & Warm" lyric in a soft-erie setting that has an across the board appeal for competition. The last, Rosemary & Little Andy, is an off-beat rendering with vocal and a pick-up-the-pace tempo blending the lullaby feeling with a pop lilt for teen listening. Times range from 2:12 to just over 3 minutes.

TONY BENNETT (Columbia 44584)

Hushabye Mountain (3:15) [Unart, BMI-Sherman, Sherman]

First of many expected releases from the score of "Chitty Chitty Bang Bang" is a delicate ballad loaded with tender loving lullaby charm in a near-soft-samba rhythm. Infinitely slow and misty, Tony Bennett's vocal evokes immediate response in his inimitable manner which will amass tremendous easy listening exposure and could spill into the pop play area. Flip: "Hi-Ho" (4:40) [Gershwin, New Dawn, ASCAP-Gershwin, Gershwin]

O.C. SMITH (Columbia 44555)

Main Street Mission (2:53) [Four Star, BMI-Fuller, Barnum]

Total change of style for O.C. Smith on this follow-up to "Hickory Holler's Tramp," and an even more solid pop sound that should bring instant breakout acceptance with r&b and pop deejays. Sort of a toughened Lou Rawls appeal on this rhythimized ballad that socks out in arrangement and vocal departments with a mighty hitbound power. Flip: "Gas, Food, Lodging" (2:40) [Same pub, BMI-Fuller]

JIMMY RUFFIN (Soul 35046)

Don't Take Your Love From Me (2:34) [Jobete, BMI-Whitfield, Strong]

Having driven back into the breakout columns with his recent Soul outing, Jimmy Ruffin has an assured following waiting for this side. The track's power, though, makes it a magnet to draw new fans to a growing audience that should turn the side into a massive sales item. Excellent dance track with Detroit arrangements and an outstanding vocal to light a hot sales fuse. Flip: "Lonely Lonely Man am I" (2:41) [Jobete, BMI-Whitfield, Holland, Kendrick]

GLORIES (Date 1615)

Don't Dial My Number (2:31) [Bob Yorey, BMI-Ruffin]

Scintillating arrangements and the vocal power of the Glories work into another building track that bursts with a crashing electric-charged soul. Team has had the winning sound before and could come up with the breakout side here to establish a widespread reputation so far limited to blues fans. Should spread from r&b into the pop winner's circle. Flip: "I Worship You Baby" (2:22) [Saturday, BMI-Hirschorn, Kasha]

EDDIE FISHER (RCA Victor 9574)

The Way of a Child (2:34) [Colleen, ASCAP-Rodgers, Samuels]

Working with the emotionally appealing brand of material that created the smash "Oh Mein Papa," Eddie Fisher brings home a sensational side with this stepped-up ballad fare. Right in tune with the sentimental lyric hits now raging in the best seller field, this song could re-establish the artist. Flip: "Rain in My Heart" (2:52) [Razzle Dazzle, BMI-Pike, Randazzo]

CHOSEN FEW (Roulette 7015)

Footsee (2:05) [Big Seven, BMI-Bohonos, Peters]

Youngster single with an up-tempo dance beat and a lyric based on the "footsie" toy that has swept Canada and is soon to debut in the U.S. Rhythmic bounce of the side makes it a track that could well explode into the pop best seller ranks. Flip: Instrumental version.

BROTHERS OF SOUL (Boo 1005)

The Love I Found in You (2:44) [WilRic, BMI-Bridges, Knight, Eaton]

Debut date started an r&b reputation for the Brothers of Soul, and this solid follow-up to "I Guess that Don't Make Me a Loser" should have the group going even stronger in the popularity pollings. Easy-moving set with powerful rhythmic throb and a very fine vocal performance should key strong sales for this lid in pop markets as well as blues areas. Flip: "Come on Back" (2:21) [Same credits.]

HARVEY SCALES & THE SEVEN SOUNDS (Magic Touch 16001)

Broadway Freeze (2:55) [Lennie LaCour, BMI-Scales, LaCour]

Anyone not familiar with Harvey Scales (who hit awhile ago with "Get Down") gets the "hello everybody" treatment ala Archie Bell on this blockbuster dance set. Belting rhythm on the booming "freeze" beat and a solid vocal showing offer a side that could explode from the blues to the pop sales charts. [Flip info not available.] Magic Touch Records distributed through Volt.

EVERGREEN BLUES (Mercury 72826)

Three's a Crowd (2:55) [Little Fugitive, BMI-Josie]

Two standout singles have come close to breaking out for the Evergreen Blues, now the team throbs back with another threat that should materialize into a top 40 shower. Hearty dance beat antics and a wild showing from the team should turn the trick in establishing the act at last, deservedly. Flip: "Feelin' Your Love" (2:37) [Little Fugitive, BMI-Lawrence]

THE HIT VERSION!

**“LULLABY FROM
ROSEMARY’S BABY”**

from the Smash Paramount Picture
“Rosemary’s Baby”

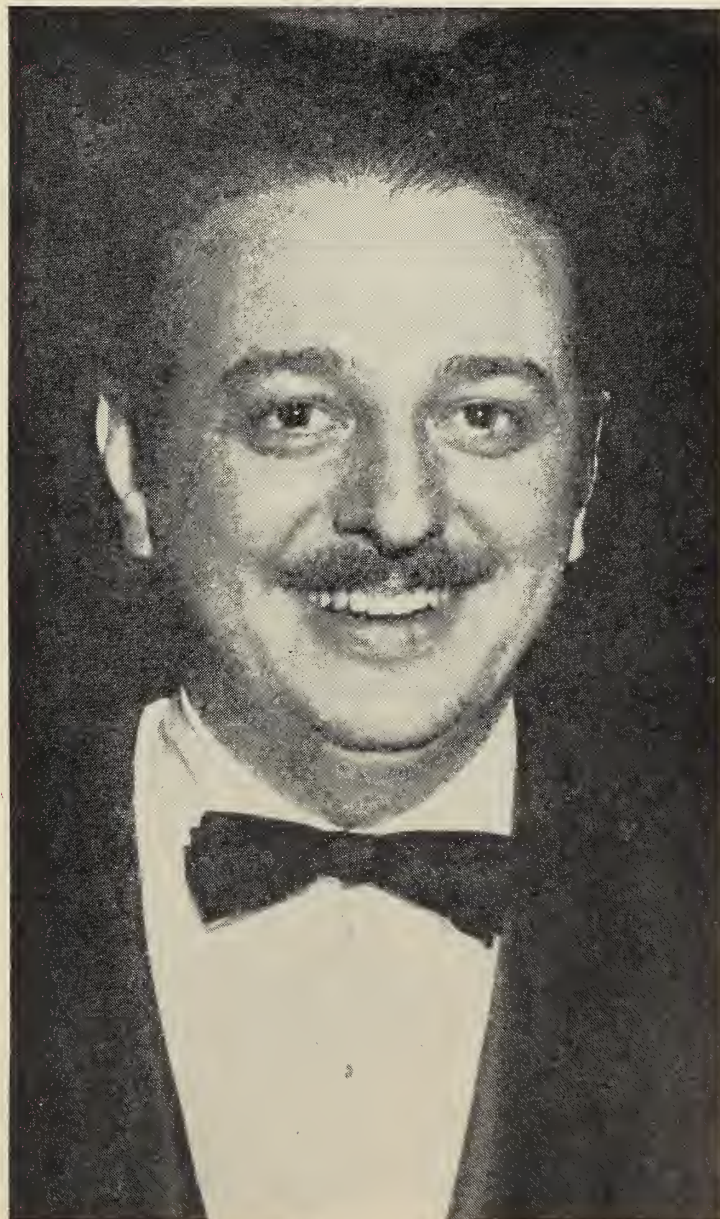
by

ARIF MARDIN & his orchestra



Atlantic #2538

Published by: Famous Music (ASCAP)
Produced by: Tom Dowd
Arranged by: Arif Mardin





Picks of the Week

TONY MOTTOLA (Project 3 1337) **STANLEY TURRENTINE** (Blue Note 1940) **This Guy's In Love With You** [Blue Seas, Jac, ASCAP-Bacharach, David]

Two attractive instrumental versions of the Herb Alpert smash provide excellent easy listening, jazz-tinged entertainment that will keep the song going strong in the public's ear for a long while. Each of the starred performers turns in an outstanding performance, Mottola gearing his guitar toward middle-of-the-road formats and Turrentine hits MOR and jazz fields with soft sax blowing and a touch of marimba in the south-of-the-border manner. Two exceptional easy listening tracks.

GUY MARKS (ABC 11099)

Meet Me Tonight at the Postage Machine (2:03) [Damian, ASCAP-Hotlen, DeAngelis]

Out of left field with "Loving You Has Made Me Bananas," Guy Marks strikes back with another weird novelty outing that could pick up enough "would you believe this" exposure to win a best seller reaction. Certainly a jukebox winner on the novel side, the mail man's lament is a cutie from Marks' new LP. Flip: "This is Forever" (2:18) [Same credits.]

FREDDIE PARIS (RCA Victor 9571)

There She Goes (2:51) [Ja-Ma, ASCAP-Webb]

Attractive melodic grace of Jim Webb's "There She Goes" gains a sturdy power from the vital vocal showing of Freddie Paris on his new single. Chanter's smooth style and booming sound make the ballad a heavy side for middle-of-the-road spotlight exposure, easy listening reception and even r&b play for a change-of-blues-pace. Flip: "Young Hearts, Young Hands" (2:28) [G. Pincus & Sons, ASCAP-Ahlert, Carr]

Newcomer Picks

CHARLOTTE RUSSE (Philips 40540)

Anyway Your Mind Blows (2:28) [Ronray, Tattersal, BMI-Bleiman, Wayne]

First listen to this track is a bright experience in which the group's vivacity captures the attention; subsequent spins show some exciting harmonies and finer subtleties in the production. Add an arresting lyric and dance beat to spark teen interest and wham! Exhilarating performance with winner written on the lines and in-between. Flip: "High on a Rooftop" (2:44) [Same credits.]

LINDA LYNDELL (Volt 4001)

What a Man (2:39) [East, Sandia, BMI-Crawford]

Easy moving Memphis beat on this "camel walk" danceable set up a discotheque appeal that should enhance the instant r&b reaction for the out-of-sight performance from Linda Lyndell. Full-bodied workout with some sensational instrumental support make this track a blues-show winner with plenty of power to drive into the pop ranks. Flip: No info available.

J.R. BAILEY (Mala 12015)

Hold Back the Dawn (2:32) [T.M., BMI-Clark, Bailey]

Exciting new idea in the blending of Detroit sound with Latin accent in an occasional piano riff, brass showing or rhythm punch; powerhouse vocal with Stevie Wonder-ful-ness overtones and a mighty song on this blistering debut. Anticipate solid pop showings to create a flood of sales for this terrific track. Flip: "Too Late" (2:30) [T.M., BMI-Clark, Bailey, Northern]

MAMIE P. GALORE (Imperial 66306)

This Time Tomorrow (2:44) [Metric, Wally Roker, BMI-Ervin, Watkins]

Fine chanting in a soft femme feel underlined by a contained emotion ready to explode make this blues track a powerhouse on the way to a hit-bound reaction. Good rhythm section work gives a good bottom to the effort adding dancer-listener appeal to the artist's exceptional vocal showing. Expect r&b stations to pick up the pace, and pop outlets will be following through with the one-two combination that should establish the side sales-wise. Flip: "Tonight's the Night" (2:35) [Same pubs, BMI-Pea]

ROMANTIC REVOLUTION (Decca 32350)

Summertime Love (2:22) [Important, ASCAP-Brandwynne]

One of the most delightful instrumentals to come along in the easy listening and pop vein since the "Love is Blue" furor. Sprightly string arrangements backed by the power of a brass undertone, a light lilting song and enticing rhythmic feel could turn this deck into a moving item with teen spots as well as MOR and easy listening stations. Flip: "Buster" (2:00) [Important, BMI-Hague]

ARTE JOHNSON & RUTH BUZZI (Reprise 0753)

Very Interesting (2:07) [Braintree, BMI-Hiller]

In the wake of "Here Comes the Judge" and a "sock it to me" craze kicked off by the Rowan & Martin show, two members of the "Laugh In" cast step into the spotlight with an instrumental spiced with regular-line commentary. Personal appeal is stepped up by a pretty piano showcasing back-up that should see plenty of teen radio play. Cute track to watch. Flip: "Don't Futz Around" (2:20) [Fenmore, BMI-Johnson, Buzzi]

Best Bets

SANDPIPERS (A&M 939)

Quando M'Innamoro (3:11) [Leeds, ASCAP-Livraghi, Pace, Panzeri] The Sandpipers could be chart-bound again with this original, Italian-lyric version of Engelbert Humperdinck's current "A Man Without Love" hit. Good change of pace material. [No flip info available.]

EDDIE FLOYD (Stax 0002)

I've Never Found A Girl (To Love Me Like You Do) (2:40) [East, BMI-Jones, Floyd, Isbell] Soft, summertime feel makes this R&B entry by hitmaker Eddie Floyd a standout. Should see strong Top 40 action. [No flip info available.]

Best Bets

KENNY O'DELL (Vegas 726)

Bless Your Little Heart (1:59) [Regent, BMI-Murray, Callander] Giddy handling from the "Beautiful People" chanter could score with this light-summery side out of the Murray-Callander ("Bonine & Clyde") songbook. Flip: "Join the World" (2:50) [Beautiful, BMI-O'Dell] More full-bodied ballad here that could steal the spot-lights.

THE ZOMBIES (Date 1612)

Butcher's Tale (Western Front 1914) (2:44) [Mainstay, BMI-White] Back after a long absence, the Zombies feature some searching lyrics and a weird ear-catching instrumental setup to create interest for this wild outing. An underground hit with pop break-out potential. Flip: "This Will Be Our Year" (2:05) [Same credits.]

PICARDY (Dunhill 4146)

Montage (from 'How Sweet It Is) (2:53) [Larry Shayne, ASCAP-Webb] Produced and written by Jim Webb, this tune from the soundtrack of the soon-to-be-released flick could cause heavy competition for the other versions currently in release. Flip: "How Sweet It Is" (2:37) [Same credits.]

CYNTHIA & THE IMAGINATIONS (Magic City 006)

There's Something the Matter (With Your Heart) (2:47) [Delrick, BMI-Duckett, Burt] Slow driving soul side with a potent femme lead that carries the show. Group work and material make it a heavy for r&b consideration and possible pop spillover. Flip: "Is there Anyone, Anywhere" (2:35) [Same credits.] Magic City, 8912 Grand River Ave., Detroit.

QUEENIE LYONS (Sims 104)

A Minute of His Goodtime (3:00) [English, BMI-Emerson] Easy moving blues ballad carries a potent punch in the vocal performance of Queenie Lyons. Good material, simply arranged to highlight the lark, could become an r&b winner. Flip: "Good Soul Lovin'" (2:35) [Falls City, Counterpart, BMI-Daniels] More dance power here could create a flip-the-record-over reaction.

NEW DAWN (RCA 9569)

Listen To The Music (2:45) [Screen Gems-Columbia, BMI-Mann, Weil] The New Dawn makes an auspicious debut with this uptempo rock stand about the joys of music. This deck is a joy in itself. Listen. Flip: "Someday" (2:36) [Potent, BMI-Wills]

GABOR SZABO (Skye 454)

The Look Of Love (2:40) [Colgems, ASCAP-Bacharach, David] The current Sergio Mendes Top 10'er gets a jazzy instrumental reading from the popular guitarist. Should make a good change of pace for MOR outlets. Flip: "Bacchanal" (2:42) [Gabor/Cardigan, BMI-Szabo]

JOHNNY ZAMOT (Grande 112)

Boogaloo Frog (2:50) [Ade, BMI-Zamot, Fernandez] Sprightly, heavy heat latin dance number should become a juke box favorite with little trouble. Top 40 acceptance is also a possibility. Flip: "Are You Ready" (2:53) [Same credits] Grande Records, 358 58th St., Bklyn., N.Y.

JOE HARNELL (Columbia 44571)

The Mighty Quinn (2:18) [Dwarf, ASCAP-Dylan] Joe Harnell has come up with an unusually commercial instrumental (with chorus) version of the Dylan-penned Manfred Mann hit. Could show up on many Top 40's in the near future. Flip: "Simon Says" (2:31) [Kaskat, BMI-Chiprut]

B. B. KING (Kent 492)

The Woman I Love (2:50) [Modern, BMI-King, Josea] From the Kent backlog (King is currently with ABC) comes this first-rate blues effort from the veteran chanter. Could make the grade. [No flip info available]

MARIANNE (Bell 729)

You Know My Name (2:26) [Marapunta-Shayne, ASCAP-Shurr, Podell] Hard-driving rhythm and much-better-than average production highlight this rock stand from the Marianne. Femme-led group could score. Flip: "As For Marionettes" (2:55) [Felicia, BMI-Allen]

JACKIE CAIN & BOY KRAL (Capitol 2229)

Winds Of Heaven (3:10) [Ludlow, BMI-Landesman, Dorough] The well-known-in-jazz-circles duo start off their Capitol association on the right foot with this folk-flavored tune which could easily corner the pop market. Flip: "Lady Madonna" (3:25) [Maclen, BMI-Lennon, McCartney]

TWINN CONNEXION (Decca 32353)

Oh What A Lovely Day (2:55) [Northern, ASCAP-Keller, Blume] Happy-go-lucky rock stand could mean big summer business for the Twinn Connexion. Also a strong candidate for progressive middle-of-the-road play. Flip: "Sixth Avenue Stroll" (3:00) [Same credits]

PAT BOONE (Dot 17122)

Deafening Roar Of Silence (2:36) [Earl Barton, BMI-Thompson] Pat Boone could make a long-awaited return to the charts with this meaningful ballad concerning the heartaches of a recently divorced husband. Listen closely to the lyrics. Flip: "Gonna Find Me A Bluebird" (3:12) [Acuff-Rose, BMI-Rainwater]

DR. NORMAN GREENBAUM (Reprise 0752)

School for Sweet Talk (2:52) [Borscht, BMI-Greenbaum] Folky-rock side with an easy-moving lilt and attractive teen-styled lyric. Fine track with interesting instrumental work that could gain the extra attention to spark a sales surge. Flip: "Children of Paradise" (2:07) [Great Honesty, BMI-Greenbaum] Further exploration in soft electric rock that could become the catchy end with its near-thirties appeal.

PETE KLINT QUINTET (Atlantic 2533)

Hey Diddle Diddle (2:13) [Jobete, BMI-Fuqua, Bristol, Gave] Motion-packed side with bright brass in a mixed r&b and Latin feel that could bring home airplay from stations covering both markets. Flip: "Just Holding On" (2:18) [Saturday, BMI-Weiss]

RONALD BINGE & CONCERT ORCH. (Page one 21003)

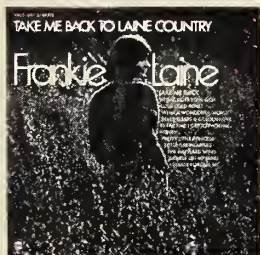
Stratford-On-Avon (2:55) [Maclen, BMI-Binge] Pretty light-classic arrangement of a very attractive song that should pop onto many easy listening stations. (Always poses a threat of breaking along Paul Mauriat pop lines. Flip: "Caroline Theme" (2:55) [Maclen, BMI-Dane]

PAT SHANNON (Warner Bros.-7 Arts 7210)

She Sleeps Alone (2:20) [Irving, BMI-Roberds, Capps, McLeod] Interesting arrangement highlights this reading (currently making noise on the West Coast) of this strong mid-tempo rock stand by Pat Shannon. Flip: "Candy Apple, Cotton Candy" (2:09) [Irving, BMI-Friedman]

SELLIN'

GROOVY



FRANKIE LAINE — TAKE ME BACK TO LAINE COUNTRY ABCS-657



GUY MARKS — LOVING YOU HAS MADE ME BANANAS ABCS-648



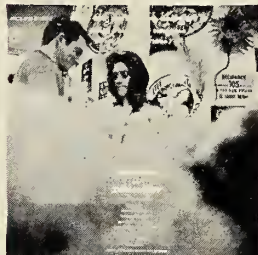
DELLA REESE — I GOTTA BE ME... THIS TRIP OUT ABCS-636



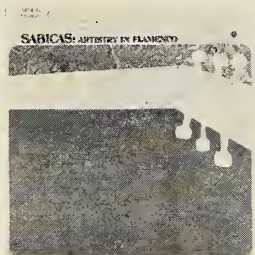
THE MIGHTY MARVELOWS ABCS-643



RUBY AND THE ROMANTICS — MORE THAN YESTERDAY ABCS-638



The DeAngelis Singers/Peter DeAngelis & Orch.— MOMENTS TO REMEMBER ABCS-639



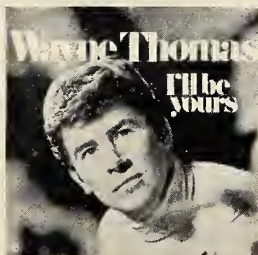
SABICAS ARTISTRY IN FLAMENCO ABCS-614



FOR LOVE OF IVY —Original Soundtrack ABCS-OC-7



FORD THEATRE — TRILOGY FOR THE MASSES ABCS-658



WAYNE THOMAS — I'LL BE YOURS ABCS-642



BIT 'A SWEET — HYPNOTIC I ABCS-640



LU ELLIOTT — WITH A LITTLE HELP FROM MY FRIENDS ABCS-637



HAL BLAINE — HAVE FUN — PLAY DRUMS Dunhill DS-50035



THE SWEET RIDE — Original Soundtrack S-4198 20th Century-Fox



PRUDENCE & THE PILL— Original Soundtrack 20th Century-Fox S-4199



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PIGMEAT MARKHAM

HERE COMES THE JUDGE

CHESS 2049

CASHBOX **37**
BILLBOARD **24**

THE DELLS

STAY IN MY CORNER

CADET 5612

CASHBOX **61**
BILLBOARD **47**

THE STATUS QUO

PICTURES OF MATCH STICK MEN

CADET CONCEPT 7001

CASHBOX **41**
BILLBOARD **34**

CHESS
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 JUNE 26, 1968—COVERS PRECEDING WEEK)

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
52%	Autumn Of My Life—	Bobby Goldsboro—	United Artists	88%
48%	Turn Around Look At Me—	Vogues—	Reprise	85%
47%	Stay In My Corner—	Dells—	Cadet	74%
43%	Dream A Little Dream—	Mama Cass—	Dunhill	43%
39%	Amen—	Otis Redding—	Atco	39%
36%	Face It Girl, It's Over—	Nancy Wilson—	Capitol	66%
33%	(Love Is Like A) Baseball Game—	Intruders—	Gamble	33%
32%	Folsom Prison Blues—	Johnny Cash—	Columbia	87%
31%	Hello, I Love You—	Doors—	Elektra	31%
30%	Hurdy Gurdy Man—	Donovan—	Epic	97%
28%	Two Bit Manchild—	Neil Diamond—	UNI	28%
27%	Soul Limbo—	Booker T & Mg's—	Stax	27%
26%	Hitch It To The Horse—	Fantastic—	Johnny C.— Phil L. A. Of Soul	26%
25%	And Suddenly—	Cherry People—	Heritage	25%
24%	Hard To Handle—	Otis Redding—	Atco	24%
22%	A Whiter Shade Of Pale—	Johnny Rivers—	Imperial	22%
21%	Alice Long—	Tommy Boyce & Bobby Hart—	A & M	21%
20%	Life—	Sly & Family Stone—	Epic	20%
19%	Walk On—	Roy Orbison—	MGM	19%
18%	Sunshine Of Your Love—	Cream—	Atco	18%
17%	Never Goin' Back—	Lovin' Spoonful—	Kama Sutra	17%
15%	Don't Take It So Hard—	Paul Revere & Raiders—	Columbia	96%
14%	I'm A Midnight Mover—	Wilson Pickett—	Atlantic	91%
14%	Mrs. Bluebird—	Eternity's Children—	Tower	83%
13%	You Got Style—	Jon & Robin—	Abnak	30%
12%	To Love Somebody—	Sweet Inspirations—	Atlantic	12%
11%	Lover's Holiday—	Peggy Scott & Jo Jo Bensen—	SSS Int'l	66%
10%	Can't You See Me Cry—	New Colony Six—	Mercury	38%
10%	Journey To The Center Of The Mind—	Amboy Dukes—	Mainstream	26%

LESS THAN 10%—BUT MORE THAN 5%

Total % To Date

Love Makes A Woman— Barbara Acklin—Brunswick	17%	He Gives Me Love— Lesley Gore—Mercury	9%	Turn On Your Dove Light— Bill Black—Hi	7%
Classical Gas— Mason Williams— Warner Bros.-7 Arts	9%	Step Inside Love—Cilla Black— Bell	8%	This Wheel's On Fire— Julie Driscoll—Atco	7%
		Impossible Dream— Roger Williams—Kapp	8%	Tuesday Afternoon— Moody Blues—Deram	7%

THE MINDBENDERS

Blessed Are The Lonely F-1620

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ACCOMPANIMENT DIRECTED BY JOHN PAUL JONES



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INTERPRETATIONS OF HITS

THE SOUND SYMPOSIUM SM
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TOP 100 Albums

JULY 8, 1968

1	THE BEAT OF THE BRASS Herb Alpert & Tijuana Brass (A&M-SP 4146)	2	33	GOIN' OUT OF MY HEAD Lettermen (Capitol ST 2865)	31	67	EASY Nancy Wilson (Capitol ST 2909)	67
2	BOOKENDS Simon & Garfunkel (Columbia KCS 9529)	1	34	REFLECTIONS Diana Ross & The Supremes (Motown MS 665)	28	68	CHILD IS FATHER TO THE MAN Blood, Sweat & Tears (Columbia CS 9619)	70
3	LOOK AROUND Sergio Mendes & Brasil '66 (A&M SP 4137)	4	35	A LONG TIME COMIN' Electric Flag (Columbia CS 9597)	32	69	THERE IS Dells (Cadet LP/LSP 804)	65
4	A TRAMP SHINING Richard Harris (Dunhill DS 50032)	5	36	THE DOCK OF THE BAY Otis Redding (Volt S-419)	36	70	THE RASCAL'S GREATEST HITS TIME PEACE (Atlantic SD 8190)	—
5	THE GRADUATE Original Soundtrack (Columbia OS 3180)	3	37	TIGHTEN UP Archie Bell & The Drells (Atlantic CS 8181)	37	71	GEORGE M! Original Broadway Cast (Columbia KOS 3200)	55
6	THE BIRDS THE BEES & THE MONKEES (Colgems COM/COS 109)	6	38	JOHNNY CASH AT FOLSOM PRISON (Columbia CS 9639)	63	72	LOVE IS BLUE Al Martino (Capitol ST 2908)	58
7	DISRAELI GEARS Cream (Atco 232/SD 232)	9	39	DOWN HERE ON THE GROUND Wes Montgomery (A&M LP 3006)	40	73	FRIENDS Beach Boys (Capitol ST 2895)	92
8	HONEY Bobby Goldsboro (United Artists UAS 6642)	7	40	THE PROMISE OF A FUTURE Hugh Masekela (UNI 73028)	50	74	ELVIS' GOLD RECORDS VOL. 4 (RCA Victor LPM/LSP 3921)	59
9	GOD BLESS TINY TIM (Reprise RS 6292)	8	41	BONNIE AND CLYDE (Warner Bros./Seven Arts WS 1742)	29	75	JOURNEY TO THE CENTER OF THE MIND Amboy Dukes (Mainstream S 6112)	87
10	I WISH IT WOULD RAIN Temptations (Gordy GS 927)	10	42	STEVIE WONDER'S GREATEST HITS (Tamla TS 282)	39	76	QUICKSILVER MESSENGER SERVICE (Capitol ST 2904)	81
11	PARSLEY, SAGE, ROSEMARY & THYME Simon & Garfunkel (Columbia CL 2563/CS 9363)	11	43	VALLEY OF THE DOLLS Dionne Warwick (Scepter SPS 568)	33	77	LOVE IS BLUE Claudine Longet (A&M SP 4142)	72
12	PAPAS & MAMAS (Dunhill DS 50031)	12	44	DR. ZHIVAGO Original Soundtrack (MGM E/ES 6 ST)	42	78	BY THE TIME I GET TO PHOENIX Glen Campbell (Capitol T/ST 2851)	68
13	LADY SOUL Aretha Franklin (Atlantic 8167/SD 8167)	14	45	CRY LIKE A BABY Box Tops (Bell 6017)	47	79	RENAISSANCE Vanilla Fudge (Atco 244)	—
14	THE GOOD, THE BAD, AND THE UGLY Original Soundtrack (United Artists UAL 4172/UAS 5172)	13	46	ARETHA NOW Aretha Franklin (Atlantic SD 8186)	—	80	LOVE IS ALL AROUND Troggs (Fontana SRF 67576)	73
15	ARE YOU EXPERIENCED Jimi Hendrix Experience (Reprise R/RS 6261)	17	47	WHO WILL ANSWER? Ed Ames (RCA Victor LPM/LSP 3961)	34	81	THE ROMANTIC WORLD OF EDDY ARNOLD (RCA Victor LSP 4009)	85
16	YOUNG GIRL Gary Puckett & The Union Gap (Columbia CS 9664)	19	48	FEVER ZONE Tom Jones (Parrot PAS 71019)	60	82	CHILDREN OF THE FUTURE Steve Miller Band (Capitol SKOA 2920)	84
17	HONEY Andy Williams (Columbia CS 9662)	22	49	CAMELOT Original Soundtrack (Warner Bros. B/BS 1712)	38	83	REACH OUT Burt Bacharach (A&M 131/SP 4131)	89
18	BIRTHDAY The Association (Warner Bros./Seven Arts WS 1733)	16	50	THE DOORS (Elektra EK 4007 EKS 7407)	56	84	FORTUOSITY Mills Bros. (Dot DLPS 25835)	71
19	THE UNICORN Irish Rovers (Decca DL 4951/DLS 74951)	21	51	A NEW PLACE IN THE SUN Glen Campbell (Capitol ST 2907)	62	85	FEELIN' BLUESY Gladys Knight & The Pips (Soul 707)	76
20	MUSIC FROM FISTFUL OF DOLLARS ETC. Hugo Montenegro (RCA Victor LPM/LSP 3927)	18	52	LIKE TO GET TO KNOW YOU Spanky & Our Gang (Mercury SR 61161)	54	86	VANILLA FUDGE (Atco 224/SD 224)	88
21	DEAN MARTIN'S GREATEST HITS VOL. 1 (Reprise RS 6301)	27	53	ELECTRIFYING EDDIE HARRIS (Atlantic (SD) 1495)	46	87	SMOKEY ROBINSON & THE MIRACLES GREATEST HITS VOL. 2 (Tamla T/TS 280)	79
22	MAURIAT MAGIC Paul Mauriat (Philips 600-270)	30	54	STEPPENWOLF (Dunhill D/S 50029)	64	88	BLUES ALONE John Mayall (London PS 534)	91
23	TO RUSSELL, MY BROTHER WHOM I SLEPT WITH Bill Cosby (Warner Bros./Seven Arts WS 1734)	20	55	SOUND OF MUSIC Original Soundtrack (RCA Victor LOCD/LOSD 2005)	43	89	WEDNESDAY MORNING, 3 A.M. Simon & Garfunkel (Columbia CL 2249/CS 9049)	96
24	BLOOMING HITS Paul Mauriat (Philips PHM 200-248/PHS 600-248)	23	56	ONCE UPON A DREAM Rascals (Atlantic 8169/SD 8169)	45	90	IN-A-GADDA-DA-VIDA Iron Butterfly (Atco 250)	—
25	HEY, LITTLE ONE Glen Campbell (Capitol ST 2848)	24	57	A PORTRAIT OF RAY Ray Charles (Tangerine ABCS 625)	44	91	TWAIN SHALL MEET Animals (MGM SE-4537)	94
26	REALIZATION Johnny Rivers (Imperial LP 12372)	48	58	HELLO DUMMY Don Rickles (Warner Bros./Seven Arts WS 1745)	69	92	YOU'RE GOOD FOR ME Lou Rawls (Capitol ST 2927)	98
27	WOW Moby Grape (Columbia CXS 3)	15	59	VINCEBUS ERUPTUM Blue Cheer (Philips PHM 200-264/PWS 600-264)	49	93	WILD IN THE STREETS Original Soundtrack (Tower 5009)	97
28	SOUNDS OF SILENCE Simon & Garfunkel (Columbia CL 2469/CS 9269)	25	60	ROTARY CONNECTION (Cadet Concept LP/LPS 312)	51	94	QUIETLY WILD: Billy Vaughn (Dot 25857)	—
29	WHEELS OF FIRE Cream (Atco SD 2-700)	—	61	MAGICAL MYSTERY TOUR Beatles (Capitol MAL/SMAL 2835)	57	95	THE SAVAGE SEVEN Original Soundtrack (Atco SD 245)	95
30	HONEY Ray Conniff (Columbia CS 9661)	41	62	JUNGLE BOOK Original Soundtrack (Disneyland M/S 2948)	52	96	THE TIME HAS COME Chambers Bros. (Columbia CL 2722/CS 9522)	122
31	LOVE IS BLUE Johnny Mathis (Columbia CS 9637)	26	63	DIANA ROSS & THE SUPREMES GREATEST HITS (Motown M/MS 2-663)	53	97	THE IMMORTAL OTIS REDDING (Atco 252)	—
32	AXIS: BOLD AS LOVE Jimi Hendrix Experience (Reprise RS 6281)	35	64	DAYS OF FUTURE PASSED The Moody Blues (Deram DE 16012/DES 18012)	75	98	2001 SPACE ODYSSEY Original Soundtrack (MGM S 1E-13)	—
			65	TANGO Mantovani (London PS 532)	66	99	HICKORY HOLLER REVISITED O. C. Smith (Columbia CS 9680)	105
			66	SPEEDWAY Elvis Presley-Original Soundtrack (RCA Victor LPM/LSP 3989)	77	100	TAKE GOOD CARE OF MY BABY Bobby Vinton (Epic BN 26382)	—

101	MR. FANTASY Traffic (United Artists UAL 6351/UAS 6651)
102	LA, LA MEANS I LOVE YOU Delfonics (Philly Groove PG 1150)
103	JOHN WESLEY HARDING Bob Dylan (Columbia CL 2804/CS 9604)
104	JONI MITCHELL (Reprise RS 6293)
105	FRESH CREAM Cream (Atco 206/SD 206)
106	HEAVY Iron Butterfly (Atco 227/SD 227)
107	GENTLE ON MY MIND Patti Page (Columbia CS 9666)
108	SGT. PEPPER'S LONELY HEART'S CLUB BAND Beatles (Capitol T/TS 2653)
109	THE BEAT GOES ON Vanilla Fudge (Atco 237/OS 237)
110	ANOTHER PLACE, ANOTHER TIME Jerry Lee Lewis (Smash 67104)

111	BACCHANAL Gabor Szabo (Skye SK 3)
112	SPIRIT (Ode Z12 44003/Z12 44004)
113	STRANGE DAYS Doors (Elektra EKS 74014)
114	YOU CAN'T BEAT PEOPLE UP AND HAVE THEM SAY I LOVE YOU Murray Roman (Tetragrammaton 101)
115	THE UNITED STATES OF AMERICA (Columbia CS 9614)
116	WOMAN, WOMAN Gary Puckett & The Union Gap (Columbia CL 2812/CS 9612)
117	LOADING ZONE (RCA Victor LSP 3959)
118	HERB ALPERT'S NINTH Herb Alpert & Tijuana Brass (A&M 134/SP 4134)
119	KISS ME GOODBYE Jim Nabors (Columbia CS 9620)
120	LOVE THAT Bert Kaempfert (Decca 74986)

121	LOVE RHAPSODIES Midnight String Quartet (Viva V-36013)
122	FELICIANO Jose Feliciano (RCA Victor LPM/LSP 3957)
123	LUMPY GRAVY Frank Zappa (Verve V/V6 8741)
124	HISTORY OF OTIS REDDING (Volt M/S 418)
125	I HEAR A RHAPSODY Jerry Vale (Columbia CS 9634)
126	CIRCLE GAME Tom Rush (Elektra EKS 74018)
127	ALICE'S RESTAURANT Arlo Guthrie (Reprise R/RS 6267)
128	A DAY IN THE LIFE Wes Montgomery (A&M 2001/SP3001)
129	WE'RE ONLY IN IT FOR THE MONEY Mothers of Invention (Verve V65045)
130	DOCTOR DOLITTLE Original Soundtrack (20th Century-Fox DACS 5101)

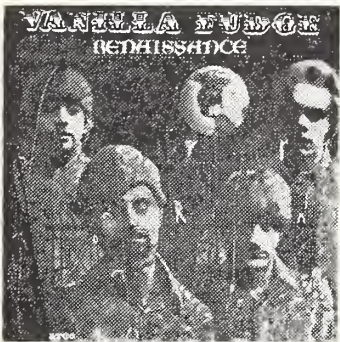
131	TEMPTATIONS GREATEST HITS (Gordy GM/GS 919)
132	MAN OF LA MANCHA Original Cast (Kapp KRL 5405/KRS 5505)
133	FLIP WILSON YOU DEVIL YOU (Atlantic SC B179)
134	4 TOPS GREATEST HITS (Motown M/MS 622)
135	LETTERMEN . . . AND LIVE (Capitol T/ST 2758)
136	WILDFLOWERS Judy Collins (Elektra EKS 74012)
137	THE SEA San Sebastian Strings (Warner Bros. WS 1670)
138	I CAN'T STAND MYSELF James Brown (King 1030)
139	NANCY & LEE Nancy Sinatra & Lee Hazlewood (Reprise RS 6273)
140	FLIGHT OF FANTASY Ventures (Liberty LST B055)

Pop Picks



TIME PEACE: THE RASCALS' GREATEST HITS—Atlantic 8190

With the Rascals currently at the commercial and artistic peak of their career, this already-charted collection of 10 singles, plus 4 heavily played album cuts, should provide long green for all concerned. The Rascals' sound has changed considerably from their first two hits, "I Ain't Gonna Eat Out My Heart Anymore" and "Good Lovin'," to their million-selling "Groovin'" and their current "A Beautiful Morning," but the sound of the cash register always stays the same.



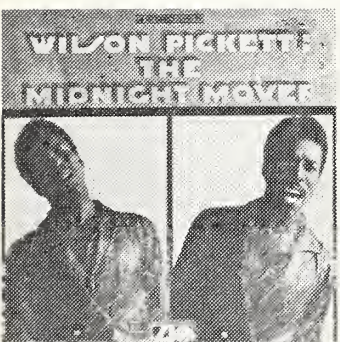
RENAISSANCE—Vanilla Fudge—Atco SD 33-214

For their third album, the Vanilla Fudge have combined the experimentation of their second, with the commercial appeal of their first and have come up with their most exciting and saleable set. With the exception of Donovan's "Season Of The Witch," and "The Spell That Comes After," the tunes were all penned by group members and fit right in with the group's sound. "Renaissance" has just hit the charts and should stay there for quite a while.



THE IMMORTAL OTIS REDDING—Atco SD 33-252

The popularity of the late Otis Redding is still increasing, as more and more people discover the Redding charisma. This new set from the Atlantic vaults contains 11 songs, which, with the exception of "The Happy Song" and Redding's new single, "Amen," are not available in any form. Ray Charles' "A Fool For You," Redding's "Thousand Miles Away" and a Don Covay-Redding collaboration, "Think About It" top off a powerhouse package. This one's already on the charts.



THE MIDNIGHT MOVER—Wilson Pickett—Atlantic SD 8183

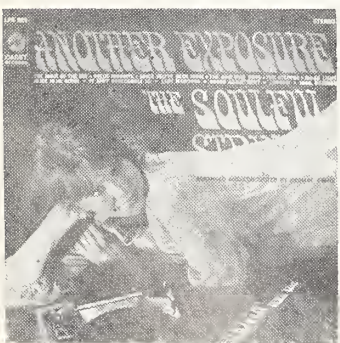
The title song, a current Wilson Pickett chart-rider, kicks off another soulful collection from the chanter, who is one of Atlantic's hottest properties. Included in this set is "Deborah," the song which gained Pickett a runner-up award at the 1968 San Remo Festival, with lyrics partially in Italian. Other key songs are "It's A Groove," "I Found A True Love," and "Let's Get An Understanding." Should pick up hefty sales in both pop and R&B markets.



TIMELESS — Frankie Valli — Philips PHS 600-274

Four Season's lead singer Frankie Valli should further his reputation as an outstanding solo attraction with his second effort on Philips. A prime feature is the distinctive arrangements, which give Valli a strong sound all his own on such tunes as "Eleanor Rigby," "To Give," (his recent hit), and "Sunny." Some good new songs on the album are "September Rain (Here Comes The Rain)," "Fox In A Bush" and "Make The Music Play." When the news gets around, this should be a big package.

Pop Best Bets



ANOTHER EXPOSURE—Soulful Strings—Cadet LPS 805

The Soulful Strings, who hit the charts with their last LP, "Groovin' With The Soulful Strings," should achieve the same success with this new set. Richard Evans has worked up some swinging, jazzy arrangements for such tunes as "The Stepper," "On The Dock Of The Bay," "Lady Madonna," and "Jericho." The Soulful Strings have a most winning sound here, energetic, zestful, and buoyant.



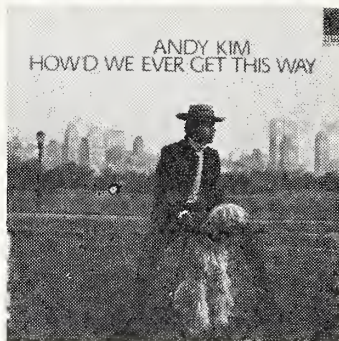
NEIL DIAMOND'S GREATEST HITS — Bang BLPS 219

In this age of groups and psychedelia, Neil Diamond has successfully fought every trend and managed to hit the charts with every release for the last three years. With the exception of "Hanky Panky," Diamond penned all the songs on this LP, including "Cherry, Cherry," (Diamond's biggest hit), "Solitary Man," "Girl, You'll Be A Woman Soon" and "Thank The Lord For The Night Time." Should have no trouble attaining chart status.



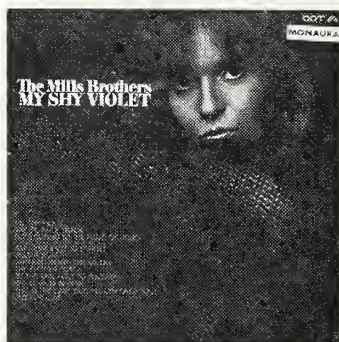
IN-A-GADDA-DA-VIDA — Iron Butterfly — Atco SD 33-250

The West Coast group, Iron Butterfly, gained national fame with its first album, "Heavy," which is still on the charts, and the group's second LP, which has just hit the charts, looks like an even bigger item. The Iron Butterfly's style, as the liner notes point out, is described by the group's name. Heavy and light sounds combine to give the group its distinctiveness. Butterfly leader Doug Ingle wrote all the numbers on the set, including the title track, which lasts just over seventeen minutes and takes up all of Side 2.



HOW'D WE EVER GET THIS WAY—Andy Kim—Steed ST 37001

Chanter Andy Kim, currently high on the charts with "How'd We Ever Get This Way," offers his first album, highlighting that tune and eleven others. With Jeff Barry, the artist penned eleven of the songs, including the title track. Kim's delivery is smooth, lilting, and fluid, and his album debut promises to be a most successful one. Besides the title song, the selections include "Shoot 'Em Up Baby," "Love That Little Woman," and "You Girl."



MY SHY VIOLET — Mills Brothers — Dot DLP 3872/25872

The Mills Brothers, currently in the midst of a chart revival, bid fair to continue their success with this stylish LP. Titled after the trio's recent chart single, the set includes that tune, "By The Time I Get To Phoenix," "The Flower Road," "Am I That Easy To Forget," and seven others. The suave, sleek harmonies delivered by the Mills Brothers make this package a listening delight.



2001: A SPACE ODYSSEY—Music From the Motion Picture Soundtrack—MGM SIE 13 ST

The MGM film, "2001: A Space Odyssey" created a considerable amount of excitement, and this album of music from the soundtrack is already making a stir on the charts. The music is from the catalog of Deutsche Grammophon Gesellschaft, and was composed by Richard Strauss, Gyorgy Ligeti, Johann Strauss, and Aram Khachaturian. The moods range from eerie to awesome, capturing the sense of man's quest into space depicted in the film.



THIS IS AMERICA — Kim Weston — MGM E/SE 4561

In a series of related songs, Kim Weston sings of the promise of the American dream of peace and freedom. The artist, in lyrical, feelingful style, performs the title tune, "The Impossible Dream," "The Exodus Song," and "The House I Live In," plus eight others. This album, in addition to the excellent music, contains a good deal of dramatic impact, and it deserves careful attention.



**BROTHER,
YOU'RE
GOING TO HAVE
TO CHOOSE.**

You know there are other versions of the "Lullaby From Rosemary's Baby." But when you hear the one by Rosemary and Little Andy we know you'll make the right choice. We have faith in you.

Ours is the sinister single — complete with the lyric and that poor baby crying — the only one that conjures up the complete mood and feeling of the movie.

So evil will triumph. (Which, in this case, it should.)



The single with the baby crying is on Columbia Records 

**"THE LULLABY FROM ROSEMARY'S BABY
(SLEEP SAFE AND WARM)"
BY ROSEMARY AND LITTLE ANDY**

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CashBox Album Reviews

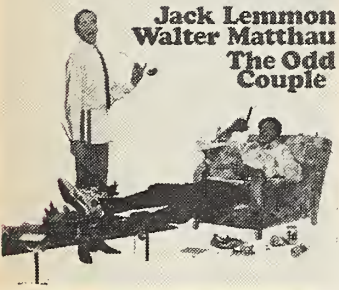
Pop Best Bets



MIKE NESMITH PRESENTS THE WICHITA TRAIN WHISTLE SINGS—Dot DLP 25861

Monkee Mike Nesmith's ambitious instrumental package is getting a strong sendoff from Dot Records and could become a very big item. Nesmith has already made his mark as an individual talent with "Different Drum," the Stone Poneys' hit, which he wrote, and with production chores on the last Monkee album. With the help of arranger Shorty Rogers, Nesmith has produced an orchestral LP which could get significant play and appeal to buyers of all ages.

Neal Hefti



Jack Lemmon
Walter Matthau
The Odd Couple

THE ODD COUPLE—Original Soundtrack—Dot DLP 25862

First as a play, and now as a movie starring Jack Lemmon and Walter Matthau, "The Odd Couple" has been pleasing a wide audience. Neal Hefti conducts his own music from the original soundtrack of the flick, and this album should also find wide appeal. Interspersed with background music are some comedy bits from the movie, giving this package an added selling point.



THE FRATERNITY OF MAN—ABC ABCS 647

The Fraternity of Man, a five-man rock group, serves up a mixed bag of ditties, ranging in style from psychedelic to C&W. The fivesome penned eleven of the twelve tunes on the LP, Frank Zappa of the Mothers of Invention contributing "Oh No I Don't Believe It." "Plastic Rat," "Wispy Paisley Skies," and "Last Call For Alcohol" are among the inventive offerings. This package is likely to see considerable FM airplay.



HOT BRASS—Fort Vancouver Stage Band—Regal ST 1061

Here's a pleasant reminder that the spirit of the big bands is still alive and kicking. Under the direction of Dale Beacock, the high school band from Fort Vancouver, Canada, serves up a surprisingly good set of tunes, old and new, in the swinging 1940's style. "What Kind Of Fool Am I," "Girl From Ipanema," "Sweet Georgia Brown," "I'll Remember April," and "Baby Won't You Please Come Home" are among the tunes to benefit.



BRAND NEW MORNING—Frank D'Rone—Cadet W4RS 3620

Singer Frank D'Rone has had a chance to pick up many fans during his long, profitable career, and they'll all be more than satisfied with his latest LP effort. D'Rone turns in strong work on a dozen seldom-recorded-lately fine songs. "Makin' Whoopee," "Lonely Girl," (from "Harlow"), "Let The Little People Talk," and "Make Me Rainbows" are among them. Also present is the recent "Up, Up and Away."



LEE WILEY SINGS RODGERS & HART & HAROLD ARLEN — Monmouth/Evergreen MES/6807

Lee Wiley recorded this R&H and Arlen material in 1940 and 1945 for two retailer labels, Music Box (Rabson's) and Liberty Music Box. Supported by top-flight jazz musicians of the day (and today)—including Bob Haggart, Eddie Condon, George Wettling (who died several weeks ago), among others — Lee, in a very cozy, sometimes lightly swinging manner—encounters R&H at their funniest & loveliest (e.g. "A Little Birdie Told Me So" and "Glad To Be Unhappy") and Arlen at his most rhythmic and tuneful.

Jazz Picks



SERENADE TO A SOUL SISTER—Horace Silver Quintet—Blue Note BST 84277

A Blue Note promotion on the entire Horace Silver catalog is kicked off with this new entry from the popular jazz pianist. Tenor sax man Stanley Turrentine gets special billing on the set, which contains 6 Silver-penned tunes. Album features both the present Silver group (on three songs) and an older Silver aggregation. "Psychedelic Sally," "Next Time I Fall In Love," and "Serenade To A Soul Sister" contribute to make this a strong LP and a possible chart-rider.



NIRVANA — Charles Lloyd — Columbia CS 9609

This Columbia vault release has a good chance to tap the popularity that the popular jazz saxophonist has built up with his recent Atlantic outings. Side one, featuring the Lloyd Quintet, is a mixture of straight jazz and Lloyd's early rock experiments, including two strong, short cuts, "Carcara" and "Long Time Baby." Side two features Lloyd with the Chico Hamilton Quintet in two long pieces, "One For Joan" and "Freedom Traveler." Watch this one for action.



THE WIZARD—Mel Brown—Impulse AS 9169

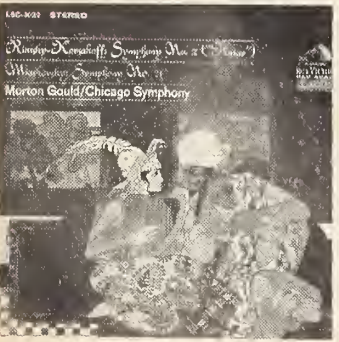
Guitarist Mel Brown renders eight jazz sessions, playing with sharpness, clarity, and feeling. Included on the set are "Ode To Billie Joe," "Swamp Fever," "Chunk A Funk," "Miss Ann," and "W-2 Withholding," the last four of which Carter wrote. The artist's expert musicianship should make this LP a fast moving sales item in jazz circles.



THE GREAT JELLY ROLL MORTON — Orpheum 103

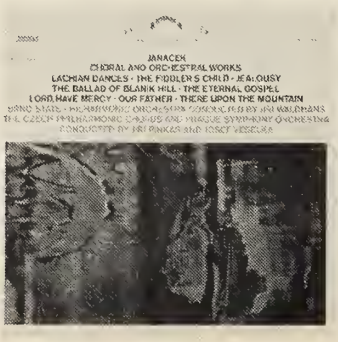
As part of its Jazz Legend series, Orpheum Productions has re-mastered a dozen rare recordings (made in 1923 and 1924 at the Gennett studios in Richmond, Indiana) by Jelly Roll Morton, who is considered by some the first of the great jazz pianists. Many of the cuts feature Morton solo. Among these are "King Porter" (one of Morton's most famous compositions), "Jelly Roll Blues," and "Kansas City Stomp." Should be a good collector's market for this album.

Classical Picks



RIMSKY-KORSAKOV: SYMPHONY NO. 2 / MIASKOVSKY: SYMPHONY NO. 21 — GOULD/Chicago Symphony — RCA Victor LM/LSC 3022

Two fine Russian symphonies are given excellent interpretations on this album by the Chicago Symphony Orchestra, Morton Gould conducting. Rimsky-Korsakov's Symphony No. 2 is a programmatic work based on a story about a 7th century poet who was the son of an Abyssinian slave by a chieftain of the tribe of Abs. Miaskovsky's Symphony No. 21, composed in 1940, is an abstract, one-movement work. Neither piece has any other listing in the Schwann catalog.



JANACEK: CHORAL AND ORCHESTRAL WORKS — Waldhans/BRNO State Philharmonic Orchestra; Pinkas, Veselka/Czech Philharmonic Chorus & Prague Symphony Orchestra—Crossroads 22 26 0016

The works of Czech composer Leos Janacek (1854-1928) have been coming more and more to the attention of classical listeners of late, and this two record set presents eight of his pieces that have heretofore been unavailable. Four of these are orchestral works: "The Fiddler's Child," "Jealousy," "The Battle Of Blanik Hill," and "Lachian Dances"; four are works for chorus and orchestra. Excellent package.



Frankie Valli Timeless

AN ALBUM FOR NOW AND FOREVER.

Frankie Valli and Songs like By The Time I Get To Phoenix, Sunny, To Give, Eleanor Rigby, with arrangements that will set a new standard, create a package that will be in endless demand. The cover of this deluxe double-fold album has a dial to turn your customers on. Your Time Is Now.



TIMELESS
Frankie Valli
PHS 600-274

Produced by Bob Crewe
All arrangements under the direction of
Bob Gaudio



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Youth Guarantees Pop-ulation—Uttal

NEW YORK — "Foreseeable population jumps over the next decade will assure the continuing prosperity of young pop and r&b music," Larry Uttal commented last week. The president of Bell Records described, in terms of census figures and consumer breakdowns, that "there will be a bigger audience for young music over the next ten years and that young people will increase their already significant purchasing power for entertainment items."

Uttal pointed out that 34% of the 32,000,000 radios that will be sold this year will be bought by young people. There are already about 20,000,000

youngsters between the ages of 5 and 9. This age bracket is expected to increase to 27,000,000 by 1980. The 10-14 age group, now numbering nearly 18,000,000, will expand by 1980 to a new level of 24,000,000.

On this basis, Uttal concluded that "the success of what is called young pop and r&b music — strong beat, steady rhythm and straightforward lyrics—is not a passing fad. It's appeal," he continued, "is constant and contagious. It has always been one of the most popular forms of music and very definitely has a very prosperous future where the record industry is concerned."

K.K.S.O.C. Radio Show Recorded By Buddah

NEW YORK—A complete 40-minute radio program documentary on the Kasenetz-Katz Singing Orchestral Circus has been recorded by Buddah Records.

Titled "The Sound That Rocked Carnegie Hall", the show features the voices of producers Jerry Kasenetz and Jeffrey Katz as well as interviews with three of the eight groups in the K.K.S.O.C.—the Music Explosion, the Ohio Express and the 1910 Fruitgum Company. The show is narrated by Joe Fields, Buddah director of album promotion and sales.

Available by writing or phoning the Buddah offices in New York, or through the label's distributors, the documentary is in five parts, allowing time for commercials.

Neil Bogart, Buddah general manager, described the documentary as "an entirely new concept in radio promotion," which will be of interest to small market stations normally unable to get interviews with top groups. He also said that "The Sound That Rocked Carnegie Hall" is suitable for college outlets.

Seeger Attending Church Council

NEW YORK—Pete Seeger, the folk artist and musicologist, will be on hand at this week's (5) 4th Assembly of the World Council of Churches in Uppsala, Sweden. He'll be the only American performer represented at the gathering.

Leonetti Single Flips On Los Angeles Outlets

NEW YORK—Two stations in the Los Angeles area, KMPC and KGIL, have broken Tommy Leonetti's "All The Brave Young Faces Of The Night," which was thought to be the "B" side of his latest Columbia Records single.

The documentary is available to all stations.

Heard in the documentary are selections from the Buddah "Original Cast Album" of the K.K.S.O.C., plus the newest singles from the 1910 Fruitgum Company ("1, 2, 3, Red Light"), the Ohio Express ("Down At Lulu's") and the Music Explosion ("Yes Sir", courtesy of Laurie Records).

Bogart said the conception of the recorded program came after a phone call from Sam Sherwood, operations manager of KDWB in Minneapolis, a major metropolitan station. Sherwood told Bogart that the station was going to present a special program on the K.K.S.O.C., playing 30 cuts a day from the "Original Cast" album. Bogart then extended the idea to that of a complete documentary. One thousand copies of the program are being pressed initially.

The K.K.S.O.C., which debuted at Carnegie Hall on June 7, will make a 40-day summer concert tour from July to September, covering the midwest, south, and Canada.

Command Under Carlton

(Continued from page 7)

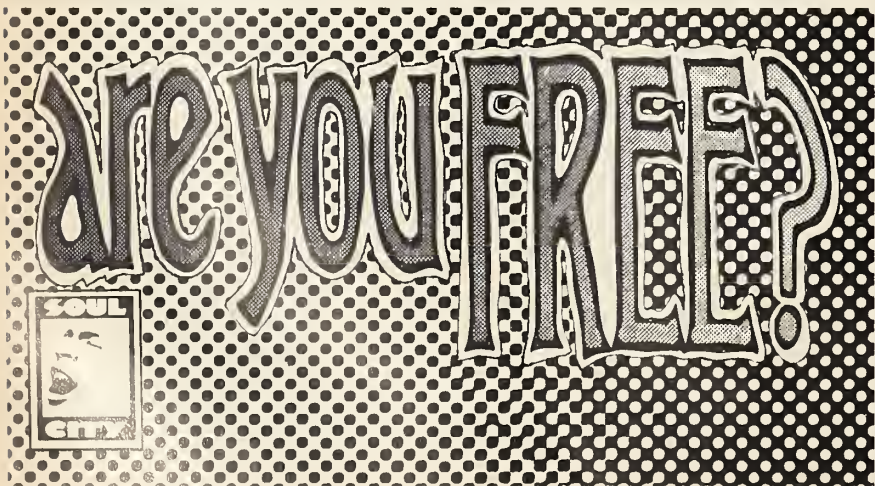
Fisher, Perry Como, Kay Starr and the Ames Brothers. The first recording ever produced by Joe Carlton heralded the way for his success to follow. The record was "Tennessee Waltz" by Patti Page, produced during Carlton's three years as vice-president and artists & repertoire director of Mercury Records. Previously, Carlton was advertising and promotion manager for music publishers Robbins, Feist & Miller; was employed as music editor by Billboard Magazine for five years; and spent two years serving in the United States Air Force.



Top 50 In R & B Locations

1 THE HORSE Cliff Nobles (Phil-La-Of-Soul 313)	1	26 LOVE MAKES A WOMAN Barbara Acklin (Brunswick 55379)	39
2 THINK Aretha Franklin (Atlantic 2518)	2	27 HITCH IT TO THE HORSE Fantastic Johnny C. (Phil La of Soul 315)	33
3 GRAZING IN THE GRASS Hugh Masekela (UNI 55066)	7	28 SHOO-BEE-DOO-BE-DOO-DA-DAY Stevie Wonder (Tamla 54165)	25
4 NEVER GIVE YOU UP Jerry Butler (Mercury 72798)	3	29 YOUNG BOY Barbara Green (Renee 5001)	30
5 LOVER'S HOLIDAY Peggy Scott & Jo Jo Benson (SSS International 736)	8	30 STAY IN MY CORNER Dells (Cadet 5612)	32
6 LICKING STICK—LICKING STICK (PART I) James Brown & Famous Flames (King 6166)	6	31 SOMETHING YOU NEVER GET USED TO Diana Ross & The Supremes (Motown 1126)	26
7 STONED SOUL PICNIC 5th Dimension (Soul City 766)	10	32 THE SNAKE Al Wilson (Soul City 767)	34
8 YESTER LOVE Miracles (Tamla 54167)	4	33 TO LOVE SOMEBODY Sweet Inspiration (Atlantic 2529)	37
9 AIN'T NOTHING LIKE THE REAL THING Marvin Gaye & Tammi Terrell (Tamla 54163)	9	34 LISTEN HERE Eddie Harris (Atlantic 2487)	29
10 (YOU KEEP ME) HANGIN' ON Joe Simon (Sound Stage 7-2608)	11	35 LET ME BE LONELY Dionne Warwick (Scepter 12216)	27
11 UNITED Peaches & Herb (Date 1603)	12	36 I'VE GOT TO HAVE YOU Fantastic Four (Ric Tic 139)	38
12 I COULD NEVER LOVE ANOTHER Temptations (Gordy 7072)	5	37 HERE COME DA JUDGE Buena Vistas (Marquee 443)	28
13 IT SHOULD HAVE BEEN ME Gladys Knight & The Pips (Soul 35045)	15	38 SLIP AWAY Clarence Carter (Atlantic 2508)	43
14 HERE COMES THE JUDGE Sharty Long (Soul 35044)	16	39 GOOD OLD MUSIC Parliaments (Revilot 223)	40
15 LOOK OVER YOUR SHOULDER O'Jays (Bell 704)	18	40 BE YOUNG BE FOOLISH BE HAPPY Tams (A&C 11066)	41
16 I'LL NEVER DO YOU WRONG Joe Tex (Dial 4076)	17	41 PEOPLE SURE ACT FUNNY Arthur Conley (Atco 6588)	42
17 I'M A MIDNIGHT MOVER Wilson Pickett (Atlantic 2528)	21	42 GOD BLESS OUR LOVE Ballads (Venture 615)	—
18 FACE IT GIRL IT'S OVER Nancy Wilson (Capitol 2136)	14	43 RIVER OF TEARS Gene Chandler (Checker 1199)	44
19 UNDERSTANDING Ray Charles (ABC 11090)	23	44 YOURS UNTIL TOMORROW Vivian Reed (Epic 10319)	45
20 THE DOCTOR Mary Wells (Jubilee 5621)	20	45 (LOVE IS LIKE) A BASEBALL GAME Intruders (Gamble 217)	—
21 HERE COMES THE JUDGE Pigmeat Markham (Chess 2049)	24	46 TURN ON YOUR LOVE LIGHT Bill Black (Hi 2145)	—
22 YOU DON'T KNOW WHAT YOU MEAN TO ME Sam & Dave (Atlantic 2517)	19	47 I'M GONNA DO WHAT THEY DO TO ME 8. B. King (Bluesway 61018)	—
23 TIGHTEN UP Archie Bell (Atlantic 2478)	13	48 PRAYER MEETIN' Willie Mitchell (Hi 2147)	—
24 AMEN Otis Redding (Atco 6592)	36	49 THERE WAS A TIME Alfred Ellis & The Dapps (King 6169)	—
25 I PROMISE TO WAIT MY LOVE Martha & Vandellas (Gordy 7070)	22	50 I CAN REMEMBER James & Bobby Purify (Bell 721)	35

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(ABC TELEVISION)



PRODUCED BY JACK TRACY

Dunwich Jangling Along W/Pop Commercials

CHICAGO — Dunwich Productions, producers of the American Breed and other major recording acts, has become one of the most active commercial jingle production companies in the music business over the last five months.

Utilizing pop groups like the American Breed, the Will-O-Bees, the Shadows of Knight, Pride and Joy, and Saturday's Children to put commercial messages across with "the now sound," Dunwich has created spots for Coa-Cola, American Airlines, New York Bell Telephone, STP automotive products, and General Finance.

Dunwich president Bill Traut, along with Dunwich staff producers and arrangers Eddie Higgins, "Skeet" Bushor, Bob Schiff, and Shorty Rogers,

has completed a total of twenty-five spots for national and local radio and TV since February.

Dunwich general manager Ed Cleland said that the greatest jingle activity has been in the last two months. "What Dunwich offers is creativity from the ground up. We can work from a submitted concept or devise one ourselves. Then we provide the musical arrangements, the musicians, singers and the recording production. We are capable of presenting a finished product within 24 hours."

The complete list of Dunwich "jingles" includes the Cola-Cola Company, American Airlines, Wisconsin Electric Power, the STP division of Studebaker-Packard, Fairmont Foods (Fairmont Potato Chips), New York Bell Telephone, the Sentry Foods grocery store chain, General Finance Company, and Delmonico Foods.

In addition, members of Dunwich-produced groups are also available "on loan" to work advertising recording sessions. The sounds heard in the Dunwich spots run from the happy jazz writing of Shorty Rogers (based on the west coast) to the full range of pop sounds including rhythm & blues, "bubble gum," big beat and super polished rock.

Formed less than two years ago, Dunwich Productions has captured chart success with "Gloria" by the Shadows of Knight, and has had six singles from the American Breed, including "Bend Me, Shape Me," "Step Out Of Your Mind," "Green Light," "Don't Forget About Me," "Ready Willing & Able," "I Don't Think You Know Me," three albums, and their current release "Anyway That You Want Me." Dunwich also maintains production agreements with Screen Gems, Atlantic, Tower, Mercury, Rarwood, Amy, Smash, Fontana and Acta.

First DN LP From Niles

NEW YORK—Duke Niles has just completed the initial venture for his newly-formed DN Productions, an LP with Willie and the Red Rubber Band, a West Texas group, featuring singer-guitarist-writer Willie Redden. The sessions were A&R'd by Norman Petty at his Clovis, New Mexico studio.

Niles is currently setting up further dates for other artists signed to the firm. Schedule includes a number of foreign produced records, mostly instrumental, emanating primarily from the firm's Paris affiliate run by French singer Sacha Distel and Claude Deffes.

Niles' previous venture into indie production resulted in a number of chart items by the Village Stompers, including their "Washington Square" stand.

Niles will remain active with his publishing firms, Rayven, Paris and Showboat.

Increased Activity At Kent And Modern

HOLLYWOOD—Under the auspices of vice president and general manager Fred DeMann, the Kent and Modern labels have been busy signing new artists, recording existing talent and making several production deals, highlighting the increased activity at the firm.

New artists pacted are Willie Gauff & the Love Brothers, the Chocolate Company and Bobby Angelle, and DeMann also disclosed that the company is signing a West Coast blues/pop group of significant stature, to be announced shortly.

DeMann recently produced sessions by label pantees Z.Z. Hill (in L.A.) and Clay Hammond (in Memphis) and has purchased two masters from Len Caldwell of Cal-Bill Productions in Philly, the first of which, Billy Harner's "Irresistible You" has just been released on Kent. Second one will be released on Modern within two weeks.

Currently in release on Kent are two blues singles, Lowell Fulson's "Blues Pain" and a recently released B. B. King single, "The Woman I Love."

Among the company's realignments have been two distributor changes: Alpha has acquired the line for New York City and Albany, and A&L has acquired it for Philadelphia and Eastern Pennsylvania.

DeMann stated that although there is now a regular release schedule, the flow of product will be slow enough to allow the label to give a maximum promotion effort to each release.

Dot Clerk Ships Own Deck

HOLLYWOOD—Dot Records shipping clerk Tom West handled the mailing of new releases to radio stations with a little more care last week. His first release for Dot, "What A Day To Be Blue" b/w "Rainy Day" was among the records he mailed. With Dot for 2½ years, West plans to stay in the mailroom because "show business is a very speculative field."



UP FROM DOWN UNDER: Cecil Barlow (left), managing director of EMI Ltd. of Australia, is on a worldwide visit to the company's licensees. In New York last week, Barlow dropped by the office of Bell Records, where he was greeted by Larry Uttal, president of Bell. Barlow, who also attended the recent Capitol Records convention in Las Vegas and Hollywood, expects to return to Australia on July 20, following more visits to London, Paris, Greece, Singapore, Honolulu and New Zealand.

Nasatir Is NARAS VP

NEW YORK—MGM-Verve president Mort Nasatir has been elected to serve as 1st vice president of NARAS, the record awards organization, filling the post held by the late Steve Sholes. Nasatir was one of the six national trustees representing the New York chapter.

New York chapter president Father Norman O'Connor announced that the NY governors have elected four new national trustees. Dom Cerulli, a national trustee in the early sixties, assumes that spot again in place of Steve Sholes. Cerulli, until recently served as activities chairman of the New York chapter. RCA's Brad McCuen, the active secretary of the New York chapter, Phil Ramone, vice president of A&R Recording, and jazz pianist and disc jockey Billy Taylor replace George Avakian, David Hall and Father O'Connor, all of whom had completed their second of two tenures and were thus ineligible for re-election.

- YOUR TIME HASN'T COME YET, BABY**
ELVIS PRESLEYRCA
Elvis Presley Music, Inc.
- LET YOURSELF GO**
ELVIS PRESLEYRCA
Elvis Presley Music, Inc.
- WONDER BOY**
KINKSREPRISE
Noma Music, Inc.
HiCount Music
- LOVE IS KIND**
SEEKERSCAPITOL
Noma Music, Inc.
Jumito Music
- SKY PILOT**
ERIC BURDON & ANIMALS.....MGM
Slamina Music, Inc.
Sea Lark Music
- TURN AROUND, LOOK AT ME**
THE VOGUESREPRISE
Rumbalero Music, Inc.
Elvis Presley Music, Inc.
- GONE**
TIMOTHY CARRHOT BISCUIT
Hill & Range Songs, Inc.
Dallas
- CRYING IN THE CHAPEL**
STAPLE SINGERSEPIC
Valley Publishers, Inc.
- ANOTHER DAY GOES BY**
SETH MARTINPAGE ONE
Hill & Range Songs, Inc.
The Shadows
- NIGHT OWL**
HOWARD TATEVERVE
Rumbalero Music, Inc.
Ragmar Music, Inc.
- THE BED**
WALTER JACKSONEPIC
EDDIE RABBITTDATE
KARON RONDELLCOLUMBIA
Noma Music, Inc.
S-P-R Music, Corp.
- THINK ABOUT IT**
YARDBYRDSEPIC
Noma Music, Inc.
Inquiry Music, Inc.
- OH WHAT IT SEEMED TO BE**
JIMMY ROSELLIU.A.
Anne-Rachel Music
- DO I LOVE YOU**
MAGIC RINGMUSIC FACTORY
Hill & Range Songs, Inc.
Mother Bertha Music, Inc.
- I DON'T WANT TO SET
THE WORLD ON FIRE**
FRANKIE LAINEABC
Bennie Benjamin Music, Inc.

THE ABERBACH GROUP
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ANOTHER MAN'S GRASS—Tower's Bud Frazier, Ray Harris of Green Grass Productions and Bill Lowery representing his production firm have set a production tie-up involving two LP's featuring Dick Dodd, lead singer with the Standells. The associated effort will have Green Grass and Lowery producers working in Atlanta on product in line with Tower's new campaign to diversify the scope and development of its artists. Dodd, though featured on all the Standells hits, has never performed as a soloist before. He will be produced from Lowery Productions by Lowery, Buddy Bouie, who did the Classics IV hit "Spooky" and by Joe South, responsible for the current top ten item "Reach Out in the Darkness" by Friend & Lover. Photo made at the conclusion of negotiations shows: Frazier, Green Grass head Ray Harris, Tower's A&R director Eddie Ray; Ed Cobb, A&R head of Green Grass and Dodd.

ARE YOU FREE?





CashBox Looking Ahead

- 1 NEVER GOIN' BACK**
(Screen Gems—Columbia—BMI)
Lavin Spaulful (Kama Sutra 240)
- 2 YOUNG BOY**
(Conrad—BMI)
Barbara Greene (Renee 5001)
- 3 JUST A LITTLE BIT**
(Blue Cheer—BMI)
Blue Cheer (Philips 40541)
- 4 ROSE**
(George M. Cohan—ASCAP)
Tony Scatti (Liberty 56040)
- 5 BOY**
(Peer Int'l—BMI)
Lulu (Epic 10346)
- 6 STEP INSIDE LOVE**
(Maclen BMI)
Cilla Black (Bell 726)
- 7 MY NAME IS JACK**
(Kalle—ASCAP)
Manfred Mann (Mercury 72822)
- 8 THIS WHEEL'S ON FIRE**
(Dwarf—ASCAP)
Julie Driscoll (Atca 6593)
- 9 BORN TO BE WILD**
(Duchess—BMI)
Steppenwolf (Dunhill 4138)
- 10 CLASSICAL GAS**
(Irving—BMI)
Midnight String Quartet (Viva 628)
- 11 DIVORCE**
(Tree—BMI)
Tammy Wynette (Epic 10315)
- 12 WHAT MADE MILWAUKEE FAMOUS**
(Al Gallica—BMI)
Jerry Lee Lewis (Smash 2164)
- 13 SLIP AWAY**
(Fame—BMI)
Clarence Carter (Atlantic 250B)
- 14 ON A BEAUTIFUL**
(Unart—BMI)
Sunshine Co. (Imperial 66308)
- 15 MECHANICAL WORLD**
(Hollenbeck—BMI)
Spirit (Ode 70B)
- 16 MISTER SANDMAN**
(E. H. Morris—ASCAP)
Bert Kaempfert (Decca 32329)
- 17 ANY OLD TIME**
(January, Welbeck—BMI)
Foundations (UNI 55073)
- 18 I'M GONNA CHANGE**
(Saturday—Seasons—BMI)
Mantan (Independence 87)
- 19 LITTLE GREEN APPLES**
(Russell-Casan—ASCAP)
Patti Page (Columbia 44556)
- 20 I NEED LOVE**
(Bunker Hill—BMI)
Third Booth (Independence 86)
- 21 I'M GONNA DO WHAT THEY DO TO ME**
Pamco, LZMC, BMI
B. B. King (BluesWay 61018)
- 22 ROCK AROUND THE CLOCK**
(Myers—ASCAP)
Freddie Cannon
(We Make Rock 'n Roll Records 1601)
- 23 I'M DREAMING**
(Nossel—BMI)
Wildweeds (Cadet Concept 7004)
- 24 TAKE ME BACK**
(Music, Music, Music—ASCAP)
Frankie Laine (ABC 11097)
- 25 UNDERSTANDING**
(Metric—BMI)
Ray Charles (ABC 11090)
- 26 SEND MY BABY BACK**
(Navice—Hackney—BMI)
Freddie Hughes (Wand 1182)
- 27 FUNNY MAN**
(Lowery—BMI)
Ray Stevens (Mercury 72B16)
- 28 CRY BABY CRY**
(Sons of Ginza—BMI)
Van & Titas (Elf 90016)
- 29 SAVE IT**
(Jec—BMI)
Solomon Burke (Atlantic 2527)
- 30 SHELIA ANN**
(LeBill/Duchess—BMI)
Bobby Skel (Uni 55071)
- 31 I'VE GOT TO HAVE YOU**
(Myta—BMI)
Fantastic Four (Ric Tic 139)
- 32 STONE GOOD LOVER**
(Colfam—BMI)
Ja Armstead (Giant 704)
- 33 DINO'S SONG**
(Daedalus—BMI)
Quicksilver Messenger Service
(Capitol 2194)
- 34 YOU'VE HAD BETTER TIMES**
(Felicia—BMI)
Peter Gardon (Capital 2214)
- 35 BATTLE HYMN OF THE REPUBLIC**
(Saturday—BMI)
Bab Crewe Generation (Dynavaice 919)
- 36 BOTH SIDES NOW**
(Sequamb—BMI)
Harpers Bizarre (Warner Bras. 7 Arts 7200)
- 37 KID GAMES & NURSERY RHYMES**
(Big Sha—ASCAP)
Shirley & Alfred (Whiz 605)
- 38 VENUS**
(Rambled, Lans-Dale—BMI)
Johnny Mathis (Columbia 44517)
- 39 I GOT TO HAVE YA**
(World Int—BMI)
Tralls (U.S.A. 905)
- 40 BROWN EYED WOMAN**
(Screen Gems/Columbia—BMI)
Bill Medley (MGM 13959)
- 41 ODD COUPLE**
(Famaus—ASCAP)
Neal Hefti (Dot 17105)
- 42 SNOOPY FOR PRES**
(Razniq—BMI)
Royal Guardsmen (Laurie 3451)
- 43 DIFFERENT CIRCLES**
(Unart—BMI)
Peppermint Rainbow (Decca 32316)
- 44 MY SHY VIOLET**
(Pincus & Sons, ASCAP)
Mills Bras. (Dot 17096)
- 45 LULLABY FROM ROSEMARY'S BABY, Part I**
(Famaus—ASCAP)
Mia Farrow (Dot 17126)
- 46 DON'T BREAK MY PRETTY BALLOON**
(T. M. Van Mc Coy—BMI)
Vikki Carr (Liberty 56039)
- 47 WHO WILL ANSWER**
(Sunbury—ASCAP)
Hesitians (Kapp 926)
- 48 ANYWAY THAT YOU WANT ME**
(Blackwood—BMI)
American Breed (Atca B27)
- 49 LAZY SUNDAY**
(Mu—Sangs—BMI)
Small Faces (Immediate 5007)
- 50 BACKWARDS & FORWARDS**
(Low-Twi—BMI)
December's Children (World Pacific 77887)

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Brother Joe May
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Libertarians Now

Bill Skiles & Pete Henderson (seated) are shown signing a recording contract with Liberty Records. The comedy team are now appearing regularly on the "Dean Martin Presents the Goldiggers" program and they have agreed to do six regular Martin shows in the coming season. Witnessing the contract inking are (from left) Ron Bledsoe, exec asst. to Liberty's president; general manager Bud Dain, Jack Tracy who will produce their first LP, and manager Ed Yelin.

Vanguard Inks 2 Acts; Names New Prod. Mgr.

NEW YORK—Vanguard Records has signed a new rock group, Listening, and singer-composer-guitarist Danny Waugh to recording contracts. At the same time, the label has appointed Ronald Nackman production manager.

Listening, a four-man group from Boston, has performed throughout the Beantown area, and has appeared in concert with the Jefferson Airplane and the Cream. One member, Michael Tschudin, has a "rock opera" among his composing credits which has already been presented by the Boston Theatre Company. Initial recording sessions for Listening have been set for early July with Vanguard's Michael Chechik to A&R.

Waugh, 23, is from New Jersey where he has been performing for seven years. Initial recording sessions will be held in New York in early August. Chechik will produce.

Nackman, before joining Vanguard, was production director of United Artists for the past ten years.

Mantel Gets Art Post At CBS

NEW YORK—CBS Records has just named Richard Mantel assistant art director of packaging design services. The announcement was made last week by John Berg, the label's director of packaging design services.

In his new position, Mantel will assist Berg in directing the design and production of all album covers for CBS Records.

Previously art director of New York magazine, Mantel is the recipient of three Awards of Merit from the New York Art Directors Club.

Howe Producing Nyro

NEW YORK—Indie producer Bones Howe is now producing lark Laura Nyro's Columbia recordings. His first disk for the songstress is "Save The Country," which was released last week. Howe and Miss Nyro flew to Los Angeles two weeks ago to record the single at Columbia studios there.

Talent On Stage

EVERLY BROS.

LATIN QUARTER, N.Y.—It was soon to prove the ultimate form of flattery to the Everly Bros. when the Beatles, early in their career, billed themselves as the "Everly Brothers of England," or something to that effect. The Beatles, however, have moved in new rock directions, and seem to do so with each succeeding release. The Everlys have much the same sound. And why not? Their approach is built on solid rock-blues foundations, and who can deny that their best self-penned hits like "Wake Up Little Suzie," "All I Have to Do Is Dream," "Bye Bye Love" and that persuasive gem, "Let It Be Me," remain highlights of the charm and simple expressions of rock's more innocent days. On the stage of the Latin Quarter,

where the duo and a fine three-man combo (two electric guitars and a pianist) opened last week, Don & Phil Everly are proof that they have contributed lasting qualities to the new music, since their foundation is based on the perennial acceptance of good harmony and melodic material. Don is at times too glib for his own good. As pleasant as he is, he often gets trapped in finding a finis to his casual talk. But, music is the thing with the Warner Bros. stars, and "their own thing" is something that time has not diminished in appeal. Also on the bill is Lenny Eversong, a modern Brazilian bombshell who only occasionally caught fire. Her best moment was a searching rendition of "Free Again."

PATRICK SKY EMMYLOU HARRIS

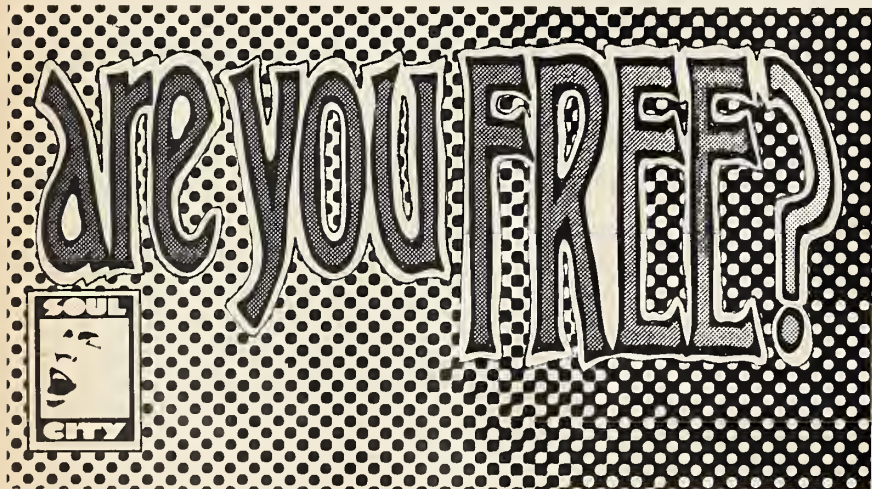
NEW YORK—One of Greenwich Village's most famous landmarks, the Gaslight Cafe on McDougal Street, seemed destined for oblivion when it closed down several months ago. Spurred on by fond remembrance, passers-by could hear the spirits of Tom Paxton and Dave Van Ronk singing in the darkness behind the bolted door. But now, refurbished and reopened under new management, the Gaslight is alive again, and Patrick Sky, the current main attraction, is drawing the sort of crowds that keep the wolf not only away from the door but in the next county.

Sky, a singer, guitarist and songwriter of considerable ability, was once lauded by the New York Times for his "easy rural charm." The charm is still there, but it's less rural than it used to be. Like many other performers who first gained fame as folk singers (whether or not that term identified them correctly), Sky has introduced material into his repertoire that few people would care to call folk. One of his new songs, "The Dance of Death," for instance, was inspired by an Edgar Allan Poe tale. Another, the title tune from his forthcoming Verve/Forecast album, "Reality Is Bad Enough," is a sophisticated contemporary song.

Whatever you call him, Sky is a talent to be reckoned with. He plays an excellent guitar, and his singing, though it could at times be more energetic, is very good. His "easy charm" is perhaps most evident in his rendition of W. C. Field's classic "Fatal Glass Of Beer," a humorous ditty about a young man who comes to the big city and succumbs to the temptation of alcohol.

Sharing the bill with Sky at the Gaslight is an attractive young lady named Emmylou Harris. Like Sky, Miss Harris sings, plays the guitar and writes songs. As a performer she is sometimes reminiscent of Joan Baez and Judy Collins, but she does have her own style, and her control, both vocally and instrumentally, is excellent. Among her compositions are several pretty ballads that mark her as a songwriter of talent.

Between Miss Harris, who appeared first the night we went to the Gaslight, and Sky, who appeared second, was a comedian, who, we feel duty-bound to say, should not have appeared at all. He is simply not funny, and he should face this, so that, whatever his real talents are, he may pursue them without further delay instead of devoting his energy to an illusion.



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Cash Box Record Ramblings

NEW YORK

About three years ago, Joan Baez became something of a "literary" sensation with the massive success of her songbook. Now, she has an Aug 22 release date for "Daybreak," a writing venture rather than a musical anthology; and the volume has already been chosen as an alternate selection for the fall by the Literary Guild. Excerpts are also scheduled to appear in McCall's and the Atlantic Monthly. Latest recording is a soon-to-be-released LP of poetry and songs from Vanguard called "Baptism." Current appearance plans call for July dates at the Berkeley and Newport folk fests . . . Proceeds from last Friday night's "Soul Together" at the Garden with Aretha Franklin, the Rascals, Sam & Dave and others went to the Martin Luther King Foundation . . . Wilson Pickett is headlining this week's bill at the Apollo . . . Columbia's comedy team Stiller & Meara to do a Steve Allen spot (19) . . . England's revival of the 50's rock is likely the force behind Lee Hazlewood's production of Duane Eddy and "Rebel Rouser." The years back hit will be re-released overseas, and in the U.S. shortly (on Jamie here). Della Reese winding up a stint at the Sherman House in Chicago, will be in NYC for tapings of segments on Merv Griffin, Johnny Carson, Dick Cavett and "Snap Judgement" shows. Then on to a concert jump cross country . . . Outstanding reviews for Peter Nero's American debut performance of his piano concerto with jazz rhythm section and symphony orchestra. Recording debut will be coupled with Gershwin's Concerto in F for RCA release . . . Composer-arranger-jazz musician Boborough working in a feature role in "Parachute to Paradise," now being filmed in NY . . . Pat Lundy in session on material to follow her Columbia single "Does She Ever Remind You of Me" . . . Mort Sahl & the Modern Jazz Quartet playing the Village Gate's 10th Anniversary Summer Celebration. They'll be followed by Oscar Peterson (2) . . . Paul Anka set to headline two frames at El San Juan in Puerto Rico starting July 4.

Steve Paul's Scene drew its biggest crowds of the year during last week's run featuring the Jeff Beck Group. Surprise of the stand were weekend unions of Jimi Hendrix and the Beck ensemble. The filled house shows were the heaviest draws since last year's Doors stand . . . The McCoys head the show at present, with holdover acts the Earth Opera and Kenny Rankin. Follow-up bill feature John Hammond . . . The Lemon Pipers working on LP#3 even as their just released Jungle Marmelade hits the market. Team is to close sessions for a tour beginning in Miami (4) and carrying

CHICAGO

Paul Gallis stopped by the CB office last week to introduce newcomer Bobette and her debut single "If I Must Go," which is being released this week on the newly formed, Chi-based, Agency label. Songstress climaxed her local tour with an appearance on the Art Roberts "Swingin' Majority" TV'er . . . Lee Magid came in for the Della Reese opening in the College Inn of the Sherman House—which was SRO, we might add! He items that Della will follow this engagement with a 7/8-9 appearance in the Circle Star Theater in San Francisco, and then double back this way 7/10 for a two-weeker in the posh Lake Geneva Playboy Club! The latest Della Reese album is tagged "I Gotta Be Me, This Trip Out" (ABC . . . Marlena Shaw will be recording a new Cadet session this week with Richard Evans . . . Tim Gayle sends word of a new single he produced for release on Advance. Sides, composed and performed by

them through the mid-west and western midlands next month concluding at the Ravinia Music Festival (24) . . . The five-man Frederic. Team looking to be published and seeking major label alignment for selections from their Forte album that has stirred up action in Michigan to the extent that "Red Pier" (an LP track) is on the WLAV-Grand Rapids chart. Group toured last year with White Whale's Harper & Rowe, has done "Come Alive," "Upbeat" and Robinson Mem. Auditorium stands, and last week visited NY.

Mongo Santamaria and Hugh Masakela split headline honors at this week's Mon. concert in the Schaeffer Central Park series. Mitch Ryder comes in Wed., Sarah Vaughn and Herbie Mann are due Friday . . . Artie Wayne and Charlie Morrison up at the office last week with a knockout kick-off for the first Philips single from the Charlotte Russe. Wayne promises (whipped cream or no) that he'll eat the deck if "Any-way Your Mind Blows" doesn't break



Marlene Ver Planck Charlotte Russe

wide open . . . Further downtown, Bunky & Jake opened at the Bitter End with holdover Joni Mitchell . . . Gasper Pumarejo, one of Cuba's former leading tv stars, to videotape a one-hour telecast at Palisades Park this weekend with a series of name Latin American artists.

TRANSCENDING MEDIATION: Pete Bennett sees #1 spot in the very, very near future for the Rolling Stones "Jumping Jack Flash" and Donovan's "Hurdy Gurdy Man," both the strongest singles from these artists in some time . . . Big, big week at Screen Gems with a rash of new releases in the teen field. Al "R." Altman glowing over the sound of Bill Medley's "Brown Eyed Woman," the Happenings' "Breaking Up is Hard to Do" and the new Bobby Vinton . . . Billy Meshel excited over the initial week's reactions to Vigor Fisher's "What I Got" (Dot). The single has gone on WWRL with a comment that it's a good kind of soul with "a difference." . . . Allan Dale asking "Have You Heard the News About Miss Molly?" If not, the Cake tell it in detail on Decca . . . Easy listening reception for Marlene Ver Planck's theme from "The Odd Couple" going strong according to Ben Arrigo.

Hank Marshall, are "On Lonely Street" and "If I Hurt All Over" . . . Vet recordbiz salesman Arnold Martin announced his association with The Printing Press, new Skokie-based firm which supplies a complete line of Browser Cards for the record, tape and sheet music industries . . . Lew M. Witz was appointed Asst. General Manager of radio station WCFL. He named Joel Sebastian program director and Jim Stagg music director . . . Congrats to Ampex's Irv Brusso and his Natalie on the arrival of 6 lb. 4 oz. Gail Beth . . . ditto to Columbia's Jim Scully and wife, Sharon, who welcomed a baby boy, their second child! . . . Sandler and Young have appointed Paul Gallis to represent them in the midwest . . . WIND's Bill Berg aired his entire afternoon show from the Lambs Council Pet Farm in Libertyville last Monday, to raise funds for mentally retarded children . . . New label Rupee Records signed its first group, the "1010 B.A.G." (Balloon Activities Group) . . . Among newies

HOLLYWOOD

AMATEURS ABOUND IN TARZANA

Did we ever tell you how Ethel Smith lost her organ? It happened about twenty years ago when she was cutting a disk for Decca—smack dab in the middle of her "Tico Tico." Ethel, you may remember, was the Carmen Miranda of the keyboard, Paramount's answer to MGM's Jose Iturbi, and her many appearances in films helped boost her disk sales to amazing proportions. Anyway, she had gone out to lunch and returned to discover that organ was missing. Dorothy Killgallen gave it a banner headline in the Journal-American, suggesting it may have been an "inside job." Ethel was unconcerned. She told us that her instrument was insured by Lloyds of London. It was one of those organs that was not irreplaceable.

Jose Iturbi was, likewise, MGM's answer to Ethel Smith. Large as life in practically every MGM musical. Seated at the Steinway, puffing on a Prince of Wales pipe and seldom if ever having to light up again. We were always amazed at his dexterity with that pipe.

We thought of all this the other day for no good reason except that these two inspired a good deal of amateur interest in their respective instruments. The most recent Music Conference report on amateur musicians in the U.S. tells us that there are 23,500,000 pianists, 4,700,000 organists, 11,000,000 guitarists and more than a million drummers—a total of 44,000,000 musicians who "play more than six times a year, without pay."

Amateurs outnumber pros by 170 to 1 and account for an estimated 99% of all instrument sales. While the record industry was moving to within spitting distance of that even-

SUNSET NEWS-STRIP:

We're sworn to secrecy. So we can't divulge the title of the Beatles first Apple single (to be released through Capitol). But it concerns one of our fine feathered friends.

Columbia's local sales chief, Bob Murphy, insists it was so hot in Hollywood last week that most of the Columbia LP's took their jackets off—and laid around in their sleeves?

Despite rave reviews, the 4 Seasons abandoned their opening night act at the Cocoanut Grove and fell back to their regular routines. The Hollywood Reporter found them "several notches superior both visually and vocally to their rock 'n' roll contemporaries. Variety noted they were "durable stars . . . an excellent slotting." Show was a "dazzling display of their work." We caught the tail end of their engagement—a tasteful and shining hour.

Our recent excursion to Las Vegas also unveiled a new act—to us. A beauteous miss by the name of Hanna Aroni (closing this week at Caesar's Palace) who sings rings around most of the so-called international stars. She's gorgeous, like we said, and sings in ten languages. Recently she repped Israel in the cultural Olympics in Mexico and she's returning to play the El Patio there this month. Surprisingly, she's not represented on disk. She's our "West Coast Girl of the Week."

starting to happen out at Garmisa Dist. are "Dream A Little Dream" by Mama Cass (Dunhill), "I Loved And Lost" by The Impressions (ABC) and "Montage" by The Picardy Singers (Dunhill) . . . The Serendipity Singers follow their 7/22 appearance in the Old Orchard Shopping Center here with a 7/29-8/3 date at The Embers in Indianapolis, Ind. . . Steve Lesley, sales manager of Columbia's local Masterworks Audio Products division, tells us his department is still reeling from the effects of their recent showing in town—orders are pouring in!

tual billion dollar millennium, nearly two billion was spent last year on self made music.

If you're at all interested in tuneless trivia, you might want to make a mental note of this—self made music now ranks only behind card playing and reading among our nation's participative leisure time activities. (At least that's what the Music Conference reports.) The total figure surpassed the sales of photo chips and the revenue from all spectator sports. Even comic books. The twelve page report is, incidentally, quite attractive. Well documented with figures and graphs dating all the way back in 1909.

But the publication fails to reveal several facts we have painstakingly accumulated during the past year concerning our home town of Tarzana. Eleven million guitarists in the U.S.? So how come most of them reside within a four block radius of our house—and all of 'em amplified? Actor-drummer Bob Crane never seems to shut his traps, perfecting his paradiddles each morn before racing off to the "Hogan's Heroes" set. "I'm auditioning for Billy Vaughn's band," he once told us. "But Billy Vaughn lives in Encino." "No problem. He says he can hear me. It's only a stone's throw away."

Which is undoubtedly the reason why Crane's Van Alden abode is referred to by prying neighbors as "that house with the busted windows." Then there's the Sandy Nelson fan who lives next door. Practicing his scales to Nelson's Imperial LP's. And the organist on Rosita who plays Bach on the sabbath and "Tico Tico" during the rest of the week. If Ethel Smith is listening she might check into that address. Who knows? It just might be her missing organ.

* * * * *



Sue Cameron Hanna Aroni

Sue Cameron, who exited as entertainment editor of Teen Magazine last week to head up the newly formed Sue Cameron Enterprises, has been replaced by Sally Soares who'll be doing a monthly album review page for the publication. Cameron's firm is located at 9145 Sunset in L.A. and will offer creative consulting service to the entertainment industry and commercial firms dealing with youth-appeal products or services. Miss Cameron will continue to contribute to Teen on a free lance basis.

Congratulations to KNX/CBS radio publicity chief Hope Parker who began a "maternity leave of absence" this week. Hubby heads up the publicity department for KNXT.

"Skip Along" will be the title of the initial Sugar Shoppe single for Capitol. Foursome, a huge hit at the Capitol convention banquet last week, should be one of the big new groups in '68. For the 4th straight year KHJ previewed the Cash Box D.J. poll winners here last Saturday—a four hour salute to the nation's jocks, M.C.'d by Sam Riddle.

Uncle Bill, a reincarnation of W. C. Fields, who has appeared on the Laugh-In TV'er, has his first LP ready for release on Dot. It's titled "Uncle Bill Socks It To 'Em"—produced by Peppermint Trolley mentor Dan Dalton.

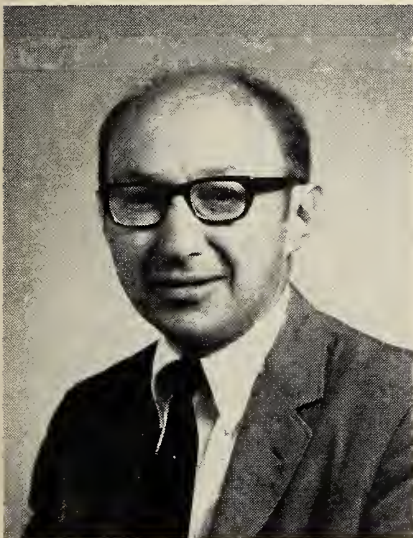
Sunbury/Dunbar Name Fine Mgr. Of Admin.

NEW YORK—Harold Fine has been appointed manager of administration of Sunbury Music (ASCAP) and Dunbar Music (BMI), the music publishing operation of RCA Records. The announcement was made by Gerald Teifer, president of Sunbury/Dunbar to whom Fine will report.

Among his duties, Fine will act as liaison with Sunbury/Dunbar's worldwide affiliates and licensees as well as non-affiliated foreign music publishing companies to aid in the finding of material for recording artists and producers for all recording labels in the United States, as well as internationally. Fine will also be responsible for administration of Sunbury/Dunbar's licenses and songwriter contracts in the United States.

Fine joins the Sunbury/Dunbar operation from the position of manager of copyrights of the RCA Record Division. He previously had been in the home office budget department, joining RCA in 1950 in the plant accounting department. Fine is a graduate of the University of Illinois.

Andrew Anka who was previously manager of administration for Sunbury/Dunbar exited his post to return to the Flanka/Spanka Music Publishing Companies.



Harold Fine

First Bravo Release

HOLLYWOOD—Snuff Garrett's new Bravo Records, distributed by Dot, have placed a rush-when-ready order on their first LP, which intros the Midnight Voices, "This Guy's In Love With You." LP features current hit material, including the chart-topping "This Guy's In Love With You."

"The Look Of Love and Other Rhapsodies For Young Lovers," the sixth entry by the Midnight String Quartet on Garrett's Viva label (also handled by Dot) is also experiencing heavy activity, according to executive vice president Ed Silvers.

Dot's ad-merchandising staff has created a special 36" x 22" display piece, showcasing both the Bravo and Viva LP covers with a "They Love You" header.

Covering Both Ends

LOS ANGELES — In an unusual move, Lee Hazlewood the artist/producer has had his latest release, "The House Song" on Reprise, covered by Lee Hazlewood, the entrepreneur. Hazlewood's LHI label has released the tune, in a courtified version, by Suzi Jane Hokum and Virgil Warner. Hazlewood has taped his version of the ballad for airing on an upcoming Smothers Brothers Summer Show.

Ziggy Elman Dies At 54

NEW YORK—Jazz trumpeter Harry (Ziggy) Elman, a featured player with the Benny Goodman and Tommy Dorsey orchestras at the height of the swing era, died on June 26 of a liver ailment in Sepulveda Veterans Hospital in Los Angeles. He was 54.

Also a composer, (he collaborated with Johnny Mercer), Elman is remembered for such tunes as "And The Angels Sing" (his most popular composition), "Forgive My Heart" and "Zaggin' With Zig."

Elman's most original contribution to jazz was his introduction to the form of the sound of a Jewish wedding dance called the fralich. This sound was the prime earmark of his playing.

Born in Philadelphia in 1914, Elman learned to play trumpet, saxophone, clarinet and trombone by the time he was in his teens. At the age of 16, he was playing professionally on Atlantic City's Steel Pier, where Benny Goodman discovered him. He played with Goodman until 1940 and then became a member of the Tommy Dorsey Orchestra, with which he remained, a three year stint in the army intervening, until 1947. Later he formed his own group.

One of the highlights of Elman's career was his participation in Benny Goodman's famed Jan. 16, 1938 Carnegie Hall concert. Count Basie, Lionel Hampton, Gene Krupa and Harry James were among the other performers.

In 1940, 1941, 1943, 1944, 1945 and 1947 Elman's name appeared at the top of the Down Beat Polls.

Elman is survived by a son and two brothers.

Merco '67 Sales Up; Net Decreases

NEW YORK—Merco Enterprises, the rack jobber, reported increased net sales for the year ended December 31, 1967, up from \$10,009,039 for 1966 to \$11,703,203. Net income for the same period decreased from \$385,489 in 1966 to \$30,261 and per share income

declined from \$1.09 to \$.09.

Grossman indicated that the year end results represented "a return to profitability by overcoming the deficit incurred during the first six months of fiscal 1967."



DRY RUN — Though the Columbia Records "Rock Machine" drive thundered to a successful finish two months ago, the company is reviving the fond image for a summertime reincarnation. Key promotion piece in the campaign will be distribution of Rock Machine beach towels in red-and-white featuring thirty-one of the label's artists. These towel plugs are now being distributed through radio personnel, stores, buyers, merchandisers and one-stops with provisions being made for contests to get Rock Machine towels to the consumer. Focus of attention in the original push were rock and underground acts on Columbia resulting in one of the most successful drives ever staged by the firm.

'Rosemary's Baby' Is Multiple Birth

NEW YORK—That devil-may-care Rosemary had a little boy, now it's quadruplets and there's no birth control in sight.

Recordwise, "Rosemary's Baby" spawned a lullaby which has become the center of attention for four record companies that have already issued singles versions of the song, and a host of instrumental handlings were announced last week to be released as soon as possible.

Written by Christopher Komeda, who composed the entire soundtrack score, with lyrics by Larry Kusik and Eddie Snyder, the "Lullaby from Rosemary's Baby" called "Sleep Safe & Warm" was last week hurried onto the market in a from-the-film single featuring Mia Farrow on Dot; a popularized instrumental from Atlantic with Arif Mardin; a vocal with lyrics by Claudine Longet on A&M and in a Columbia recording with Rosemary & Little Andy that also has a vocal section.

Other instrumental readings are to be released with Floyd Cramer from RCA, Peter Duchin on Decca and Doc Severinson on Command. The soundtrack is set to be issued by Dot July 1.


The melody, artist reputations and performance strengths of these recordings have initiated a sales fever that is being raised further by overall critical acclaim and smash box-office showings by the William Castle production.

According to Paramount Pictures publishing companies' executive v.p. William Stinson, retail outlets are also being swamped with calls for piano copies of the song. "Not since 'Alfie' have we witnessed such instant excitement relative to a Paramount movie theme," he said.


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2 Shows Planned For NATRA Meet

NEW YORK—Two big musical shows will highlight the Annual Convention of the National Association of Television & Radio Announcers in Miami, August 14 through 18.

The Public Show, produced by John Criner, will be held on August 15th at the Miami Stadium. The show will headline: Sam and Dave and the Fantastic Soul Men Orchestra under the direction of James Norris, Hugh Masekela, B. B. King, Brook Benton, Erma Franklin, Joe Simon, Freddie Scott, Peggy Scott and JoJo Benson, the Magnificent Men, the O'Jays, the Tams, Vivian Reed, Betty LaVette and Salt and Pepper.

As a conclusion to the Convention, NATRA will present its Gospel Show on Sunday, August 18th at the Dinner Key Auditorium. The coordinator of the show, Mrs. Irene Johnson (WGOK-Mobile, Ala.), NATRA's chaplain, has announced that the show will feature the talent of the Mighty Clouds of Joy, Dorothy Norwood and the Singers, the Violinaires, the Gospelaids, the Pilgrim Jubilees, Charles Taylor and Singers, Evangelist Shirley Caesar, the Brooklyn All Stars, the Gospel Harmonettes, Professor Alex Bradford and Singers, Cassietta George, the Salem Travelers, Reverend Lawrence Roberts, and the Robert Patterson Singers.

New Snoopy Reservised

NEW YORK—"Snoopy For President," by the Royal Guardsmen on Laurie, withdrawn following the assassination of Senator Robert F. Kennedy, has been re-edited and re-serviced nationally. The deck had accumulated heavy sales in the five days prior to the assassination and has resumed its pace, according to Laurie president Bob Schwartz. The re-serviced edition is currently receiving play at WQAM (Miami), KYA (S.F.), WOKY (Milwaukee), KDKA (Pittsburgh), KXOK (St. Louis) and KIMN (Denver) among others.

Daley Is Casserole Managing Director

HOLLYWOOD—Jack Daley has been named managing director of the publishing companies which include Casserole Music, according to an announcement by Robert Fitzpatrick, president of Stigwood Fitzpatrick and Casserole Music. Daley will also be responsible for management and production of artists signed to the company in association with Fitzpatrick. His duties further include the development of new talent.

Daley was formerly Randy Sparks' personal manager and after the formation of the Christy Minstrels became Sparks' partner in the music company and manager of Randy Sparks Associates. Daley has also managed Rod McKuen, Barbara Dane, the Chambers Bros., and Van Dyke Parks.

Draper, Blore Form Programming Service

HOLLYWOOD—Veteran radio figures Chuck Blore and Ken Draper have joined forces in a new consulting service, Chuck Blore/Ken Draper/Programming. Blore, currently heading his own firm, formerly programmed the Crowell-Collier stations into strong positions in each market. Draper, during his recent stint with WCFL-Chicago, moved that station, from 14th place, into a dominant market force.

"Chuck and I believe in radio as the number one entertainment medium," said Draper, "and we feel there is a basic need for an effective 'total radio' service throughout the industry. Every market has an appetite. Our services will satisfy that appetite by feeding it a sound specifically designed to create an entertained audience. In each case, the type of sound will be determined by the nature of the market and the station involved."

The company will be quartered at 1606 North Argyle Ave., Hollywood. The phone number is (213) 466-4116.

Bailer Adds One

NEW YORK—Kapp Records credit supervisor Irv Bailer has added another account to the books as his wife Sheila gave birth to a son, Gregg, on June 3, at Caledonian Hospital, Brooklyn.

Spanky 'Gives A Damn'

CHICAGO—Mercury Records has released Spanky and Our Gang's "Give A Damn," originally recorded as a theme song for New York City's Summer Action Program, aimed at uniting business, labor and community organizations in a major assault on poverty and urban decay. Tune was written by the group's production team of Stu Scharf and Bob Dorough.

The "Give A Damn" campaign, as prepared by Young and Rubicam features newspaper, magazine, TV, radio, subway and bus advertising as well as the original theme recorded by Spanky And Our Gang.

The Mercury public service single is being serviced to radio stations in special kit form, outlining the goals of the "Give A Damn" program.



CHECKING IN—June Hutton Tobey, widow of the late Axel Stordahl, greets Daniel Kessner with the scholarship prize in this year's Stordahl Award given annually by the L.A. Chapter of NARAS. The composition awards were presented following a recent performance by UCLA's Madrigal Singers, including works by Victor Steinhardt (left) and Dan Neufeld (second from right) who won last year's prize.

Mood Library Expanded

NEW YORK—Three hours of music have been added to Thomas J. Valentino's 'Major' Production Mood Library, bring the currently available total to 57 hours. The library is available on both disc and tape, and can also be transferred to 16 or 35mm magnetic tape for movie use.

'Major' will demonstrate the communication and entertainment functions of its music in a 5½-minute color, sound, slide presentation at the National Audio-Visual Association annual meeting, July 13-16, at the Sheraton-Park Hotel in Washington, D. C. The presentation was produced by Pageant Productions, New York.

Fox Obtains Wider Output

NEW YORK—Wilder Music, whose copyrights include the work of Alec Wilder, has appointed Sam Fox Publishing as the sole selling agent for their catalog.

The first publications released by Sam Fox will include a clarinet sonata, a bassoon sonata, a suite for tuba, duets for horns and a brass quintet, with additional releases to follow periodically.



CashBox Platter Spinner Patter

A new series of radio programs titled "What Must Be Done" will be aired by WLIB-New York on Mondays, from 7:30 to 8 P.M., starting this week (1), according to an announcement by Harry Novik, general manager of the outlet. The broadcasts will feature suggestions for actions that listeners can take to help bring about solutions to the most critical problems affecting the ghetto and race relations. The series takes its premise from Newsweek magazine's multi-award-winning issue, "The Negro In America—What Must Be Done," which was published November 20, 1967. Because of the importance of the series, WLIB and Newsweek are notifying all radio stations that recordings of the programs will be made available to stations desiring them for local broadcast. "What Must Be Done" was created by Sam Chase, vice president in charge of operations for WLIB, who is also producing the series with the cooperation of Newsweek. After each broadcast, said Novik, the outlet's Peabody Award-winning hot-line telephone program, "Community Opinion," will invite New York's Negro community to comment on the preceding discussion. Percy Sutton, Borough President of Manhattan, is moderator for the series, and will also be at the WLIB microphones to answer on-the-air comments of hot-line callers after the discussion program has ended. Osborn Elliott, Newsweek editor, will participate in each program. While there are many discussion programs that seek to inform the listener, said Chase, this series attacks the most vital problems of the black ghetto in a different manner—one designed to help bring about results.

The Police Athletic League and WABC-New York have launched a summer project to find undiscovered talent in New York's economically depressed areas. The announcement was made to the news media by Robert C. de Lellis, acting executive director of PAL, and Don B. Curran, vice president and general manager of WABC, during the weekly news conference of Mayor John V. Lindsay at City Hall on Tuesday, June 18. The project, titled "Talent Hunt," will be conducted on specially selected PAL playstreets in the Bronx, Manhattan, Queens, and Brooklyn, beginning in early July and continuing through August. The campaign will conclude with a concert performance of the top talent on Sunday afternoon, August 25, in the Singer Bowl. Each of the twelve playstreets will hold its own "Talent Hunt" under the supervision of a team of three youth leaders from the office of Kitty Kirby, director of music, dance, and drama for PAL. The team will seek out a variety of talent in drama and dance, in addition to soloists and musical groups. Contestants on each playstreet will compete at neighborhood finals to be conducted by Chuck Leonard, WABC deejay. WABC recording engineers will tape each performance so that the winning group can be rebroadcast on WABC. The New York Seven-Up Company will dispense Royal Crown Cola to the youngsters in attendance at these neighborhood finals. All members of the winning groups will receive U.S. Savings Bonds and will perform at the August 25 public concert in the Singer Bowl. All proceeds from the concert will be donated to PAL.

Beginning this week (1), Chicago's fine arts station, WFMT-FM will expand its present 19-hour broadcast schedule to 24 hours a day. The announcement was made by Norman Pellegrini, program director of the outlet. The new all night service is entitled "Through The Night," a program of serious music and fine arts features, hosted by Jim Unrath. The program will be aired Monday through Friday nights from midnight to 6 A.M., and Saturday nights from 1:15 A.M. to

6 A.M., and will be sponsored by Talman Federal Savings and Loan Association of Chicago. "Through The Night" will not be designed to lull listeners to sleep, says Unrath, but rather to entertain those who are awake and seeking the type of fine arts programming offered by WFMT-FM. Unrath says his selections will range from the 12th century composer, Alfonso the Wise, to the contemporary electronic innovator, Iannis Xenakis, "with stops in between at Bach, Beethoven, Brahms, Berlioz, Bellini, Bartok, Berg, Britten, and hundreds of others." Each program will typically contain at least one long major work, and note will be taken of such special events as composers' and performers' birthdays, holidays, and local musical activities. "Through The Night" will also include occasional folk music, show tunes, humor, poetry, and drama. There will be three news summaries, at 1:30, 3:30, and 5:30 A.M.

Jack G. Thayer, vice president and general manager of KLAC-Los Angeles, and Sam Benson, public service director of the outlet, have been honored by the Los Angeles County Heart Association which presented them with respective awards at the KLAC studios. The Bronze Medallion was awarded to Thayer in recognition of KLAC's outstanding volunteer service to the Heart Association throughout the year, as well as for special events. Benson, listed on the Honor Roll of the Heart Association's 1968 Awards Roster, received the Exceptional Service Award for his personalized attention and special year round cooperation.



MEN OF STEELE: Two Guitars, Piano, Drum & Darryl, whose debut single on Atlantic is "He's My Best Friend," surround the Real Don Steele, deejay on KHJ-Los Angeles. Steele began spinning the lid as a dub on his syndicated Canadian program over the TBC Network. Shown from left to right are (top): Darryl DeLoach, lead vocalist; Steele; John Day, piano; and Don Mac Allister, bass guitar; (bottom): Craig Tarwater, lead guitar; and Ron Woods, drums. The group was formed in Big Sur but now works out of Los Angeles.

SPUTTERS: John J. Anthony, communicator for KLAC-Los Angeles, has received a special Certificate of Commendation from the City of Hope in recognition of his humanitarian efforts in continuing to help raise funds "vital for the medical center's services to the people of this area."

VITAL STATISTICS: Ron White, formerly with WLYV-Fort Wayne, has joined WNHC-New Haven . . . Chris Randall, formerly with WLOB-Portland, Me., is the new midnight to 6 A.M. air personality on WPTR-Albany, N. Y.

Hall Of Fame Songs . . .

(Continued from page 7)

living today. These include Irving Berlin, Shelton Brooks, and L. Wolfe Gilbert.

One of the goals of the American Music Hall of Fame is to place in a continuing spotlight the great American songs by annual selection of Hall of Fame nominees on the basis of detailed criteria now being formulated.

Membership

The board of directors of the American Music Hall of Fame comprises Stanley Adams, president, American Society of Composers, Authors, and Publishers (ASCAP); Edward Eliscu, president, American Guild of Authors and Composers (AGAC); Leonard Feist, president, National Music Publishers Association (NMPA); John Hammond, producer and critic; Howard Richmond, president of The Richmond Organization, a music publishing house; Robert Sour, vice chairman of the board, Broadcast Music Incorporated (BMI); and William B. Williams, disk jockey. The board also includes executive director Paul Ackerman and managing director Abe Olman.

The advisory council includes George Albert, president and publisher, Cash Box Magazine; Bob Austin, publisher, Record World Magazine; Victor Blau, vice president, Music Publishers Holding Corporation; Hal B. Cook, publisher, Billboard; Abel Green, editor, Variety; David Kapp, producer and former president of Kapp Records; orchestra leader Guy

Multimood New Mills Firm

NEW YORK — Richard Rosenthal, president of Mills Music, has announced the formation of the firm's first BMI affiliate, Multimood Music, as part of the firm's current expansion of activities into the pop field.

Martin Siegel, whose recent credits include discs by the Animals, the American Breed, Jay and the Techniques and P. J. Proby, is the first writer contracted to the new BMI firm. Siegel will also be producing records for Multimood. Mills has its own fully-equipped, multi-purpose recording facilities in its new offices at 1790 Broadway.

According to Alan Shulman, who joined Mills in April as vice president and is responsible for the development of various projects in the company's expansion plans, while the firm will continue to promote and exploit its existing ASCAP copyrights in today's market, "Multimood will provide an aggressive and productive environment for the many talented authors and composers in our industry who are BMI affiliated."

Lombardo; and E. H. (Buddy) Morris, president, E. H. Morris Music Company.

Composer and orchestra leader Duke Ellington has already accepted an invitation to serve as a member of the board of trustees. Additional members of this body are expected to be announced shortly.

Nackman To Vanguard

NEW YORK—Ron Nackman, previously production director at United Artists for the past ten years, has joined Vanguard Records as production manager.

TIC Computer Acquisition

(Continued from page 9)

three of its four warehouses eliminated, and San Francisco, where two are now one. In addition, all East Coast warehouses have been consolidated into two, one in Albany and one in Boston.

CPC heads 23 schools spread out over 11 states. Three are company-owned while the remaining 20 are franchised operations which pay monthly royalties to the parent company. Each school offers complete courses in computer programming, ranging from a year to 15 months and are equipped with IBM systems for both classroom instruction and to fulfill the needs of local businesses.

The expansion activities for the network will be supervised by North American Acceptance Corp., a TIC subsidiary which operates in 38 states across the country. Through North American, a finance company, students will be able to finance their computer training education. In addition, North American will finance some of the service operations and will make financing available for leasing or the purchase of computer hardware and other components for new franchises, as well as other companies.

Stockholders Meeting

At its annual meeting held overwhelmingly stockholders approved a proposal calling for the cancellation of outstanding dividend arrearages on the company's 6½ per cent preferred cumulative convertible stock and changing that stock, which had a par value of \$25, to convertible preference stock carrying a par value of \$28 per share.

Along with eliminating Transcontinental's arrearages on preferred stock, the stockholders approved, by an equally wide margin, an increase in the number of authorized shares of common stock from 9.5 million to 12 million.

When asked by a stockholder whether Transcontinental planned to apply for membership on the New York Stock Exchange now that its dividend arrearages had been eliminated. Lifton, said that "the company is reviewing all of the factors that go into making such a decision."

Footsee On Roulette

(Continued from page 9)

sie) and about five to ten seconds of sales pitch. The song has the same appeal to tots and pre-teens that "Simon Says" had. And it's a professionally produced, well engineered recording.

Retail outlets displaying the fact that the original Footsee recording is also available where the toy is bought, will probably also be able to take advantage of the commercial plug.

Morris Levy, president of Roulette said that he has rushed 50,000 singles to distributors to be available as the major TV ad campaigns hit the country. Los Angeles, Washington, Boston, and Chicago will be hit with the ad campaigns by June 29. The entire country will be under the Footsee siege by August 1.

Levy feels that the record can stand on its own. He and Normand Kurtz, director of international operations for Roulette, negotiated for the record with Art Young who will issue the disk on his Transworld label in Canada. The disk was produced by Ken Ayoub who sold it to Transworld. The song is published by Big Seven Music & Young Art Music.

Roulette and Big Seven operate out of new offices at 17 West 60th Street.

Robert Asch, president of Twinpak expects that the Footsee toy will sell at least 5 million in America.

Jeromes To Merc A&R

NEW YORK—Indie producers Steve and Bill Jerome have been added to the Mercury Records A&R department, tying in with the expansion of the firm's New York A&R facilities to utilize the newly completed recording studios at Mercury's 57th office.

The Jeromes, producing for over 7 years, have scored with such items as the Left Banke's "Walk Away Renee," "Ding Dong The Witch Is Dead" by the Fifth Estate, "Brenda" by the Cupids and the Reparata and the Delrons' hits including "Whenever A Teenager Cries" and "Captain Of Your Ship."

The team will be looking for outside material as well as acts and will also produce acts currently under contract to Mercury. Among the Mercury family of labels' acts already in the hands of the Jeromes are San Francisco Earthquake (Smash), Front End (Smash), Natty Bumpo (Philips), and Austin Roberts (Mercury).



Charlie Fach, Steve Jerome (seated) and Bill Jerome.

Willard Robison Dies, 73

NEW YORK—Willard Robison, 73, died last week (24) in the Peekskill Community Hospital. Born in Helbina, Missouri, Robison organized his Deep River Orchestra in 1917, and eventually was brought to New York by the late Paul Whiteman, where, for seven years, his Deep River music was featured on radio and on Capitol, Columbia, RCA Victor and Coral albums. Robison was credited with writing over 146 spirituals and was an ASCAP member for 40 years.

His wife, Doris, preceded him in death a month ago. He is survived by his daughter, Mrs. Joline Guastella of White Plains, New York.

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Hip Pocket's New Releases . . . (Continued from page 9)

lems of the new phonographs. In that same period, the company's \$24.95 mini-phonograph, radio that was introduced simultaneously with the Hip Pocket disks, became a very important seller for Philco, accounting for 33% of the company's portable phono sales. As a result, the company has just issued two new mini-players, one a \$14.95 (45 rpm only) Hipster unit designed to fit the budget of the youngster without asking his parents for the money (unit is just a phono and has no radio, and is shaped much like a Polaroid Camera). The other is aimed at the college group, features a smoked plastic cover, includes a radio and sells for \$29.50.

College-Oriented Disks

In an effort to win over more of the college group for the higher priced phone, some of the 16 new "oldie" hit singles issued on Hip Pocket disks include Joan Baez "There But For Fortune" and Country Joe & The Fish "Not So Sweet Martha Lorraine," both former Vanguard chart items. Other singles include Etta James' "Tell Mama," John Fred's "Judy in Disguise," The Dell's "There Is," Chuck Berry's "Maybelline," the Shirelles' "Soldier Boy," Bo Diddley's "Bo Diddley," James and Bobby Purify's "I'm Your Puppet," the Rooftop Singers' "Walk Right In," Johnny C's "Boogaloo Down Broadway," the Isley Brothers' "Twist & Shout," and a number of others.

The new kiddie line, the first in this area introduced by Hip Pocket Disks includes the old kiddie standards from "Cinderella" to "Snow White" to "Alice In Wonderland" all

done with music. Philco licensed the right to issue these disks from a kiddie record manufacturer. Philco did not want to reveal the company from which it acquired the rights.

Major Ad Push

Major plans are in store for a mass advertising campaign on the consumer level that is expected to send the sales of Hip Pocket disks soaring. A major cereal manufacturer, who Novak said he could not name at present, expects to sell in excess of 15 million HP disks as part of a give-away with the purchase of the cereal. The tie-in promotion will be featured on over 50 TV spots that are expected to reach 70% of America's households more than five different times. The campaign which centers around the kiddie disks, is expected to roll in July.

Also in July, a soap company, using the 40 HP's in the teen catalog, will consume over 1,500,000 units as part of a promotion on behalf of the soap.

Further in July, radio station KRLA in Los Angeles will kick off an offer making available to its listeners four HP oldies (eight sides) for 99¢ along with a mini-poster. The mini-poster, designed to appeal to teenage art tastes, features a list of other HP's in the Philco catalog.

All of these promotions will, of course, be enhanced by Philco's own advertising and promotion on behalf of its mini-phonograph lines.

The Americom Disk

When asked about the Americom Company's new Pocket Disk, a 33 rpm vinyl 3½" record (Philco's is a 45 rpm record) Novak commented that the promotion of the Americom disk could only further the cause of miniature records. "The Symphonic machine," he said, "could play our record and our phonos can play their record." The Americom company's disks, which will feature current hits rather than oldies, will sell for 49¢ each while Philco's oldies sell for 39¢ each.

Americom has already made agreements with some of the hot pop record companies giving it the right to issue mini-singles. A major test of the mini-disk's potential will be undertaken in September in Seattle under the aegis of Consolidated Distributing, the ABC owned operation in that city. An attempt will also be made to sell the Americom mini-disks through a mechanical vending machine as well as through normal disk channels during the test period. The machine vending the mini-disk will dispense them very much like the stamp machine dispenses stamps between two pieces of cardboard.

KRLA Promotion Disk

Cash Box Country Top 50

1	D-I-V-O-R-C-E (Tree—BMI) Tammy Wynette (Epic 5-10315)	1	16 HOLDING ON TO NOTHING 18 (Passkey—BMI) Porter Wagoner & Dally Partan (RCA Victor 9480)	30	BE PROUD OF YOUR MAN 36 (Farrest Hills—BMI) Porter Wagoner (RCA Victor 9530)	36	44 A REAL GOOD WOMAN 50 (Central Songs—BMI) Jean Shepard (Capital 2180)
2	SWEET ROSIE JONES (Bluebook—BMI) Buck Owens (Capital 2142)	2	17 COUNTRY GIRL 17 (Tree—BMI) Dottie West (RCA Victor 9497)	31	THE LATE AND GREAT LOVE 37 (Combine—BMI) Hank Snow (RCA Victor 9523)	37	45 I BELIEVE IN LOVE 48 (Turp Tunes—BMI) Stanewall Jackson (Columbia 44501)
3	THE EASY PART'S OVER (Hall—Clement—BMI) Charlie Pride (RCA Victor 9514)	5	18 THE ENEMY 20 (Window—BMI) Jim Ed Brown (RCA Victor 9518)	32	I BELIEVE IN LOVE 39 (Ring-A-Ding, Vigilance—BMI) Bonnie Guitar (Dot 17097)	39	46 AUTUMN OF MY LIFE — (Unart—BMI) Bobby Goldsboro (United Artists 50318)
4	WITH PEN IN HAND (Unart—BMI) Johnny Darrell (United Artists 50292)	4	19 YOU JUST STEPPED IN (From Steppin' Out On Me) 25 (Sure-Fire—BMI) Loretta Lynn (Decca 32332)	33	HONEY (I Miss You Too) 35 (Russell-Casan—ASCAP) Margaret Lewis (SSS Int'l 741)	35	47 PHONE CALL TO MAMA 54 (Al Gallico—BMI) Joyce Paul (United Artists 50315)
5	I WANNA LIVE (Windward Side—BMI) Glen Campbell (Capital 2146)	3	20 ALREADY IT'S HEAVEN 27 (Al Gallico—BMI) David Houston (Epic 10388)	34	WE'LL STICK TOGETHER 26 (Kitty Wells—BMI) Johnny Wright & Kitty Wells (Decca 32294)	26	48 A NEW HEART 51 (Acuff—Rase—BMI) Ernie Ashworth (Hickory 1503)
6	FOLSOM PRISON BLUES (Hila—BMI) Jahny Cash (Columbia 44513)	8	21 I'VE BEEN THERE BEFORE 21 (Gramitto—BMI) Ray Price (Columbia 44505)	35	HONEY 16 (Russell-Casan—BMI) Bobby Goldsboro (United Artists 50283)	16	49 LOCK, STOCK & TEARDROPS 53 (Tree—BMI) Diana Trask (Dial 4077)
7	IT'S OVER (Honey Comb—ASCAP) Eddy Arnold (RCA Victor 9525)	7	22 I PROMISED YOU THE WORLD 23 (Tree—BMI) Ferlin Husky (Capital 2154)	36	MY BABY WALKED RIGHT OUT ON ME 40 (Party Time—BMI) Wanda Jackson (Capitol 2151)	40	50 GYPSY KING — (Bevis, Kitty Wells—BMI) Kitty Wells (Decca 32343)
8	I'M GONNA MOVE ON (Page Bay—SESAC) Warner Mack (Decca 32308)	9	23 TAKE ME ALONG WITH YOU 22 (SPR, Nama—BMI) Van Trevar (Date 1594)	37	ANOTHER TIME, ANOTHER PLACE 33 (Passkey—BMI) Jerry Lee Lewis (Smash 2146)	33	51 AS LONG AS I LIVE George Jones (Musicor 1298)
9	WHAT MADE MILWAUKEE FAMOUS 13 (Al Gallico—BMI) Jerry Lee Lewis (Smash 2164)	13	24 BORN A FOOL 24 (Jack O' Diamonds—BMI) Freddie Hart (Kapp 910)	38	YOU OUGHT TO HEAR ME CRY 38 (Pamper—BMI) Carl Smith (Columbia 44486)	38	52 HOW IS HE Jeannie Seely (Monument 1075)
10	THE IMAGE OF ME (Tree—BMI) Conway Twitty (Decca 32272)	6	25 ROW, ROW, ROW 10 (Blue Crest—BMI) Henson Cargill (Monument 1065)	39	JIMMY RODGERS BLUES 42 (Southern—ASCAP) Elton Britt (RCA Victor 9503)	42	53 THERE'S A FOOL BORN EVERY MINUTE Skeeter Davis (RCA Victor 9543)
11	AIN'T GOT TIME TO BE UNHAPPY 14 (Al Gallico—BMI) Bab Luman (Epic 10312)	14	26 HOW SWEET IT IS 28 (Tree—BMI) Jack Reno (Jab 9015)	40	CUT THE CORNBREAD, MAMA 45 (Sure-Fire—BMI) Osborne Bras. (Decca 32335)	45	54 THE QUIET KIND Mac Curtis (Epic 10324)
12	LOVE IS IN THE AIR (Wildweed—BMI) Marty Robbins (Columbia 44509)	12	27 NIGHT LIFE 29 (Pamper—BMI) Claude Gray (Decca 321312)	41	I'M COMING BACK HOME TO STAY 49 (Blue Book—BMI) Buckaroos (Capital 2173)	49	55 JUST BECAUSE I'M A WOMAN Dolly Partan (RCA Victor 954B)
13	RUN AWAY LITTLE TEARS (Blue Crest—BMI) Cannie Smith (RCA Victor 9513)	15	28 I STARTED LOVING YOU AGAIN 34 Merle Haggard (Capitol 2123)	42	IT'S MY TIME 46 (Windward—BMI) George Hamilton IV (RCA Victor 9519)	46	56 TELL IT LIKE IT IS Archie Campbell & Lorene Mann (RCA Victor 9549)
14	REMEMBERING (Vector—BMI) Jerry Reed (RCA Victor 9493)	10	29 SOMETHING SPECIAL (Blue Echo—BMI) Mel Tillis (Kapp 905)	43	THE OLD RYMAN 47 (Aud-Lee—BMI) Hank Williams Jr. (MGM 13922)	47	57 WHY DO YOU DO ME LIKE YOU DO Sammi Smith (Columbia 44523)
15	HEAVEN SAYS HELLO (Four Star—BMI) Sonny James (Capitol 2155)	19					58 LIKE A MERRY-GO-ROUND Liz Anderson (RCA Victor 47-9508)

HANK
SNOW'S

"The Late and Great Love"

(Of My Heart)

PUBLISHED BY: COMBINE MUSIC
WRITTEN BY: CINDY WALKER

B/W

"BORN FOR YOU"

PUBLISHED BY: EAST STAR MUSIC

RCA 47-9523

LATEST ALBUM: "HITS, HITS, AND MORE HITS"
LSP 3965

RCA



CashBox Country Music Report

Smith Re-Signs With Canadian TV Network

NEW YORK—Long-time Columbia hitmaker Carl Smith has just been renewed by the Canadian Network for the fourth consecutive year. Smith has just finished filming shows in Toronto which will be aired this fall. Among the guest artists appearing with Smith in the TV series are David Houston (Epic), Tammy Wynette (Epic), Roy Drusky (Mercury), Henson Cargill (Monument), Mel Tillis (Kapp), the Stoney Mountain Cloggers and Merle Travis (Capitol) who will be making regular appearances on the show.



ORIENTAL INTERLUDE—Hickory songstress Leona Williams recently visited Japan as part of an Oriental tour with the Lonzo & Oscar Show, where the ensemble met with enthusiastic response from Japanese fans. While in Tokyo the American songstress took time to familiarize herself with both the native populace and with the local scenery, and is shown above (right) visiting a typical Japanese garden with femme de jour Rumi Hoshika, and making a pretty picture for the cameraman in the bargain.

P.S. Offers Shortened 'Jimmie Rodgers Blues'

NEW YORK—Although the pop world has accepted the over-four minute record as a necessary evil, the time problem is still fairly new to many Country outlets, so it is not surprising that there have been numerous requests for a shorter version of Elton Britt's recording of "Jimmie Rodgers Blues," which runs 5½ minutes. Peer-Southern, which publishes the complete Rodgers catalog, in cooperation with RCA Victor, has made a 2 minute 52 second version of the tune available for radio station use. Jocks wishing copies should contact: Roy Horton at Peer-Southern's New York headquarters, 1619 Broadway. Zip is 10019.

Noack Named Daily Rep

NASHVILLE—Eddie Noack has been named to represent the publishing interests of Pappy Daily in the Nashville area and will headquarter at 913-A 18th Avenue South.

In addition to Glad Music, Noack will be in charge of Daily's new SESAC affiliate, Raydee Music. The new company has already had eight songs recorded.

Merc Sets July For 'Big Country' Push

CHICAGO—For the fifth straight year Mercury Records is designating a summer month, July, as a major country promo period. Announced by Mercury product manager Alan Mink, the 1968 campaign is labeled "The Big Country," and is described as the most comprehensive program yet from Mercury.

Over 2,000 country music stations are being serviced with a package of 6 new albums. Three of the albums are new disks by the big three of the Mercury country catalog, including "Thanks For All The Miles" by Dave Dudley, "Jody and the Kid" by Roy Drusky and "Here's Faron Young." In addition, these stations will receive a two pocket country anthology, "The Big Country," which features 20 different names, from Flatt and Scruggs and Mother Maybelle Carter, through the big three now at Mercury, to Roger Miller. Being included exclusively in the radio station kit are a 12-interview record, featuring the contemporary country stars on Mercury, contained in a special sleeve on which

have been printed the numbered questions answered by these names on the interview platter. In addition, the top hits of the past 18 months on Mercury are reprinted on another 12-inch LP sent to radio stations only.

As a consumer incentive, the three albums by Dudley, Drusky and Young carry exterior stickers pointing out that these three new albums contain four-color photographs of the individual in his album. "The Big Country" album carries a sticker, informing the buyer that the dual pocket album is being sold at the regular price of one LP. The album contains 24 all-time gold hits.

Mink has also designated 26 albums from the Mercury catalog, along with these three new albums by Drusky, Dudley and Young and "The Big Country" LP for inclusion in a special discount program which will extend during the program, ending August 1, 1968. A special inventory control-order form/catalog sheet is being prepared to facilitate ordering.

Super Van



LeRoy Van Dyke, hearing all the tall tales about custom-built modes of transportation, went out a couple of months ago and picked up what is perhaps the topper of all "specialty-builts." The Van Dyke van, one of only 5 built by the Olds company, is a 28 ft., 3 in. limousine, which carries 3500 lbs. in personnel in equipment.



Top Country Albums

- | | | | | |
|----|---|----|--|----|
| 1 | FIST CITY
Loretta Lynn (Decca DL 4997/74997) | 1 | 17 ROMANTIC WORLD OF EDDY ARNOLD
(RCA Victor LPM/LSP 4009) | 19 |
| 2 | HEY LITTLE ONE
Glen Campbell (Capitol ST 2878) | 3 | 18 SING ME BACK HOME
Merle Haggard (Capitol T/ST 2848) | 11 |
| 3 | LEGEND OF BONNIE & CLYDE
Merle Haggard (Capitol T/ST 2912) | 4 | 19 BOTTOM OF THE BOTTLE
Porter Wagoner
(RCA Victor LPM/LSP 3968) | 22 |
| 4 | HONEY
Bobby Goldsboro (United Artists UAL 3642/UAS 6642) | 2 | 20 ANOTHER TIME, ANOTHER PLACE
Jerry Lee Lewis (Smash SRS 67104) | 25 |
| 5 | BEST OF BUCK OWENS, VOL. 2
(Capitol T/ST 2897) | 6 | 21 TAKE ME AS I AM
Ray Price (Columbia CS 9606) | 14 |
| 6 | BY THE TIME I GET TO PHOENIX
Glen Campbell (Capitol T/ST 2851) | 7 | 22 BY THE TIME I GET TO PHOENIX
Morty Robbins
(Columbia CL 2817/CS 9617) | 24 |
| 7 | THE COUNTRY WAY
Carley Pride
(RCA Victor LPM/LSP 3895) | 5 | 23 EVERLOVIN' WORLD OF EDDY ARNOLD
(RCA Victor LPM/LSP 3931) | 27 |
| 8 | JOHNNY CASH AT FOLSOM PRISON
Johnny Cash (Columbia CS 9639) | 10 | 24 JUST BECAUSE I'M A WOMAN
Dolly Parton (RCA Victor LPM/LSP 3949) | 23 |
| 9 | A TOUCH OF SADNESS
Jim Reeves (RCA Victor LPM/LSP 3987) | 8 | 25 BEST OF BOBBY BARE, VOL. 2
(RCA Victor LPM/SP 3994) | 29 |
| 10 | YOU ARE MY TREASURE
Jack Greene (Decca DL 4979/4979) | 9 | 26 GENTLE ON MY MIND
Glen Campbell (Capitol MT/ST 2809) | 26 |
| 11 | MAKE MINE COUNTRY
Charlie Pride
(RCA Victor LPM 3952/LSP 3952) | 12 | 27 IF MY HEART HAD WINDOWS
George Jones (Musicor MS 3158) | — |
| 12 | WILD WEEKEND
Bill Anderson (Decca 4998/74998) | 17 | 28 KING OF COUNTRY SOUL
Don Gibson (RCA Victor LPM/LSP 3974) | 30 |
| 13 | HERE'S CONWAY TWITTY
(Decca DL 4990/DL 7 4990) | 13 | 29 NOTHING TAKES THE PLACE OF LOVING YOU
Stonewall Jackson
(Columbia CL 2869/CS 9669) | — |
| 14 | A NEW PLACE IN THE SUN
Glen Campbell (Capitol ST 2907) | 16 | 30 NASHVILLE UNDERGROUND
Jerry Reed (RCA Victor LPM/LSP 3978) | — |
| 15 | I LOVE CHARLIE BROWN
Connie Smith (RCA Victor LPM/LSP 4002) | 18 | | |
| 16 | PROMISES, PROMISES
Lynn Anderson (Chort CHM/CHS 1004) | 15 | | |

Country On Stage

DAVE DUDLEY

NASHVILLE ROOM, N.Y.—The final week in the life of New York's Nashville Room was one of what is perhaps best described as forced gaiety. There were attempts to generate a party atmosphere—but nobody really wanted to party. Or rather, nobody wanted to party at a funeral. And, although the attempts were genuine and the efforts were real, party time fell flat.

This is the type of atmosphere that greeted Dave Dudley and his Roadrunners, the final performers at a club that barely grew out of infancy. It's not an easy atmosphere in which to work. But work he did, and what he did he did well.

In fact, a personality such as Dudley's is probably the best type to have in a situation such as we had

last week. Affable and unperturbed, and seemingly unaffected by the pressures about him, Dave turned in a typically first-rate performance. One which would have been better appreciated in better days.

But, strictly from the viewpoint of quality, the show came across pleasant and easy on the ears. Dudley's unruffled manner makes it a cinch for an audience to identify with him, and thus enjoy themselves.

And some nice sounds are also dished out by his backup crew, the Roadrunners, who seem to be highly involved in the music they play.

Perhaps the next time we catch the act, it'll be under more pleasant circumstances and we'll be better able to relax and enjoy it.

Word Exchange

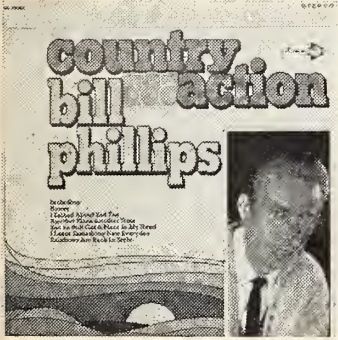
A pair of the most creative lyricists to come out of Nashville and Country Music, Bobby ("Honey," "Little Green Apples") Russell (left) talks with Roger "King Of The Club" Miller (right) at the Palomino Club in North Hollywood, while KBBQ deejay Hugh Jarrett captures the precious words for posterity. The occasion of the get-together was the presentation of the Faron Young Show by KBBQ.





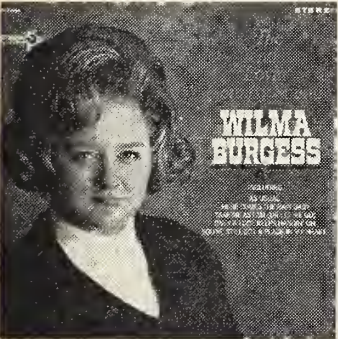
I BELIEVE IN LOVE—Bonnie Guitar—Dot DLP 25865

As her single version of "I Believe in Love" begins its climb up the charts, Bonnie Guitar is quick to follow through with an album by the same title. Smooth vocal performances on a batch of both favorites and lesser known tracks make this an excellent choice for consumers to pick up on. In addition to the title track, there is some fine work on such items as "Gentle On My Mind" and "You Can't Stop My Heart From Breaking."



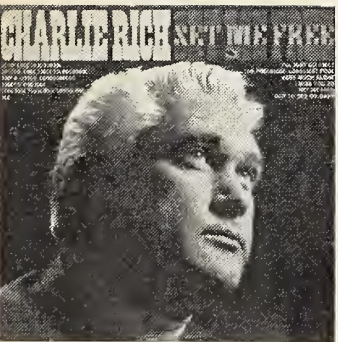
COUNTRY AUCTION—Bill Phillips—Decca DL 5022/75022

As a member of the Kitty Wells-Johnny Wright touring ensemble, Bill Phillips has built up a following large enough to support a good many hit records, including last year's "I Learn Something New Every Day" which is featured on this set. The set is lent further potential with the inclusion of Bill's current single, "I Talked About You, Too," as the leadoff item. Bound to be some nice interest in this one.



THE TENDER LOVIN' COUNTRY SOUND—Wilma Burgess—Decca DL 5024/75024

Wilma Burgess has had an excellent record of success thus far with both singles and albums and promises to have another strong seller in her latest LP. Stocked with standards a la "Just As Much As Ever" and recent chart winners such as "Take Me As I Am (Or Let Me Go)" and "If My Heart Had Windows," the album features some first rate vocal work on the part of the songstress and some excellent productions behind her.



SET ME FREE—Charlie Rich—Epic LN 26376

Kicking off his latest Epic set with his most current chart stand, "Set Me Free," Charlie Rich follows through with a performance that's guaranteed to sock it to his many followers. The songster is in a great groove here as he nimbly shifts from oldies to more contemporary favorites and then on to brand new material, giving each number special emphasis. Special mention goes to "By The Time I Get To Phoenix" and "Try A Little Tenderness."



URBAN, SUBURBAN—Roy Clark—Dot DLP 25863

The versatility of guitarist Roy Clark comes to the fore in his initial Dot album release, which is filled with some exciting sounds from the Clark axe. Crossing back and forth over the pop and country borders, Roy fingers his way through a strong lineup of material with special emphasis on "The Kerry Dance," "Chinese Breakdown" and "Cherry Pink And Apple Blossom White." Excellent listening here.



HANK THOMPSON SINGS THE GOLD STANDARDS—Dot DLP 25864

Veteran bandleader and hitmaker Hank Thompson makes his Dot LP debut with a collection of giants that's sure to include something for just about everyone. Monsters from the past include Jimmy Wakely's "Slipping Around," Ernest Tubb's "Walking The Floor Over You" and Hank's own past hit "Humpty Dumpty Heart," to highlight just a few. There's a smash in every track on this package.

An era begins, an era comes to a close. For each swing of the pendulum to the left, there eventually comes the swing in the opposite direction. And just over a week ago the pendulum swung in New York bringing to a close the end of an era for Country Music in the big city.

Just one year ago this week, a Country Music outlet made its debut in the New Yorker Hotel, amid huzzas from a good many fans, and show business insiders, and even the trade press. The outlet was a nightclub called the Nashville Room, which, week by week, tried to make its presence felt in this urban market.

And as the Nashville Room struggled through its first few months of infancy—those helpless, floundering days; those days when vulnerability is at its greatest peak—many of us sat back and waited. The support which was needed urgently was slow in coming, because many had little faith in the club or in the interest of New Yorkers in Country Music. At least that was the surface objection. What they really lacked faith in was Country Music itself. What they really feared was that Country Music couldn't make it in the city. But, of course, those views couldn't be aired publicly—not by those who are supposed to be the evangelists of Country Music.

But, regardless of the lack of initial response from a good part of the industry, the club managed to survive and even managed to grow. Admittedly, growth was slow—and, at times, almost negligible. Admittedly, there were times when things could have been handled better. Those who operated the club did make their share of mistakes, it's true, but there were at least attempts to correct those mistakes.

Oddly enough, with all the odds against it, the club did manage to go on, and eventually the support dribbled in. And the Nashville Room grew some more. Again, almost imperceptibly at times.

Perhaps it never set the heavens ablaze with light, and perhaps its success was never such that mountains crumbled. Those who expected that type of reaction were blind dreamers, to say the least. But it became a meeting spot, and an introductory platform from which to bring Country Music into sharper focus for Northern fans.

And, let us not forget, there were those moments of glory. Those brief, but brilliant periods of greatness marked by names like Bill Anderson, Charlie Pride and Willie Nelson—all of whom could pack the house night after night. And, of course, there was the major coup when the club provided New York with its first look at the dynamite talents of Glen Campbell.

There were other great names—many of them, but perhaps not enough. Not enough to keep the club running. Not enough to satisfy the most skeptical.

The sad part is that life of the club could have been prolonged. Had there been enough interest, the club might have been bought up by a new management and perpetuated. At this point, however, that's neither here nor there. The fact remains that there wasn't enough interest. And the Nashville Room ceases to be.

There are a number of people who may now be enjoying the last laugh, offering "I-told-you-so's" amid their words of regret. But we may admonish them not to laugh too long or too loud. Country Music may have lost the battle in New York, but it hasn't yet begun to fight the war.

This week citizens of the Bakersfield area will once again be treated to the annual KUZZ Fourth of July

outing known as "Country Music Appreciation Day," the 4th annual such event thrown by the station. The free, day-long festival, which last year saw 15,000 fans on hand to see a talent lineup consisting of Buck Owens & his Buckaroos, Merle Haggard & The Strangers, Bonnie Owens, Wynn Stewart & The Tourists, Molly Bee, Tommy Collins, Rose Maddox and Freddie Hart, is expected to pull in a similar crowd this year . . . KRAK-Sacramento has been given an Award of Excellence from the city's Public Relations Round Table for 1967-68 Public Service Broadcasts, stemming from the station's support of President Johnson's campaign to limit overseas travel. Thirty states responded to the station's offer of free time to Tourist Bureaus and had their tourist messages broadcast by the outlet. A letter of appreciation was also received by the station from the White House . . . WPLO-Atlanta's Country Caravan has just turned in a performance at the Charity Horse Show for Christian City Home for Children in Holiday Downs. The benefit, which was staged on June 22, featured 32 different class events, an exhibition by the Shrine Mounted Patrol and an evening Country Music show featuring "Honest John" Fox, Johnny "K" and Bobby Johnson with the Swingin' Gentlemen Band . . . WWOK-Charlotte vp and general manager James Martinson has announced several new appointments at the station. Included among these are Rudy Hickman—program manager, Mike Cloer public relations director, Cloyd Bookout—music director and Edd Robinson—production manager. All four are recent additions to the WWOK staff.

* * * * *

Bobby Bare has just finished a week-long stand at the Playroom in Atlanta and has taken off on a tour that will carry him to Alabama, Kentucky and the Northwest. In the latter area, Bobby will put in an appearance at the Alaska National Barndance in Anchorage July 9-14 . . . Another big festival show was staged at the City Square in Sesser, Ill. on June 22. This one featured Margie Bowes, George Kent and Tom T. Hall . . . LeRoy Van Dyke will do a series of engagements throughout the month of July. The tour will encompass key cities in Ohio, Michigan and Illinois, and will run from July 4 thru 30 . . . Meanwhile, out at the Frontier Ranch in Pataskala (Columbus), Ohio, a crowd of 3,000 showed up for a recent country extravaganza. The show was headlined by Loretta Lynn, Claude Gray & The Graymen and Charlie Louvin . . . Charlie Pride and Billy Deaton made their way last week to President Johnson's hometown of Stonewall, Texas, where Charlie was the featured headliner in the local Peach Festival there . . . Jim Ed Brown's summer schedule takes him from Georgia to Canada, including a just-completed 5-day stint at the Crazy Horse Saloon in Indianapolis . . . George Hamilton drops a line from Japan, where he is currently appearing as part of an extensive Far Eastern tour. George and the Numbers have been doing shows at military bases in Manila, Bangkok, Taiwan and Okinawa, and have also done a pair of Japanese network TV spots. He tells us his fiddle player stole the show at Osaka with "Black Mountain Rag."

* * * * *

The American Guild of Authors and Composers announced that a steering committee has been formed in Nashville. The committee consists of Sonny Moore, Bob Dyson and Billy Graves. Larry Lee will be chairman of the committee which will address itself to the growing number of AGAC members in Nashville.



Picks of the Week

JACK GREENE (Decca 32352)

Love Takes Care Of Me (2:08) [Husky BMI-Peppers]

With this new Jack Greene release it's just going to be a matter of who gets on the deck first. Called "Love Takes Care Of Me," the rolling item is bound to be another smash for the lanky songster. Flip: "Your Favorite Fool" (2:20) [Acclaim BMI-Frazier]

MERLE HAGGARD (Capitol 2219)

Mama Tried (2:10) [Blue Book BMI-Haggard]

Merle Haggard is back in hot water with the law once again with "Mama Tried," a fact which should see tons of fans turn out in his defense. Seems every time another year is added to his sentence the cash registers start booming all over. Flip: "You'll Never Love Me Now" (2:45) [Blue Book BMI-Haggard]

LYNN ANDERSON (Chart 1042)

Big Girls Don't Cry (2:26) [Yonah BMI-Anderson]

Once again the little lady sings up some real pretty music as she follows up the lively "No Another Time" with a fine ballad called "Big Girls Don't Cry." Not to be confused with the old rock hit, this waltz-tempo item is a cinch to be another big winner in the sales column for Lynn. Flip: "I Keep Forgettin'" (1:51) [Yonah BMI-Anderson]

LEON ASHLEY (Ashley 4000)

Flower Of Love [Al Gallico BMI-Ashley, Singleton]

Three quick hits in a row for Leon Ashley pave the way for an easy fourth in "Flower Of Love." Another easy-paced session, this one spiced with an old-time country flavor, the deck looks good for quick consumer response. Flip: "Prayers Can't Reach Me" [Al Gallico BMI-Ashley, Kilgore]

ROY DRUSKY (Mercury 72823)

Jody And The Kid (3:03) [Buckhorn BMI-Kristofferson]

Bouncing back from "You Better Sit Down Kids," Roy Drusky follows through with the pretty tale of "Jody And The Kid." The smooth flowing sound of this one is a good bet for some real heavy action. A real nice item, this. Flip: "Your Little Deeds Of Kindness (And Your Little Words Of Love)" (2:17) [Harbot SESAC-Bulla, Cotton]

BOBBY BARE (RCA Victor 9568)

A Little Bit Later On Down The Line (2:16) [Sea-Lark BMI-Taylor]

Immediately behind "Find Out What's Happening," Bobby Bare toes the mark once again with "A Little Bit Later On Down The Line." The appealing sound of this easy-moving ode makes it a good programming bet. Flip: "Don't Do Like I Done Son (Do Like I Say)" (2:30) [Return BMI-Bare, Guynes]

DICK MILES (Capitol 2225)

Thank You For Loving Me (2:48) [Saturday BMI-Herston, Miles]

"The Last Goodbye" opened many, many doors for Dick Miles, who should find fairly easy going with his followup, "Thank You For Loving Me." In the same tear-tugging vein, the new lid could churn up a similar pattern of sales. Flip: "Cap'n" (2:45) [Moss Rose BMI-Herston, Miles]

LEFTY FRIZZELL (Columbia 44563)

The Marriage Bit (2:45) [Tree BMI-Wayne]

Although he's been cold for quite a while, Lefty Frizzell may come roaring back with "The Marriage Bit." Cute lyric with an easy-to-listen-to sound and fine performance from Lefty on the side. Deejays should give it a careful listen. Flip: "When The Green Grass Grows Again" (3:26) [Tree BMI-Putman, Hartman, Barlow]

SNOOKY LANSON (Starday 845)

It Ain't Easy (2:19) [Starday BMI-Lanson]

Yes, Virginia, there is a Snooky Lanson, and you may be hearing a lot about him and this Starday session called "It Ain't Easy." The easy-going lid may bring the vet songster back up to the status of his former popularity. Flip: "World Of Memories" (2:17) [Mayhew BMI-Paycheck, Mayhew]

Best Bets

BILLY EDD WHEELER (Kapp 928)

It's More Than Honey (That I'm After) (2:40) [United Artists ASCAP-Wheeler]

A pretty ballad, performed sweetly by composer Wheeler. Side should get some nice action from deejays. Undercut is a thinking man's blues. Flip: "I Ain't The Worryin' Kind" (2:55) [United Artists ASCAP-Wheeler]

BOB WOODS (Epic 10355)

I'll Warm By The Flame (2:38) [Window BMI-Busby, Johnson]

Here's an appealing, sentiment-filled side that could go a long way in establishing Bob Woods. Deck may have the strength to churn up strong response. Flip: "My Wife" (2:52) [Seashell BMI-West]

LOWELL KNIPP (Musicor 1315)

Not Enough Love To Go Around (2:25) [Glad BMI-Ward, Knipp]

Lowell Knipp offers an emotion-packed reading on this woeser. Songster stands a good chance to break into the limelight with the tune. Flip: "He Took The You Out Of Us" (2:35) [Raydee SESAC-Noack]

CURTIS McPEAKE (Blue Valley 303)

Bonnie (2:08) [Last Straw, Hill & Range BMI-McPeake]

The strong effect of this instrumental breakdown makes the deck a good choice for programmers. Fun listening in these grooves. Flip: "Legs Diamond" (2:11) [Last Straw, Hill & Range BMI-McPeake]

ROY CLARK (Dot 17117)

It Just Happened That Way (2:40)

[Pamper BMI-Carter, Jr.] Roy Clark's first Dot single could make lots of noise for the songster. Lowdown blues number is handled in excellent fashion by Roy. Flip: "Do You Believe This Town" (2:32) [Attache BMI-Nixon, Williams]

SANFORD CLARK (LHI 1213)

Farm Labor Camp #2 (2:00) [Four Star BMI-Belew, Givens]

The effective sound of this one could help re-establish former hitmaker Sanford Clark on a national basis. Has a chance to make it. Flip: "Love Me Till Then" (2:34) [Pamper BMI-Carter, Jr.]

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Czech Song Fest Shows Signs Of 'Pacific Revolution'; 'Road' Wins

CZECHOSLOVAKIA — Like everything else in Czechoslovakia, the Third International Festival of Pop Songs of Bratislava showed signs of the 'pacific revolution' which has spread all over the country. The sweeping wind of political change still taking place in Czechoslovakia creates new chances of commercial exchanges between the Eastern European countries and the whole Western world and the musical field as well is obviously going to benefit from these new openings.

Music Exchanges Assessed

The third International Festival took place from June 13th to 16th in Bratislava and came at the right time to assess the present state of musical exchanges between East and West. The various representatives of British, German, Italian and French companies had the opportunity of meeting representatives of all the Eastern countries thus creating a small West-Eastern market. This is a market which is still in an embryonic state but one which has a potential future. The Czechs are aiming to establish around this Bratislava Festival the best international point of exchange for Western and Eastern countries.

At the end of the Festival Dr. Pavel Smola from Artia pointed out to Cash Box the latest achievements of the Czech musical industry.

First of all there is the establishment of a new label 'Panton' thus giving way to real competition with Supraphon, previously the only label on the market. Then, in terms of exports, the Bratislava Festival brought about the opportunity of finalizing various deals, already started at Midem. Polydor Records who are already recording in German Czech artist Karel Gott, has now signed four more Czech singers — Waldemar Matuska, Marta Kubisova, Helena Vondrackova and W. Neckar. Another Czech singer J. Laufer has been signed by Cornet. Nippon Columbia are to release a recording by Yvonne Prenosilova—the first Czechoslovakian-language record ever released abroad. In the field of music publishing, as a result of the Festival, the rights of eight Czech

songs have been sold to the German speaking countries, three have gone to Holland and two to France.

'Road' Winner

The Bratislava Festival followed the already known pattern modeled more or less on the shape of the Italian San Remo. The Slovak contest aims, in fact, to attribute the Golden Lyra of Bratislava to a national song selected from twenty submitted. The final saw the victory of "Road" by Brabec-Rada sung by Marta Kubisova. The Silver Lyre went to two songs which tied for second place—"Quite Common Song" by Cernoch-Zak sung by Karel Cernoch and "Nobody Will Know About It" by Marta-Borovec sung by Waldemar Matuska and Helena Vondrackova. The Bronze Lyra third prize was won by "Hou Hou" by Ondracek-Rytir sung by Waldemar Matuska. All these winning entries can be classified in the most traditional European melodic line which seems to be the major requirement of the Czechoslovakian public even if the new generation want a more beat sound. Observers noticed a definite gap between the often admirable quality of the singers and the mediocrity of the songs they were presenting.

The director of the Festival Dr. Jan Sivacek commented to Cash Box that the quality of the songs was better in the previous contest and that he aims to offer a smaller number of more qualified foreign singers in the 4th International Festival. As usual the Bratislava Festival lined up a large number of foreign singers—Massiel from Spain; Ornella Vanoni from Italy; Julie Driscoll and The Trinity and The Shadows from Great Britain; Jean Claude Pascal from France; P. J. Proby and Allan Jeffers from the U.S.A., Millie Small from Jamaica and The Easy Beats from Australia with Giuli Cocheli from the Soviet Union, Lily Ivanova from Bulgaria, Zsuzsa Koncz from Hungary, Radmila Karaklajic from Yugoslavia and Czeslaw Nieman from Poland.

Blomdahl Dies At 51

STOCKHOLM—A heart attack on June 14th took the life of Karl-Birger Blomdahl, 51, professor in music and compositions at the Stockholm Academy of Music, and head of the music dept. at the Swedish Broadcasting Co. (SBC-TV).

Born in Vaxjo, southern Sweden, Oct. 19, 1916, he went to Stockholm as a teenager, and soon music became his main interest. In 1938, he started composing, and a government scholarship in the early 40's gave him a chance to complete his studies. After World War II, he continued his studies for leading maestros in Hamburg, Italy and Switzerland.

The highlight of his career, which also gave him international fame, came in 1959 with the first space opera, "Aniara" where he cooperated with Erik Lindgren (who died just a few weeks ago) after poems by author Harry Martinson. Lindgren and Blomdahl again cooperated with the opera "Herr von Hancken" (1965) after a novel by late Hjalmar Bergman.

In 1965, Blomdahl was appointed as head of the music dept. of SBC-TV, a position he still had at his death.

Jefferson Airplane Set Canadian Date

NEW YORK—The Jefferson Airplane, will return to Montreal on Friday, July 12th, to perform in concert at The Centre Sportif Paul Sauve.

The group is presently recording their fourth album which they plan to finish before spending the summer months on tour. The Montreal show is scheduled to be one of the first dates on the group's tour agenda.

The concert is being produced by Howard Stein and Charles Karp who have taken additional dates in Canada for the months to come. They will be bringing Aretha Franklin to Montreal and Toronto on Aug. 10 and 11 and have a date pending on The Doors in Montreal.

Peer Southern Places Master From Australia

NEW YORK—Peer-Southern professional manager Lucky Carle has placed "The Great Pretender" with Steve Brody's Thunderbird label here. Written by Australian brother and sister team Ann and Jim Murphy, the song was produced in Australia for Festival Records by Peer-Southern's Chris Vaughn Smith. The team, which is originally from Australia is currently living in the States.

RCA, Japan's Victor Co. Ink Deal To Introduce RCA Logo In Japan

NEW YORK—The RCA Records and Victor Records of Japan, an independent Japanese corporation, have signed a new agreement under which RCA's own label will be introduced in Japan with a catalog of new recordings by Japanese artists as well as Japanese pressings from masters taken from RCA's world-wide catalog.

Announcement was made simultaneously by Norman Racusin, vice president and general manager of RCA Records, in New York, and Hitoshi Momose, president of the Victor Company of Japan, Ltd., in Tokyo.

Under the terms of the new agreement, all the Japanese artists on the new RCA label and their recordings will be available on the RCA label for release in the United States and all foreign countries by RCA record licensees and RCA subsidiaries, Racusin said in making the announcement,

adding that henceforth, all records pressed in Japan from RCA-owned masters will be released on the RCA label.

Momose said the agreement will provide important international exposure for Japanese artists and their recordings.

"We recognize that Japan is one of the most important music markets in the world, and that this new relationship between the two companies will give us an opportunity to take full advantage of the market potentialities," Racusin said.

The agreement is a result of negotiations recently concluded in Tokyo by Dario Soria, Division Vice President, RCA Record International Department. The initial recordings on the RCA label are expected to be released later this year.

Riverside Global Rights To Deutsche Gram.

NEW YORK—Worldwide distribution of the Riverside label by the Deutsche Grammophon organization, based in Germany, with the exception of the United States, has been announced by Dave Berger, ABC Records VP.

ABC acquired the Riverside label for distribution last July, and embarked on a project to re-master and re-package the famed jazz line. Since that time, negotiations have been un-

der way for foreign distribution rights. A total of 124 albums have been released domestically by ABC, with two scheduled for Aug. and at least a dozen others in various stages of preparation.

Some of the top names in the jazz world are represented in the new Riverside packages including Thelonious Monk, Bill Evans, Wes Montgomery, Charlie Byrd, and Sonny Rollins.

Ronald Sjogren Retires From Southern Music In Stockholm

STOCKHOLM—Ronald Sjogren, general manager of Southern Music AB, Stockholm, 33 years in the music publishing business, 23 years of which with the Southern Organization, is retiring on July 1, due to ill-health.

In 1945, when the Southern Head Office in New York decided to open a branch office in Stockholm, Sjogren was appointed manager of the new company, covering the territory of Sweden, Denmark, Norway, Finland and Iceland. He had then been working with Reuter & Reuter AB for ten years and from regular business trips in Sweden been in personal contact with the music retailers, a valuable experience for learning and understanding the music market in the country.

Apart from handling the world-wide Southern repertoire, he began building up a Swedish catalog. It was of great importance to tie as many Swedish writers as possible to the Southern company. The result is that the Stockholm office has today more than 330 Swedish compositions registered with STIM (Swedish Performing Rights Society), several by wellknown Swedish writers.

As a lyric writer, Sjogren had many years of experience and now aimed at building up a stable of lyric writers with whom he cooperated through team-work, and Southern AB soon became one of the leading publishing companies in Sweden.

A specialty for Southern Music's repertoire during the last ten years has been the issuing of numerous song-piano folios, which showed to be the right answer to the decrease in single sheet-music sales all over the world. The folios have covered every kind of music as ballads, folk music, children songs, pop music, standards, hymns and negro-spirituals. Several of these folios have also been of interest abroad, and Southern branches—as far away as Australia and New Zealand have imported folios from Sweden, printed in English.

As for the other Scandinavian

countries, Denmark, Norway and Finland, difficulties often arise in finding suitable music material for each country, mostly due to the wellknown fact that the languages are different, and the taste of music varies considerably. In spite of this, Southern Music has during the past 23 years placed more than 775 Southern-controlled songs with Scandinavian sub-publishers. In 1962 Sjogren started the record manufacturing company, Scan-Disc Recording Co. AB.

Sol Zimel Helps Honor Israel's 20th

NEW YORK—In celebration of the State of Israel's 20th anniversary, United Artists recording artist Sol Zimel has been invited to sing at the International Congress Festivities, sponsored by the Israeli government, this summer.

Zimel will sing at a dozen concerts especially arranged for him in a variety of locations throughout the Jewish state.

Prior to his departure for Israel, Zimel has been touring extensively throughout the U.S. and Canada, appearing in concert in behalf of Israel's 20th anniversary. His concert repertoire will include the song that has become a "second" national anthem — "Jerusalem of Gold." The tune is featured in his recently released United Artists album.

Military Trip To Broaden Valando

NEW YORK — The Sunbeam and Valando Music Companies are seeking broader global contacts. On this behalf, Frank Military, general professional manager, is leaving on a 3-week trip to Rome, Milan, Zurich, Paris and London. Representing Tommy Valando, he'll review operations in these cities of the Valando branches and also seek new writers and songs.

Great Britain's Best Sellers

This Week	Last Week	Week On Chart	Title	Artist	Label
1	1	5	*Jumping Jack Flash	The Rolling Stones	Decca—Mirage
2	2	8	Young Girl	Union Gap	CBS—Mecolico
3	6	4	*Blue Eyes	Don Partridge	Columbia—Essex
4	8	3	*Hurdy Gurdy Man	Donovan	Pye—Donovan
5	3	6	*This Wheel's On Fire	Julie Driscoll	Marmalade—Feldman
6	11	3	*Baby Come Back	The Equals	President—Kassner
7	4	8	Honey	Bobby Goldsboro	U.A.—United Artists
8	5	5	Do You Know The Way To San Jose	Dionne Warwick	Pye—Blue Seas
9	7	9	*Man Without Love	Englebert Humperdinck	Decca—Valley
10	13	5	I Pretend	Des O'Connor	Columbia—Edwin H. Morris
11	18	2	Son Of Hickory Holler's Tramp	O.C. Smith	CBS—Burlington
12	19	2	Lovin' Things	Marmalade	CBS—Gallico
13	9	7	*Rainbow Valley	Love Affair	CBS—Cyril Shane
14	12	7	*Joanna	Scott Walker	Philips—Welbeck
15	10	9	*I Don't Want Our Lovin' To Die	The Herd	Fontana—Lynn
16	—	1	*My Name Is Jack	Manfred Mann	Fontana—Feldman
17	14	15	What A Wonderful World	Louis Armstrong	HMV—Valando
18	17	7	*Helule Helule	The Tremeloes	CBS—Peter Walsh
19	20	3	*Boy	Lulu	Columbia—Meteor
20	15	6	*Sleepy Joe	Herman's Hermits	Columbia—Carter-Lewis

* Local copyrights

Great Britain's Top Ten LP's

1	This Is Soul	Various	(Atlantic)
2	Love Andy	Andy Williams	(CBS)
3	Scott 2	Scott Walker	(Philips)
4	John Wesley Harding	Bob Dylan	(CBS)
5	Sound Of Music	Soundtrack	(RCA)
6	Dock Of The Bay	Otis Redding	(Stax)
7	Fleetwood Mac	Fleetwood Mac	(Blue Horizon)
8	Ogden's Nut Gone Flake	Small Faces	(Immediate)
9	Smash Hits	Jimi Hendrix	(Track)
10	History Of Otis Redding	Otis Redding	(Stax)

Australia's Best Sellers

1	3	4	This Guy's In Love With You	(Herb Alpert-A&M)	Belinda Music
2	4	3	Mrs. Robinson	(Simon & Garfunkel-CBS)	Essex Music
3	1	10	Honey	(Bobby Goldsboro-U/A)	Leeds Music
4	5	3	The Good, Bad & Ugly	(Hugo Montenegro-RCA)	Tu-Con Music
5	8	2	If I Were A Carpenter	(Four Tops-T/Motown)	J. Albert & Son
6	2	6	The Unicorn	(Irish Rovers—Festival)	Essex Music
7	—	1	Jumpin' Jack Flash	(Rolling Stones-Decca)	Essex Music
8	10	4	Lazy Sunday Afternoon	(Small Faces-Immediate)	Immediate Music
9	6	6	Son Of Hickory Holler's Tramp	(O.C. Smith-CBS)	Palace Music
10	7	6	A Man Without Love	(Englebert Humperdinck-Decca)	D. Davis & Co.
10	—	1	Cuddly Toy E. P.	(The Monkees—RCA)	Screen Gems/Columbia Music

Germany Record Mfr's Sales

(Courtesy "Schallplatte")

1	1	16	Mama	Heintje—Ariola—Hans Sikorski Music
2	2	5	*Du sollst nicht Weinen	(You shouldn't cry)—Heintje—Ariola—Edition Maxim
3	3	10	Delilah	Tom Jones—Decca—Francis Day & Hunter
4	4	10	Delilah	Peter Alexander—Ariola—Francis Day & Hunter
5	5	2	*Heut'war Premiere	(Today was the Premiere)—Vicky—Philips—Ralf Arnie Music
6	6	2	Lazy Sunday	Small Faces—Immediate—Immediate Music
7	7	2	Jumpin' Jack Flash	The Rolling Stones—Decca—Hans Gerig Music
8	8	2	*Olé-Okay	Siw Malmquist—Metronome—Rolf Budde Music
9	9	2	A Man Without Love	Engelbert Humperdinck—Decca—Solami/Chappell/August Seith
10	10	2	And At Night	The Lords—Columbia—Melodie Der Welt/Michel

*=Original German Copyright

France's Best Sellers

1	Rain And Tears	(The Aphrodite's Child)	Philips; Jenner Music
2	Una Canzone	(Mireille Mathieu)	Barclay
3	Delilah	(Tom Jones)	Decca; Francis Day
4	Le Ruisseau De Mon Enfance	(Adamo)	Voix de son maitre; AA Music
5	Allouette	(Gilles Dreu)	AZ; La Compagnie
6	Jacques A Dit	(Claude François)	Flèche; Continentales
7	Cuisses De Mouche	(Pierre Perret)	Vogue; Vogue International
8	La Route De Penzac	(Les Charlots)	Vogue; Beuscher
9	Petite Fille de Français Moyen	(Sheila)	Carrère; Carrère
10	A Tout Casser	(Johnny Hallyday)	Philips; Tulsa
11	My Year Is A Day	(Les Irresistibles)	CBS; April Music
12	Siffler Sur la Colline	(Joe Dassin)	CBS; Sugar Music
13	Quelquechose Tient Mon Coeur	(Herbert Léonard)	Philips; AMI
14	Riquita	(Georgette Plana)	Vogue; Beuscher
15	Lady Madonna	(The Beatles)	Odeon; AMI-Tournier

Denmark's Best Sellers

This Week	Last Week	Title	Artist	Label	
1	5	2	Lille sommerfugl	(Malihini Quintet/RCA Victor)	
2	1	9	Er De Greven fra Luxemburg	(Sind Sie der Graf von Luxemburg) (Dorthe/Philips)	Sweden Music AB, Sweden
3	10	2	Jumpin' Jack Flash	(Rolling Stones/Decca)	Musikforlaget Essex AB, Sweden
4	4	12	What A Wonderful World	(Louis Armstrong/HMV)	Chapel Nordiska AB, Sweden
5	3	8	Simon Says	(1910 Fruitgum Co./Buddah)	Dacapo Musikforlag, Denmark
6	—	17	Gyngerne og karusellen	(Gungorna och karusellen) (Preben Uglebjerg/Polydor)	Wilhelm Hansen, Musik-Forlag, Denmark
7	2	9	Congratulations	(Cliff Richard/Columbia)	Imudico A/S, Denmark
8	6	7	Jennifer Eccles	(Hollies/Parlophone)	Dacapo Musikforlag, Denmark
9	—	1	Lazy Sunday	(Small Faces/Immediate)	No publisher
10	9	4	A Man Without Love	(Engelbert Humperdinck/Decca)	Multitone A/S, Denmark

Norway's Best Sellers

1	2	10	Det börjar verka kärlek, banne mej	(Claes-Goran Hederström/RCA Victor)	Thore Ehrling Musik AB, Sweden
2	1	11	Congratulations	(Cliff Richard/Columbia)	Arne Bendiksen A/S, Norway
3	3	4	Young Girl	(Union Gap-Gary Puckett/CBS)	Sweden Music AB, Sweden
4	8	3	Honey	(Bobby Goldsboro/United Artists)	Sweden Music AB, Sweden
5	6	7	Vi ska ga hand i hand	(Dunja, Du) (Gunnar Wiklund/Columbia)	Arne Bendiksen A/S, Norway
6	4	2	A Man Without Love	(Engelbert Humperdinck/Decca)	Chapel Nordiska AB, Sweden
7	5	5	What A Wonderful World	(Louis Armstrong/ABC)	Chapel Nordiska AB, Sweden
8	9	2	Jumpin' Jack Flash	(Rolling Stones/Decca)	Musikforlaget Essex AB, Sweden
9	7	8	Vi gratulerer	(Congratulations) (Kirsti, Oddvar, Arne/Triola)	Arne Bendiksen A/S, Norway
10	—	1	Har jeg sagt deg alt jeg ville si deg	(Ole-Ivars/Troll)	

Sweden's Best Sellers

1	3	3	Young Girl	(Union Gap-Gary Puckett/CBS)	Sweden Music AB, Sweden
2	1	9	Simon Says	(1910 Fruitgum Co./Buddah)	Sonora Musikforlag AB, Sweden
3	2	11	Vi ska ga hand i hand	(Dunja, Du) (Gunnar Wiklund/Columbia)	Hans Busch's Musikforlag, Sweden
4	6	3	What A Wonderful World	(Louis Armstrong/HMV)	Chapel Nordisk AB, Sweden
5	5	7	*Sagan om lilla Sofie	(Hep Stars/Olga)	Sonora Musikforlag AB, Sweden
6	6	10	Congratulations	(Cliff Richard/Columbia)	Thore Ehrling Musik AB, Sweden
7	—	1	Honey	(Bobby Goldsboro/United Artists)	Sweden Music AB, Sweden
8	—	1	Things	(Nancy Sinatra-Dean Martin/Reprise)	Belinda (Scandinavia) AB, Sweden
9	8	2	Pata Pata	(Miriam Makeba/ Reprise)	Edition Odeon, Sweden
10	10	2	*Manolito	(Lill-Babs/Karusell)	No publisher

*Local copyright.

Holland's Best Sellers

1	4	Summertime Blues	(Blue Cheer/Philips)
2	3	Jumpin' Jack Flash	(Rolling Stones/Decca) (Essex-Basart/Amsterdam)
3	—	Ich Bau' Dir Ein Schloss	(Heintje/CNR) (Vivace-Basart/Amsterdam)
4	1	Lazy Sunday	(Small Faces/Immediate)
5	2	If I Only Had Time	(John Rowles/Stationside) (Altona/Amsterdam)
6	—	Hello How Are You	(Easybeats/UA) (Altona/Amsterdam)
7	—	Mrs. Robinson	(Simon & Garfunkel/CBS)
8	7	Young Girl	(Union Gap/CBS)
9	—	Honey	(Bobby Goldsboro/UA) (Basart/Amsterdam)
10	5	La Felicidad	(Digno Garcia/Palette, Johnny & Rijk/Artone, Eddy Becker/Polydor) (New Music-Portengen/Haarlem)

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ITALY - THE PAST 12 MONTHS

NOTICE:

Because of postal strikes in Italy, two major features we had hoped to include in our Annual Directory issue arrived too late to meet deadlines. Therefore, we are publishing the "Italy—The Past Twelve Months" feature and the list of "Italy's Top 50 Hits over the Past Twelve Months" in the International section of our weekly edition of Cash Box. By removing this page and tucking it into the Italian section of your Directory, the Italian section will be complete.

The official record sales data given by the Treasury Department have been published by one of the top Italian newspapers La Stampa. According to this data the Treasury Department has announced an increase of 9% on the amount of the tax. This 9% represents the same percentage of increase that we derived inductively and which has been published in our editorial of last year's directory.

We are encouraged by these results and we hope to reach the same exactness in reporting the data concerning the past 12 months. Of course it is to be noted that according to a general opinion a part of the records sales is not controlled by the taxation authorities.

The percentage of the records which escape fiscal control is about 10%. Last year as we said, records sales had an increase of 9%, this year taking into account the opinion of the top execs of the Italian manufacturers, the market is increased but for a smaller percentage. According to such opinion the percentage of increase can be indicated between 4 or 5 percent.

But this percentage does not take into consideration a kind of "second" market: these is a "underhand" sales channel formed by some thousand of little record-stalls which have recently started their activity first by in the big towns and then all throughout Italy.

So taking into consideration this second-stalls market we have again registered, during the past 12 months, an increase of the LPs sales. We have only an inductive way to state approximated figures about the record-stalls turnover, considering that the average of sales of each record-stall shall be of 2,000 units (LPs and Singles), per year and considering that at the present moment there are all over Italy about a 1,500 record-stalls. The number of records sold through the stalls is about 3,000,000 records.

If we consider therefore the existence of this record market, and the increase of at least 5% on the record sales in comparison with the same period of 1966-67 we found that the records sold in Italy reach the amount of 34,500,000 units. When last year we have stated a total sales of 30,000,000 units, we did not take into consideration the records sold through the stalls which represent a 8.7% of total records sold in Italy. Now it is to be considered the supposed subdivision among the various classes of discs, indicating also the percentage on the total in respect of each class.

The figures here are approximated:

SINGLES	26,460,000	(76.69%)
EP	560,000	(1.62%)
LP	7,480,000	(21.69%)
Total	34,500,000	(100.00%)

According to the above figures we have the following changes in respect of the past year: SINGLES have increased by 1,610,000 copies with a decrease in percentage on total sales in respect of the last year of 6.13%.

EP sales have decreased by 90,000 copies with a decrease in percentage in respect of the last year of 0.56%.

LP sales have increased in respect of the last year of 3,040,000 copies with an increase in respect of the last year of 6.89%. Practically ceased the sales of the LP 10" which are really in-existent.

The biggest increase of this year sales as we have above reported, concern the LP discs. The increase in the

LP sales is of 6.13% in respect of the total sales and of 68% in comparison with the LP sales of the last year period.

This increase should be considered enormous, but it is to be taken into consideration the fact that in the last year Editorial, we did not take into consideration the records sold through the stalls. As a matter of fact, the sales affected by the stalls are for 65% LP records, and for 35% Singles. If we consider in a approximative way that the records sold by the stalls are 3,000,000, we derive that the stalls have sold this year almost 1,950,000 LP, this amount of records has not been included in our previous report. On the contrary, considering that the stalls have sold 1,250,000 singles which also have been not considered in our previous report, it is easy to understand that we had a decrease in the singles sales in Italy. Before we enter into detailed consideration, we wish to state in first instance that the total increase of the Italian market, has not been so exceptional as in the past. If we consider that the ultimate goal of the Italian market in order to reach the same average level of the other European countries shall be 50,000,000 records sold per year, it is easily understandable that the present situation is not completely satisfactory.

Of course this position is directly connected with the general economical

situation existing in Italy, a country where the per capita income is still of \$850 per year.

Also the phenomenon of the record-stalls is directly connected with this situation. Of course the record-stalls are selling the disk at lower prices, and they are selling a production especially devoted to the public with low purchasing power.

Record-stalls created a competition against the shops, and against the same record producers, who have been so obliged to further lower the usual prices of their record products.

This case of course is limited only to the LP disks since in the case of single records being the market limited principally to hit records, the prices could be maintained to a standard level. The LP prices have been decreased initially by the record firms policy, with the proposal of enlarging the market, and than have been further decreased by the stalls competition.

This is the principal reason of the increase of the LP records sales on our market during the last period.

Now on the contrary we have to take into consideration the reason concerning the rate of decrease in the singles sales. As reported before about the LP records a direct comparison between the figures of this year report

(Continued on next page)

Italy's Top 50 Hits Over The Past 12 Mos.

	Title	Artists	Labels	Publishers
1.	A CHI	Fausta Leali	Ri.Fi	Curci
2.	*NEL SOLE	Al Bano	EMI Italiana	EMI Italiana
3.	*LA TRAMONTANA	Antaine	Saar	Sugarmusic
4.	*CANZONE	Adriano Celentano Dan Backy Milva	Clan Clan/CAM Ricardi	Clan
5.	*LA COPPIA PIU' BELLA DEL MONDO	Adriano Celentano	Clan	Clan
6.	*CANZONE PER TE	Roberta Carlas Sergio Endrigo	CBS Italiana Fanit-Cetra	Usignolo
7.	HOMBURG/L'ORA DELL'AMORE	I Camaleanti Pracal Harum	CBS Italiana RCA Italiana	Sugarmusic
8.	A WHITER SHADE OF PALE	Pracal Harum	Decca	Sugarmusic
9.	*STASERA MI BUTTO	Racky Roberts	Durium	Durium
10.	*29 SETTEMBRE	Equipe 84	Ricardi	El & Chris Ricardi
11.	*CASA BIANCA	Marisa Sannia Ornella Vanani	Fanit-Cetra Aristan	El & Chris
12.	*LA BAMBOLA	Patty Prava	RCA Italiana	Mima
13.	GIMME A LITTLE SIGN	Brentan Waad	Beldisc Italiana	Telstar
14.	*LA MIA SERENATA	Jimmy Fantano	RCA Italiana	RCA Italiana
15.	MAMA	Dalida	RCA Italiana	Ricardi
16.	SAN FRANCISCO	Scatt Mc. Kenzie Bobby Sala	CBS Italiana Ricardi	Ricardi
17.	THE BALLAD OF BONNIE & CLYDE	Georgie Fame	CBS Italiana	Aristan
18.	DUE MINUTI DI FELICITA'	Silvy Vartan	RCA Italiana	Les Copains
19.	TEMA DI LARA	Bab Mitchell	Ri.Fi	Curci
20.	*POESIA	Dan Backy	Clan	Clan
21.	LA BANDA	Mina	Ri.Fi	Cicagna
22.	*VENGO ANCH'IO NO TU NO	Enzo Jannacci	RCA Italiana	RCA Italiana
23.	ESTATE SENZA TE	Christophe	Saar	Mas
24.	L'ULTIMO VALZER	Dalida	RCA Italiana	Francis Day
25.	IL VOLTO DELLA VITA	Caterina Caselli David Mc Williams	CGD CBS Italiana	Ricardi
26.	DEBORAH	Wilson Pickett Fausta Leali	Ri.Fi Ri.Fi	Ri. Fi Music
27.	*PAROLE	Nica e I Gabbiani	City Records	Aristan
28.	IL SOLE E' DI TUTTI	Stevie Wander	RCA Italiana	RCA Italiana
29.	SONO BUGIARDA	Caterina Caselli	CGD	Sugarmusic
30.	*UN UOMO PIANGE SOLO PER AMORE	Little Tony	Durium	Aristan/ Durium
31.	*UN MONDO D'AMORE	Maria Guarnera	Aristan	RCA Italiana
32.	*LA ROSA NERA	Gianni Marandi	RCA Italiana	RCA Italiana
33.	*QUANDO M'INNAMORO	Gigliola Cinquetti	CGD	Sugarmusic
34.	*TENEREZZA	Anna Identici	Aristan	Sugarmusic
35.	LADY MADONNA	Gianni Marandi	RCA Italian	RCA Italiana
36.	*GLI OCCHI MIEI	The Beatles Dina Wilma Gaich	Carisch RCA Italiana Ricardi	Ricardi Ricardi
37.	WINCHESTER CATHEDRAL	The New Vaudeville Band	Phanagram	Southern
38.	COME UN RAGAZZO	Sylvie Vartan	RCA Italiana	Sugarmusic
39.	*MON C'E' PIU' NIENTE DA FARE	Bobby Sala	Ricardi	Ricardi
40.	INCH'ALLAH	Adama	EMI Italiana	EMI Italiana
41.	THE WORLD WE KNEW	Frank Sinatra	CGD	Sugarmusic
42.	AFFIDA UNA LACRIMA AL VENTO	Adama	EMI Italiana	EMI Italiana
43.	*YEEEEEH!	The Primitives	RCA Italiana	RCA Italiana
44.	*SE STASERA SONO QUI	Wilma Gaich	Ricardi	Ricardi
45.	*DA BAMBINO	I Giganti	Ri.Fi	El & Chris
46.	*LA SIEPE	Al Bano	EMI Italiana	EMI Italiana
47.	IO TI AMO TU MI AMI	Anthony Quinn	EMI Italiana	EMI Italiana
48.	*MI VA DI CANTARE	Louis Armstrong	CDI	Equipe
49.	IO PER LEI	I Camaleanti	CBS Italiana	Sugarmusic
50.	MASSACHUSETTS	The Bee Gees	Phanagram	Senza Fine



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ITALY— The Past 12 Months

(Continued from preceding page)

with the figures of the last year, report it is not possible, since, we repeat, in our previous report we did not take into consideration the sales at the record-stalls. Therefore even if our report of this year it is shown an increase in the total sales of single discs, it is a general opinion that the sales results of the past 12 months period, have not to be considered satisfactory.

There are different reasons in the formulation of this opinion, but a general one on which quite all top industries responsible, interviewed by us, have generally agreed is the fact that the decrease during the past 12 months in the Singles field is directly connected with the lack of product of general interest.

This is also the reason why just in this moment there are in Italy a prominent amount of releases of foreign copyrights. This opinion has been expressed by Krikor Mintangian of Durium, by Francesco Fanti Salvoni of R.C.A. Italiana, by Giuseppe Giannini of C.G.D. and C.B.S. Italiana, by David Matalon of Cemed Carosello, by Paul Lebbink of Phonogram and by Gino Mazzocchi of Carisch.

In taking into account the general recession of the Single sales, a large part of this break shall be ascribed to the San Remo Festival sales failure of this year. If we consider that usually San Remo sales reach a total between 3,600,000 and 4,500,000 of Singles records sold, the slump is stressed in all evidence, considering that this year San Remo total sales, according to our inquiries have hardly reached 2,500,000 units.

During the Summer and Christmas's period, sales have reached the same level of the same periods of 2 years ago, but during the first months of 1968 the sales have never reached the level of one year ago.

Always according to our interviews, there are also other reasons in the decrease of Singles sale, first of all connected with the political situation which directly reflects on the economic situation and on the market of consumable goods in which the disc is included.

This opinion is shared by Corrado Pintus of Clan, by Krikor Mintangian of Durium, by Giampiero Simontacchi of the new firm SIF and by Marino Marini of Tiffany.

Execs Report On Situation

Really interesting is the ascertainment made by Giuseppe Giannini of CGD and CBS Italiana, ascertainment which is directly connected with the real present situation on our market.

Giuseppe Giannini said that the volume of singles sales decreased during the first 4 months of 1968 in comparison with same period of 1967, but the volume of sale remained the same during the other months.

This decrease is connected with the failure of San Remo Festival, but even if we exclude this exception generally Italian market still maintains the volume of the sales. Numbers of copies sold in Italy for a top success is constantly decreased during the past 12 months.

While in the past year a number-one hit could easily reach 500,000 copies sold, now a big success can hardly overpass the 300,000 copies sold. This is also the opinion of Pino Di Gioia of SAAR.

This fact is connected with 2 principal reasons, first of all it depends from an increasing dynamism of the market, the sales of an hit records being all included in a period not exceeding 2 or 3 months, while its increasing the number of releases which reaches the top position in the charts.

The second reason is connected with the lack of general interest in the present production by part of the public who does not concentrate on few top releases, but it is splitted among a larger number of Single discs. So it is easy to deduce that while all the Italian record producers

agree on a general increase of LP market not all of them agree on a real decrease of the Singles sales.

It is to be taken now into consideration also the enlargement of the record industries in Italy. Last year our list of top Italian Record Manufacturers included 34 firms, while the up to date list reaches a total of 41 producers with an increase of about 20 per cent.

The total number of record firms existing on our market last year was estimated on 166 companies, while the new list of this year brings the number to 204 firms.

Therefore it is not happening in Italy the phenomenon of the industry concentration which is characteristic in other European countries. By other hand this increase in the number of the record operators is clear symptom that the market is enlarging, of course the increase in the number of the last 12 months and this is also the reason why a part of Italian Record Firms have found no satisfactory results in the Singles sales, but as a matter of fact while this statement is not confirmed by the absolutes figures on the other hand this opinion is also not a general one. In same case in fact even in a Single field some top firms have reported an increase. In the case of EMI Italiana as we have been informed by George Alexander, General Manager of the firm, the increase they have to register is of 10 per cent.

Label By Label Results

In the case of RIFI Record as we have been informed by Pino Velona in the past 12 months, they have to report an increase of about an 8 per cent in the Single field, while according to Lucio Salvini of Dischi Ricordi the increase has been of 15 per cent; also SAAR has reported an increase of 6 per cent in the Singles sales according to the interviews with Pino Di Gioia. Of course these have to be considered as peculiar cases. According to George Alexander of EMI, they have to register an increase of the sales just during the periods January and March of 1968 thanks to the success of AL BANO (Nel Sole), ADAMO (Inch'Allah, Affida una lacrima al vento), SACHA DISTEL (La quadriglia), BOBBIE Gentry (La Siepe).

The case of RICORDI is even more peculiar since they have included in their artistic cast during the past 12 months, such top talents like MILVA (Little man) and RITA PAVONE (Pipino non lo sa), and during the same period they have had a big exploit with EQUIPE 84 (29 Settembre, Nel cuore nell'anima), the new success of BOBBY SOLO (Non c'è piu niente da fare, Siesta, S. Francisco).

The case of RIFI is even more outstanding thanks to the great success reported by FAUSTO LEALI (A chi), MINA (La banda), WILSON PICKETT (Deborah) and I GIGANTI (Da bambino).

Also BELLDISC Italiana, ARISTON Record and FONIT CETRA have registered an increase in the Singles sales in the past 12 months.

BELLDISC just recently thanks to BRENTON WOOD (Gimme a little sign), ARISTON thanks to ORNELLA VANONI (Casa bianca), and FONIT CETRA (Canzone per te, Casa bianca, Tramontana).

Also it is interesting to report the interview we had with Giampiero Simontacchi of SIF. SIF is a new firm created at the beginning of 1968, and connected with the Barclay Group of France. The firm had an encouraging debut on the Italian market; they registered strong sales in the Single field triplicating the amount of sales foreseen for the first period of the year.

And now we take advantage from the occasion to introduce some new firms, and new labels which have entered on the scene of the Italian market just during the past 12 months together with SIF which distributed by RIFI, we have to mention DISCO AZZURRO a new company created by Franco and Claudio Lippi. Claudio Lippi is a pop single who was under agreement with Bluebell (now Bell-disc Italiana), and who reached a certain popularity last year winning the

second prize at the International Light Music Show of Venice.

It is interesting to stress that the firm is going to release and promote only original Italian products. Disco Azzurro products are distributed by CLAN.

Another firm whose production has a certain interest is FOLKLORE of Turin, this firm specialized in the folk production, and in one year of activity they have been able to build up quite a large and interesting catalogue devoted to the Italian and Foreign folk production. Another firm who also appears on the market with an interesting product is TAY Record; a firm created by Maso Biggero who formerly was press and promotion Manager of Phonogram. The production of this firm is mainly devoted to folk Italian songs and instrumental numbers.

Now, coming back to our report on the records sales, we have to take into consideration 2 different phenomena which are directly connected with the record-stalls market.

First problem is that of the low price singles which are almost all produced by little industries in South Italy.

The average retail selling price of these records is around Lit. 350, and these discs are mainly instrumental ones.

A second problem for the top industries is represented by the covers versions, these records perfectly reproduce the original ones, and are also sold at very low price, but quite all of them are produced by unknown manufacturers who not paying on these discs mechanical rights, artist royalties and taxes usually can sell their products easily at Lit. 250.

This activity of course is a damage for the whole industry.

During our interviews with the top responsables of the Italian Record Firms all of them have confirmed that this kind of clandestine market represents a 10 per cent of the total singles market in Italy.

This situation depends of course on the lack of control by part of the Italian mechanical rights collecting society, who is unable to face with the problem.

By the way the problem cannot be easily solved since the organization is not big enough to establish a capillary control.

The enlargement of the organization cannot be taken into consideration because of the costs involved.

This is the principal reason why as we have been informed by Krikor Mintangian of Durium, and by Francesco Fanti of RCA, the mechanical rights collection and control will be assigned to the Italian performing rights Society SIAE who has already an organization able to exercise a capillary control in the music field.

As we told before we have noted in the last month a decrease of the interest by part of the public in the records

production. This lack of interest creates a decrease in the singles sales.

This problem, as we had already the occasion to state, is due to the lack of interesting original products on our market.

The sales failure of San Remo (with the only exception of a few numbers), is a demonstration of the fact and it is connected with the present preminence of the foreign production.

As a matter of fact, 60% of the hits actually listed in our charts are foreign copyrights.

The Italian production at this moment is passing through a crisis period, even if, as it is demonstrated, Italian original songs are still those preferred by our public.

This is now demonstrated by 2 Italian songs: "La bambola" and "Vemo anch'io, no tu no" which thanks to the fact that they are of genuine inspiration have immediately entered the hit parade.

On the contrary the foreign production especially English and American has a better acceptance in the present moment.

This phenomenon is also helped by our TV and Radio politics since our State Monopoly's Authorities easily accept in this moment foreign artists in TV and Radio programs.

And it will be of great interest for our readers if we give some dates about the percentage of foreign products sales on our market.

It is our opinion thanks to our inquiries that, almost a 45% of the records totally sold in Italy is foreign material. This percentage includes also Italian version sung by foreign artists.

This percentage would be even greater if we did not have such manifestations like the "San Remo Festival" and a "Disc for the summer" whose strong promotion is strictly reserved to the Italian original songs.

As a matter of fact the percentage of the Italian original material listed in the charts immediately after the 2 manifestation reaches a percentage of 90% of the total.

As we do always in our Editorial, we pass now to consider the publishing firms. As we often stated the pre-eminent role on the musical market is played by the record industries.

The number of the record companies who have started with an indie publishing activity, represents a 60% of all the record firms existing on the market. But in spite of this fact, indie publishing firms are not going to disappear from our market.

Now that the record producers are looking from original qualities in their products the cooperation with some indie music publishers seems to be indispensable, even if at this stage the demand should have been satisfied directly by the publishing organization belonging directly to the record firms.

Of course first in taking advantage of this situation are such publishing orga which have the greatest repertoire at their disposal.

Italy's Best Sellers

This Week	Last Week	Weeks On Charts	
1	1	7	*La Bambola; Patty Pravo (RCA Italiana) Published by RCA Italiana & Mimo
2	2	9	Il Volto Della Vita/Days of Pearly Spencer; Caterina Caselli (CGD) David McWilliams (CBS Italiana) Published by Ricordi
3	3	5	*Chimera; Gianni Morandi (RCA Italiana) Published by Mimo
4	5	12	Affida Una Lacrima Al Vento: Adamo (EMI Italiana) published by EMI Italiana
5	7	7	Io Per Lei (To Give): I Camaleonte (CBS Italiana) published by Sugarmusic
6	8	5	Love Is Blue: Paul Mauriat (Phonogram), The Renegades (EMI Italiana) Published by Alfiere/ Esedra
7	9	11	Gimme A Little Sign: Brenton Wood (Belldisc Italiana) published by Telstar
8	13	5	Delilah/La Nostra Favola: Tom Jones (Decca), Jimmy Fontana (RCA Italiana) Published by Ariston
9	6	7	Come Un Ragazzo: Sylvie Vartan (RCA Italiana) Published by Les Copains
10	15	2	*Azzurro/Una Carezza In Un Pugno: Adriano Celentano/ Clan Published by Clan
11	4	8	*Vengo Anch'io No Tu No: Enzo Jannacci (RCA Italiana) Published by RCA Italiana
12	11	2	Angeli Negri (Angelitos Negros): Fausto Leali (RIFI) Published by Southern
13	12	2	*Prega Prega: Little Tony (Durium) Published by Durium
14	10	11	The Ballad of Bonnie And Clyde: Georgia Fame (CBS Italiana) Published by Ariston
15	—	4	*Words: The Bee Gees (Phonogram) Published by Senza Fine

*Denotes original Italian copyrights

EDITORIAL: Independence or Consolidation?

Phase Four of the standard military operation is termed "Reorganization and Consolidation." After a skirmish, a squad will regroup, count its losses, estimate its remaining strike potential and, based upon these factors, plan its next attack. Within the past four years, a kind of Phase Four operation has begun to take place in the coin machine industry. All levels of the trade are involved. Several of the big factories have either absorbed extra-industry companies or have been corporately absorbed themselves. A good many distributors, either by choice or chance, have passed into the hands of the factories they represent . . . much of which is public knowledge while a goodly number of corporate shifts have been kept quiet. On the operating level, a movement toward merger has joined with the older movement toward outright absorption of a smaller route by a bigger one. In short, the picture of coinbiz as a supreme collection of fiercely independent companies is slowly changing as various factions either consolidate their assets or sell out completely.

This economic dialectic is hardly peculiar to our trade alone. Just looking around, we can see where the so-called "mama and papa" store, whether it be a retail grocer, a record shop, a yardgoods store, etc., are on the wane while the supermarket, the department store and the shopping center are on the rise. The theory behind this movement is **price and convenience** offered by the conglomerate over the independent.

In reality, corporate moves by the big manufacturers have less bearing on the overall health of the trade than do shifts in distributor ownership. And the latter have even less effect on the business at large than does consolidation among the operating companies. For the operator, as the real flesh and blood of this trade, is the gent whose actions dictate the directions we'll be heading in the years ahead.

Those on the equipment selling end, frankly, are far from ecstatic over the prospect of fewer but larger operating companies. Fewer customers, with a larger volume buying power, often provoke price deals never before considered by the distributor and in some instances, instigate outright price wars with competitive distributors. Factories, naturally enough, are keenly interested in maintaining their prices. Much to the astonishment of some in the trade, the profit on new coin equipment isn't all that terrific so the manufacturers must continue to push their monthly quotas while still maintaining the high standards of quality the operator has come to expect.

Routes change hands for three principle reasons: 1. an operator literally dies and his operation is sold off to the highest bidder or to an operator friend of the family; 2. a route dies financially and the assets are picked up by some other operator—after Joe and Charlie get paid; 3. an operator gives up in the face of stiffer competition from his fellows and increasing financial demands from his locations.

All of this bodes one thing: unless the independent operator keeps on his toes—and that means expanding the route and the collection ratio—his days might be numbered. He cannot simply maintain his status quo and hope to coast comfortably along ad infinitum. There're too many crackerjack guys around looking to take away his stops. Should the day ever come when 90% of this industry's street locations are in the hands of a select two-dozen or so operating giants, the complexion of this industry would change radically, to say the least. One thing would be certain—they'd represent two-dozen of the best operating minds this industry has ever seen. They'd have employed every modern business and public relations technique in the book to achieve this end. What effect this hypothetically compact operating industry would have on the manufacturing and distributing side is hardly speculative—it would all but annihilate the distributing business as we know it and pretty much call the shots at the remaining factories.

The future will lie somewhere between the all or few. The small independent operator should prevail, although merger between routes has produced wonderful results in many cases. The existence of many companies is necessary for competition to remain keen and competition is necessary to force the very best out of any business. Instead of bawking at it, meet it vigorously. To dull the competitive knife is to slide into a slipshod route routine that can never hope to make the money we all really want.

The tools for survival and success are all there: the increased price-per-play, new or new-looking equipment rotated as often as possible, improved intra-route relations with the storekeepers, merchandising techniques such as game tournaments to make the most from each machine, and last but not least—a sound financial program to accurately determine where and when to pass a loan or a bonus and how much.

Should anyone at this point have sensed an inference that the coin machine business per se is buckling at the knees, he's wrong. The services our industry provides will always prevail. Our question is: will it prevail in the manner to which we've all become accustomed? Will our crusty old operating pioneers pass their independent tradition down to their successor . . . or will there be **no successor** because sons, sons-in-law, qualified and educated employees have been encouraged to find careers elsewhere. Will current rumors of a couple of large music and games routes issuing public shares ever mature and if so, will that avenue become the wave of the future. Will the already-public vending companies go all out to grab up as many music and amusement street spots as their means allow . . . and do they have the means! Will our present operators, at long, long last, finally get into full line vending as they should have years ago?

Seeing this, knowing this, we wonder will our people simply ride the tide or will they make the waves?

MUSIC VET, PRUTTING, JOINS AUDIO— VIZ FIRM, CAMERON INT'L. LTD.

NEW YORK—Jack Gordon, founder and president of Cameron International Ltd., revealed last week that music industry veteran Bill Prutting joined the company early this year as a partner and vice president. Prutting was formerly a vice president of the Seeburg Sales Corp. until his departure last January.

Prutting recently completed a three week sales trip to Europe to visit with the Continent's Scopitone operators (Cameron International has exclusive world distributing rights to the Scopitone machine and is the prime supplier of film subjects to the machine's operators.)

Commenting on the future of the audio-visual concept, Prutting said last week: "I believe that by the coming fall, many hundreds of locations will have an audio-visual unit for the first time. The fall will show quite a breakthrough in this medium. People in our industry have begun to accept the film machines as an established factor. They see them making good money . . . especially in tap rooms frequented mostly by men. And when you consider that the audio-visual con-

cept has hardly been tapped at this date, I'm confident there'll be a tremendous breakthrough in the number on location before this year is out."

Cameron International, according to Prutting, is now implementing a film distribution program for Scopitone operators, and says they're adding new subjects to the library each week. "We've got Country & Western, Rhythm and Blues, Popular Artists and some excellent comedy subjects," he stated.

Cameron International Ltd. is not confining its activities solely to the Audio-Visual field. Recently an exclusive world-wide agreement with a prominent manufacturer of music equipment has been consummated by Cameron. More detailed information regarding this important development will be announced very shortly.

For all Scopitone units on location, a "Large Heading" in the form of a kit can be installed in less than 3 hours. This "Large Heading" kit increases the size of the screen 2½ times to approximately 650 square inches. This kit has been in the works for some time and is now available.

Longtime Baltimore Coinvet Dies

BALTIMORE—M. B. (Mac) Lesnick, chairman of the board of Midfield Vending Co. and president of Musical Sales Co., of Baltimore, Md., passed away on June 16, 1968, after a long illness.

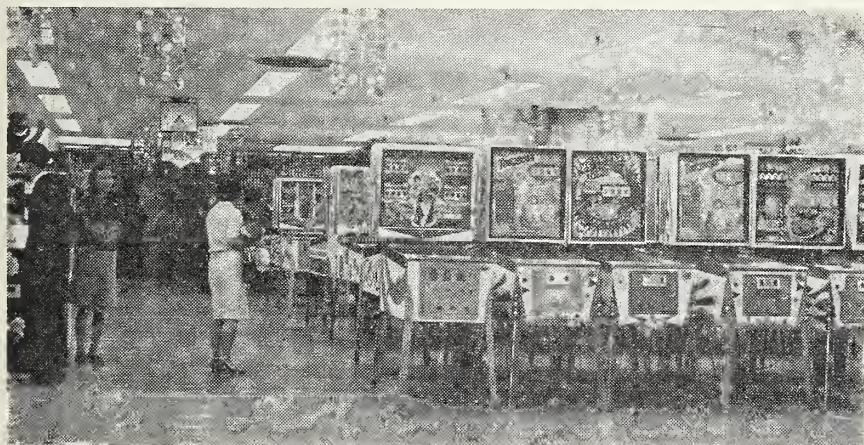
Mr. Lesnick, who was 62, was a native of New York City, but had been a Baltimore resident since 1936. He was associated with the Seeburg Corp. as a distributor for many years and had just recently shifted his attention to the operating business in full line

vending and phonographs.

For many years, prior to his illness, he was an active member of Music operators of Maryland and Virginia. The very active Lesnick was also a past member of the board of directors of Har Sinai Congregation and a former division chairman of Baltimore Associated Jewish Charities.

Funeral services were held on June 18, 1968 with burial in Baltimore. Mr. Lesnick is survived by his wife, four children and eleven grandchildren.

SEGA Opens "Golden Center Game Room" Has 140 Amusement Games



YOKOHAMA—Thinking skywards is proving to be good business for Sega Enterprises, which last month opened the Yokohama "Golden Center Game Corner"—a 1,500 square meter arcade on the leased 7th floor of a new 7 million dollar building.

The entire building was opened at a \$90,000.00 two-day formal ceremony attended by the Prefectural Governor, the Mayor of Yokohama City, Diet (parliament) members and 2,500 guests. A beauty contest to select "Miss Golden Center" and a concert marked the opening day. Government and civic leaders present for the building inaugural helped to launch the 120 machine arcade which is decorated in a family-style carnival motif.

In view of the excellent initial business, the number of games is being raised to 140 (10 less than Sega's 150 game Umeda Arcade in Osaka). Sega has opened a number of "upper story"

arcades, since starting this concept here a few years ago. Sega also built the first "upper story" bowling center in Japan—the 7th floor Hollywood Bowling Center in Tokyo.

The "Golden Center" was opened in traditional Japanese style with 3 Shinto priests Blessing the premises and equipment in an hour-long "purification ritual." The cooperatively-owned building also contains 2 wedding halls and 5 types of foreign restaurants.

Most of the opening day's 120 machines were made by Sega or the major American firms Sega represents in Japan—Williams, Bally, Midway, Chicago Coin, Rock-Ola etc. (More than 50% are American made.)

John Kano, Sega Operations Division Director was on hand at the opening to explain the games to the Governor, the Mayor and other dignitaries.

Nims Calls On MOA Members To Nominate Names For Board Of Dirs.

CHICAGO — Robert Nims, chairman of the MOA nominating committee, revealed in a letter to association members that the organization's by-laws require the committee to propose a slate of names for the election of members to the board of directors and officers. Nims further revealed that the slate of names will be presented to the membership at the MOA Expo during the General Business meeting on Saturday, October 12th.

Nims said, "candidates for the board of directors must be submitted to the nominating committee for investigation at least ninety days prior to the election and each candidate must be endorsed by five members in good standing. As an MOA member, you are invited to recommend members for election. You are also eligible to stand for election yourself, provided you are endorsed by five members."

Nims further stressed, "All recommendations must be mailed to MOA not later than July 17, 1968."

Ten vacancies on the board will be

filled from recommendations this year and present directors whose terms are expiring are not eligible to run for re-election until a period of one (1) year has passed.

Nims advised that it is not recommended to nominate any member as a candidate until you have consulted with him first. You must be certain they are in good standing (dues paid), that they will accept if nominated, and that they know what is involved.

Nims said, "directors are expected to attend two (2) meetings of the board per year for which they pay their own expenses. A director's basic responsibility is to deliberate matters of benefit to the membership and the industry, and to represent the views of the members in his own area or his state, and/or local association. Being an MOA director has become a serious matter requiring only those who are willing to devote their time to the betterment of the association and the industry. The term of a director is for three (3) years."

Consent Decree Entered By U. S. District Court In Patent Dispute

On May 28, 1968, the U.S. District Court for the Northern District of Illinois entered a consent decree in the suit of Marlan Company v. Perma-Vend. The complaint filed in the action charged that Perma-Vend's plastic laminating machines had infringed patents 3,132,581, 3,205,995 and design patent D-205,468, all owned by Marlan Company. These patents relate to components of coin operated plastic laminating machines and to the design of a cabinet for such machines.

The consent decree agreed to by the parties to the suit and entered by the court found that the patents owned by Marlan Company are valid and that each has been infringed by the defendant, Perma-Vend. The decree permanently enjoins Perma-Vend from infringing the patents without the per-

mission of Marlan Company. Marlan Company has licensed Perma-Vend to manufacture plastic laminating machines for which Perma-Vend will pay a royalty per machines sold.

Lyman Dunn, President of Marlan Company, stated: "We feel that this decree is a complete indication of our claim and represents a justification of our efforts to stand behind our patents on behalf of our customers and distributors."

U.S. CANDY SALES UP

CHICAGO—The U.S. candy industry experienced the best year in its history in 1967, when candy sales rose to a record high of \$1.617 billion at the wholesale level, 4.7 percent above 1966 sales of \$1.544 billion.

Confectionery production also reached a new high in 1967 of 3.765 billion pounds, up 2.6 percent from the 1966 level of 3.668 billion pounds.

Per capita candy consumption, including domestic and imported confectionery products, increased from 19.2 pounds in 1966 to 19.6 pounds in 1967, the highest per capita consumption of candy since the World War II year of 1944 when the figure was 20.5 pounds.

(Continued on page 48)

KAMA Discusses 8-Ball Pool Tourney At Meet

LONE STAR LAKE, Kansas—Officers and members of the Kansas Amusement Machine Assn. (KAMA) met here last weekend at the home of operator John Emick to conduct their regular meeting. Highlight of the meeting was a presentation of the Sanctioned Location 8-Ball Tournament Program for table operators as presented by U.S. Billiards' general sales manager Len Schneller.

Schneller advised on his return to New York that the KAMA members expressed wholehearted enthusiasm for the program and are now in the process of polling their operators for the registration of competing locations. A kickoff date for the Kansas tourney will be announced shortly.

Schneller was assisted in the presentation by Lu Ptacek of Bird Music Corp., Manhattan, Kansas, U.S. Billiards' distributor in that area.

KAMA directors at the meeting included Harland Wingrave, Gus Prell and Ron Cazell. An estimated 32 operators and their wives attended the meeting. Other business on the agenda included a discussion of the association's insurance program and a review of the benefits of the National Institute of Coin Mechanics of Denver.

Schneller flew to Springfield, Mass. after the Kansas affair, to confer with Johnny Colgan of W.S. Distributing on the Western New England 8-Ball tourney's progress. Colgan, with Western Mass. Assn. president Russ Mawdsley, have advised their intention to gather 128 sanctioned locations in their contest and will also announce a starting date shortly.

Miss Dad's Root Beer?



Steele's Model 312 was center of attraction during National Root Beer Week when Miss Dad's Root Beer (Nancy Williamson) and Bill Levitt, president, National Drinks, southern California distributor for Dad's, paused to admire this can vendor which just happened to be stocked with Dad's.

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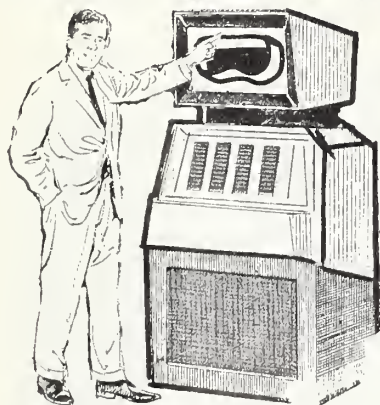
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CashBox Location Programming Guide

THIS WEEK'S TOP RECORD RELEASES FOR COIN PHONOGRAPHS

Adult Locations

SURVEY LEADERS

HALFWAY TO PARADISE (2:40)

BOBBY VINTON

My Little Christie (2:20) Epic 10350

HUSHABYE MOUNTAIN (3:15)

TONY BENNETT

Hi-Ho (4:40) Columbia 44584

FOLLOW-UP

MEET ME TONIGHT AT THE POSTAGE MACHINE (2:03)

GUY MARKS

This Is Forever (2:18) ABC 11099

INSTRUMENTAL

THE LOOK OF LOVE (2:40)

GABOR SZABO

Bacchanal (2:42) Skye 454

C & W

SURVEY LEADERS

MAMA TRIED (2:10)

MERLE HAGGARD

You'll Never Love Me Now (2:45) Copitol 2219

FLOWER OF LOVE

LEON ASHLEY

Prayers Can't Reach Me—Ashley Records 4000

Specialty

LATIN

BOOGALOO FROG (2:50)

JOHNNY ZAMBOT

Are You Ready (2:53) Grande 112

COMEDY

HANG ON THE BELL, NELLIE (2:47)

ROWAN & MARTIN

Birds Do Fly (1:58) Epic 10354

check your local One Stop for availability of the listed recordings

Teen Locations

SURVEY LEADERS

1,2,3, RED LIGHT (1:54)

1910 FRUITGUM CO.

Sticky, Sticky (2:05) Buddoh 54

SOMEBODY CARES (2:22)

TOMMY JAMES & SHONDELLS

Do Unto Me (2:26) Roulette 7016

BREAKING UP IS HARD TO DO (2:20)

HAPPENINGS

No Flip Info B.T. Puppy 543

NEVER GOIN' BACK (2:44)

LOVIN' SPOONFUL

Forever (4:24) Koma Sutro 250

R & B

SURVEY LEADERS

YOU MET YOUR MATCH (2:42)

STEVIE WONDER

My Girl (2:52) Tamalo 54168

I LOVED & LOST (2:47)

IMPRESSIONS

Up, Up & Away (2:55) ABC 11103

I GET THE SWEETEST FEELING (2:43)

JACKIE WILSON

Nothing But Heartaches (2:10) Brunswick 55381

FOLLOW-UP

MAIN STREET MISSION (2:53)

O.C. SMITH

Gas, Food, Lodging (2:40) Columbia 44555

SURVEY LEADER—The heading 'Survey Leader' refers to those artists and groups whose record releases normally enjoy healthy play on coin-operated phonographs (as determined by the Cash Box Operator Survey). New single releases by Survey Leaders, therefore, present the most promising programming material for jukebox locations.
FOLLOW UP—The 'Follow-Up' title refers to artists and groups who have enjoyed a recent chart hit and follow-up with a promising new release.



**Top 100
Chart Guide**

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 Stay In My Corner*
Dells—Cadet 5612

66 Hitch It To The Horse*
Fantastic Johnny C—Phil L.A. of Soul 315

71 Dream A Little Dream Of Me*
Mama Cass—Dunhill 4145

72 Amen*
Otis Redding—Atco 6592

73 (Love Is Like A) Baseball Game*
Intruders—Gamble 217

76 Alice Long*
Tommy Boyce & Bobby Hart—A&M 948

81 Two Bit Manchild*
Neil Diamond—UNI 55075

82 Life*
Sly & The Family Stone—Epic 10353

83 Soul Limbo*
Booker T & The M.G.'s—Stax 0001

87 Mr. Bojangles*
Jerry Jeff Walker—Atco 6594

91 Sunshine Of Your Love
Cream—Atco 6544

93 Sealed With A Kiss
Toys—Musicor 1319

94 Sally Had A Party
Flavor—Columbia 44521

95 To Love Somebody
Sweet Inspirations—Atlantic 2529

97 Hang 'Em High
Hugo Montenegro—RCA 50306

98 And Suddenly
Cherry People—Heritage 801

99 Walk On
Roy Orbison—MGM 13950

100 Yours Until Tomorrow
Vivian Reed—Epic 10319

* Indicates Chart Bullet



PROFILE ON: Marshall Caras — "The New Englander"

This Week's CASH BOX question and answer Profile is with New Englander, Marshall Caras, general manager of Trimount Automatic Sales Co., of Boston, Mass.

How and when did you become involved in the coin machine business?

When I graduated from Harvard College in 1955, my Father-in-Law, who owned Trimount at the time, asked me to join the firm. This looked like a vital and exciting business, and needless to say, and very few who ever get into the coin machine business, ever leave it and if they do, somehow or other, the excitement and vitality of the business attracts them back again.

Do you find they're any essential differences in operating and distributing in New England as opposed to other areas of the country?

Yes, I think there are essential differences in operating and distributing in New England as opposed to other regions of the country. Some of these differences, I think, are geographic. For example, the sparse population in the State of Vermont and the small size of many of the locations, make Vermont a very poor territory for pool tables. However, I feel that people are essentially the same everywhere and many of the differences in the regions, can be very strongly attributed to the way in which the distributors and the operators have grown up with the consumers in the area and vice versa. I think a graphic example of this sort of thing, is that you can drive through the midwest and pass through a relatively small but prosperous town, and see most of the people driving around in Ford automobiles and you will see a large Ford distributor. You can drive 40 or 50 miles to another large town and you will see a large Chevy dealer, getting the lion's share of the market. I think this is very much the case in our industry.

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

Trimount has a very close relationship with its customers and we have never put ourselves in the position of being competitors with, or dictators to our customers. Many of the operators in our territory have achieved some degree of success, because the attitude of Trimount has been:

Being an exclusively salesminded organization and at the same time, somewhat patriarchal. This may sound a little bit overbearing, but we have just grown up this way. This is the way Dave Bond operated in the early days of business. This is the way our Vice President, Irwin Margold, has trained us all in this business. It is simply a better life when you can do business with friends who respect you and believe you rather than constantly threatening and haranguing customers for business. We are constantly being fed information by our customers and we constantly give them every bit of advice we can. The distributor must serve as a clearing house, not only for specific problems relating to equipment, but also to general trends in the area, whether they be consumer oriented or of a legal nature. Not ten minutes ago, I received a call from an operator, requesting me to call another operator to let him know he was about to lose a location. He could have done this directly. Somehow or other, operators seem to find it very easy to pick up the 'phone and call Trimount. I certainly hope it continues this way.

What type of coin-operated equipment seems to be most lucrative for New England operators?



Marshall Caras

The backbone of our business in the amusement area, is still phonographs. Each year, there may be fewer locations as a result of the urban redevelopment. By the same token, I would say that the gross of the average operator in New England, has grown progressively over the past several years if he has worked at it. Of course, the age of most of the people in this country, is the ideal age for the juke box location and the improvement in sound and the improvement in the general programming of most operators, I think we can look forward to even more profit in the phonograph, and at least, for the foreseeable future. Pin games have been very steady in the long run. We have our ups and our downs, but generally, pin games have been quite solid for sometime now. Pool Tables put many operators on their feet several years ago when they were going through a rather rough cycle and they have been very profitable for almost all operators.

What is the status of 2 for .25¢ play in New England?

We have been doing a lot of work about two plays for a quarter in New England. We haven't been too successful yet. Some of the operators are initiating it. I think it is going to have to be a mass movement by operators in selected area. It is not the type of thing that would be successful if it is done on a spot basis.

What major changes and essential differences have occurred during the growth record of the New England coinbiz in the past 5 to 10 years?

The growth of the business in New England in the past 5 to 10 years, has been one of backfilling, consolidation, improvement in equipment with only a slight reduction in the number of operators. I think the major changes have been that the operators for the most part, have somewhat increased their replacement of equipment which has resulted in greater profits and a greater ability to keep routes current. This is not true in all cases, of course, but is very obvious to us by the rate of growth of some of the operators as opposed to that of others who have been afraid to invest in their own businesses.

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

We have not seen in New England a great trend towards large operating companies, buying up small operators' routes. We have seen many small operators absorbed by larger operators but nothing that I would call a major trend. I think that within the next two or 3 years we are going to see many attempts and many deals consummated whereby large operating companies purchase up local

routes and also some consolidations. Frankly, I don't think it is going to work and I think this is going to be similar to the frenzy we saw in major industries several years ago where consolidations and buy-outs took place almost every day, many of them with disastrous results. I think major acquisitions of operating companies are much more logical as found in the vending industry rather than in the game and music industry because of the nature of the operator himself, the type of location he deals with and the ultimate consumer. Only time will tell.

Where do you place the most importance in selling equipment? On the distributor's talent as a salesman or on the quality of the product?

We have found that Trimount and here again, I may sound very chauvinistic, but our relationship with the customers, has been such that they like to do business with us when they can. It is not always the case. We can't always make the best deal and we can't always be "Johnny on the spot" but this has paved the way for our salesmen, who by the way, make up probably the best selling team in America to work with operators in selling our products. We know that every piece we sell, is not the best piece and we are not afraid to tell our customers, but the respect and trust that has been built up over a period of time, enables us to work along with them and get a fair share of the business. When we do have what we know in a top product, sometimes a single visit or a single telephone call to an operator, telling them that we have a winner that he must have, can result in a vast number of sales in a one or two day telephone, visiting campaign. This results from long time trust and nothing else.

Do you find the operators usually upgrade and rotate their routes regularly in your area or do they wait until it falls apart before replacing it?

Many of our operators—and I wish that every operator in the country could take a page out of these operators that I refer to—sit down regularly with their accountants and find out the rate at which they should replace their equipment, dollars per year they should spend. These operators, invariably, have been successful. Another type of operator is the one who just buys equipment when a deal comes along or a hot location comes along. These operators are generally aggressive and make out well, except that they tend to have their ups and downs more than the man who invests on a regular basis. The operator who waits until his equipment is really shot, is the man that we find most frequently sells out his business and walks away from the business with disgust.

How about music programming for phonographs . . . how do the op's do it and does their technique seem to work?

Music programming bears no resemblance to music programming 10 or 15 years ago. The technique that seems to work today, is to roll with the punches and listen to the requests from the locations. The music industry has been so volatile and so changeable, the operators can no longer even consider sticking with an artist for any length of time unless his consumer is doing likewise. The one major exception which has been eminently successful for the operator is the case when an operator will keep a file of records that were popular a couple of years ago, grouped by a given artist and every once in a while put in a complete panel of that same artist. Then he can get for a period of several weeks a very strong play for records that would be otherwise nearly worthless. This requires initiative, planning and some organization in the shop

but isn't too much to ask if a man wishes to increase his income.

From your own point of view, what is the present state of the business and will you comment on the possibilities of the future?

I would say today that the present state of the business is generally healthy and I see no major changes that will take place in the industry in the foreseeable future to cause any operator to change his general tactics, except to pay closer heed to the changing habits of his consumers and to realize that if larger operating companies do become active, he will become forced to be a better business man and to update locations and to change locations at a faster rate.

Most of the industry is aware that Trimount is very much interested in assisting organizations and institutions needing used equipment as a recreational outlet for the people they serve . . . in what way does this help the industry . . . image-wise?

Trimount over the years, has given a great deal of equipment to underprivileged children's camps, hospitals, mental hospitals, etc. and frankly, I don't think we have done enough on a local level to reap any benefits from it by way of public relations. However, the amount of satisfaction we have gained, I think has been rewarding enough. I personally have had a great deal of interest with work in mental hospitals and have just become active in a business men's group working with one of the large public institutions in the greater Boston area. I think it is like anything else. Those things you are exposed to, are the things that grasp your attention and your imagination. I only wish that more distributors and more operators would have some slight exposure to the fantastic benefits that old phonograph, game and vending equipment can have, by way of rehabilitation in many of the public institutions. There is so little effort, so little money required to do this. It is criminal that we don't do more of it. Frankly, what I would like to see some day, is the institutions, themselves, and the physical and rehabilitation therapists, themselves, approach us and make the requests. I know that none of us would ever turn down the requests and I think it would get us all started in doing a little bit more.

Can you give us a closing comment, either about yourself, Trimount or the industry at large?

1968 for Trimount will be a profitable year, but it will be a year of sizable volume and it will also be one of the most difficult years we have ever had. There are many problems to face today but like anything else, if you break something down to its component parts, and work out one at a time, just about anything is doable. There is a profit to be made in this business. The challenge becomes a little bit greater each year, but without it, we all would be miserable.

NEED INFORMATION FAST?

The Cash Box Directory is in your hands with this issue.

Open it up and take a look.

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YOU!

Eastern Flashes

SEE YOU IN SEPT. George Holtzman and Ben Chicofsky are anxious to receive your reservation cards for the Sept. 27-29 combined associations outing slated for the Homowack Lodge in Spring Glen, N.Y. Most of the local and state trade have received literature on the outing, together with reservation blanks but if anyone hasn't, contact Ben at the MONY office. It's always great fun to get together with the fellas from MONY, the Westchester and New York State guilds, but this time should be finer—the Homowack offers as much if not more than any other resort in the Catskills.

ON THE MEND — Herb Rosenthal, general manager of Banner Specialty's Pittsburgh office, back from the hospital after minor surgery to correct painful neck nerve. Everything's A-okay now. . . . All-Tech's Jack Mitnick himself had to spend a few days in the hospital to check into a stomach disorder. Nothing serious, and he's out now, awaiting the doctor's decision.

THE NEW BINGO LOOK — Bally's sales manager Paul Calamari info's

that reports from his distribs in bingo areas say there's a whole new crop of players trying their luck on the factory's new 'Big Wheel'. Says Paul: "while bingo buffs welcome the novelty of the circle card with rotary scoring flexibility, folks who normally shy away from the complexity of bingo readily dig the simple 'Big Wheel' scoring. And both types of players go for the challenge of double or nothing. Result is a new bingo boom of major proportions."

HERE 'N THERE — Bill Nutting and Howard Bartley will be leaving their Mountain View, Calif. offices around July 10th for a nationwide tour that will take in their complete network of distribs and accounts, meanwhile Nutting's production and engineering staff continues working on several new products to be revealed soon! . . . Congratulations are in order for John R. Morrill, who was recently elected chairman of the board and chief executive officer of UMC Industries, Inc., by the company's board of directors. The announcement was made by John L. Wilson, who has served as chair-

man of UMC for the past eight years. Morrill will succeed Wilson, who was elected vice chairman of the board. James R. Brown, Jr., will continue as president of UMC and chief operating officer . . . Bob Nims has requested that all MOA members send in the name of their favorite candidate, for election to the board of directors, deadline is July 17, 1968 and they must be mailed to MOA in Chicago . . . Our deepest sympathies to the family of M. B. (MAC) Lesnick, who passed away on June 16th., after a long illness. Mac was president of Musical Sales Co., in Baltimore, he was 62 . . . **International congratulations** are in order for Sega Ent. Ltd., the much read about and talked about Japanese mfg. and operating firm, Toyko Masonic "Aid for crippled children program" sponsored by the Torii Oasis Shrine Clubs of Japan has been the recipient of a substantial cash contribution from Sega every year for the past eleven years. The local shrine president, Michael M. Mihalik said "this is something of a record" in a letter to Sega president, David Rosen. The contributions have made it possible to keep 15 Japanese children in hospitals this year.

VENDING NEWS — The folks at Frito-Lay, Inc. (makers of Fritos and Lay Potato Chips) have appointed a national vending manager to look out for interests in the snack vending market. He's Newton Stewart, Frito's previous vend manager for their Southwest region. Stewart will be based in Dallas. . . . Wilbur Carlisle, prexy of the Alabama Automatic Merchandising Council, advises that the organization's second annual meeting will take place July 13th at the Parliament House in Birmingham. Wilbur says the meeting will feature state legislative representatives and officials of the State Dept. of Public Health on the speakers platform. Show gets rolling promptly at 8:30 A.M. . . . Best congratulations to Ralph Globus on his election to exec vice president of ARA Services. This branch of ARA is reportedly the country's largest operator of food and refreshment systems in industrial and

institutional locations covering 44 states as well as Canada, Mexico, Washington DC, Puerto Rico and the Virgin Islands. . . . Despite the growth of the Servomation Corp. into the music and games operating area, the vending giant reported that its continuing growth in the institutional location area accounted for its recent sales and earnings record (for the first three months of '68). It will be interesting to see when and if Servomation mentions their activities in the music and games field in the next stockholders' report . . . insiders report their earnings in this area have surpassed their strictly vending take on a per-location basis.

Midwest Musings

Duane Coubal, Bloomer, in town for the day buying records and parts. . . . Stan Woznak and several of his friends driving into Minneapolis Tuesday nite to see the Minnesota-Washington baseball game. . . . Glen Addington and Fritz Backus were in Canada last week for some pike and trout fishing. . . . Earl Porter, Mitchell, in the cities for a few days on a buying trip. . . . Darlow Maxwell and Tony Ratchford in town a couple of days doing some equipment buying. . . . Jack Godfrey in the cities for some records and parts. . . . Ritchie Hawkins drove up to his cabin at Grand Rapids for a weekend of fishing. . . . Martin Kallsen in town for a few days. . . . Gabby Cluseau in the cities for the day buying records and parts. . . . Don Hazelwood in town for the day. Tourists are filling up the resorts even though the weather has not been the best. Too much rain. . . . Mr. & Mrs. Noel Hefte, Grand Forks, in town visiting their children. Mrs. Hefte remained and Noel flew back to take care of business. . . . Glen, Bob, and Mark Addington, Bismarck, are entertaining their brother Dick from Denver. They are planning a fishing trip. . . . Bob Lane is expected back on the job at Lieberman Music Co. Monday morning from his vacation.

Williams
WILLIAMS ELECTRONICS, INC.
 3401 North California Ave. • Chicago, Ill. 60618

CANDY SALES RISE (Continued from page 45)

These and other facts about the U.S. candy industry are revealed in the U.S. Commerce Department's 41st annual report on "Confectionery Manufacturers' Sales and Distribution," released at the 85th annual convention of the National Confectioners Association (NCA), held May 25-29, 1968 at the Sheraton-Boston Hotel, Boston, Mass.

1967 was the 12th successive year in which the candy industry broke its sales and production records of the preceding year, according to the NCA-sponsored study, compiled by the Food Industries Division of the Commerce Department's Business and Defense Services Administration.

Despite rising costs of production, candy was still a bargain in 1967, with the average wholesale price per pound inching up only 0.8 cents to 42.9 cents, compared to 42.1 cents in 1966 and 38.0 cents a decade ago.

The sales leader among all confectionery lines in 1967 was the "package goods" category, ranging from boxed chocolates sold in candy stores to bagged candies sold in supermarkets. This line accounted for 41.3 percent of the industry's total dollar sales.

Candy bars ranked second, accounting for 33.0 percent of the total sales value of all candy in 1967. Five and ten-cent specialties, such as rolls, bags, and packets of mints, fruit drops, and caramels, rang up 11.9 percent of total dollar sales. Bulk goods (candies weighed out at retail for sale by the pound or fraction thereof) accounted for 9.4 percent of sales. Penny candy sales in 1967, which rose 14.6 percent

above 1966 sales, represented 4.0 percent of total U.S. candy sales.

To produce the total 1967 confectionery output, an estimated \$615 million was spent by the industry for 80 different varieties of ingredients. These raw materials accounted for 38 cents of each sales dollar.

Factors which have contributed to the candy industry's impressive gains in sales and production, in the view of NCA President Robert L. Richards, include the nation's steadily rising disposable personal income and the continued growth of the U.S. population, expanding at an annual rate of about 1 percent. (Fortunately for the confectionery industry, the heavily candy-eating 14-20 age group is growing at a rate of close to 2.5 times that of the population as a whole.)

The acquisition of candy firms over the last several years by major food, tobacco, pharmaceutical, dairy, and other companies has also played an important part in the steady growth of the nation's candy business.

Not all aspects of the confectionery picture are sweet, however. Problems confronting the industry include a shortage of skilled labor, rising costs of labor, certain raw materials, new plants and equipment, and distribution, and an increasingly unfavorable import-export balance.

Despite these and other challenges facing the U.S. candy industry, 1968 is expected to be a good year for candy manufacturers, with sales moving up to an estimated \$1.682 billion at the wholesale level and production up to 3.850 billion pounds.

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Cash Box Round The Route

Chicago Chatter

More and more operators are showing interest in the ICMOA and turning out in large numbers for the various regional meetings. The most recent was held June 22 at the Miami Hotel in Sterling, Ill. Excellent operator attendance was reported by the association's executive director Fred Gain. Principal speakers, in addition to Gain, were Representative Zeke Giorgi and Candidate O. Jacobs who reiterated, in their speeches, what is being stressed at all of the ICMOA meetings, and that is the need for operators to familiarize themselves with their legislators and proposed legislation which, in any way, affects their businesses . . . The ICMOA board of directors meeting is scheduled for July 12 at the Marriott Hotel in Chicago . . . Bally adman Herb Jones items that he recently heard from Peter Stone, former Indianapolis kiddie ride operator who moved his business to Puerto Rico, that "The Champion" Ballyhorse is earning as much money today as it did in 1952 when Stone first started operating it! How about that!

Get well wishes to Vada Hohbein who's convalescing from recent surgery in Sheridan General Hospital. Vada is the wife of Dynaball's Dusty Hohbein . . . Atlas Music Co.'s Bill Phillips and Bob Vihon took to the road last week to service their respective territories. The Atlas showroom, meanwhile, is quite a busy place. Joe Kline tells us the Rowe-AMI "PhonoVue" with Music Master is doing extremely well, as are all games and vending equipment . . . Increased activity on "Funland" is keeping everyone hoppin' at the D. Gottlieb & Co. plant. Alvin Gottlieb reminds us that the factory will be closed for vacation as of July 12 to re-open July 29 . . . Correct phone number of the new Garwin Sales headquarters is 439-9700, and not 437-9700. With the phone strike in Chicago, Illinois Bell made a slight error when assigning the number. Garwin is national distributor for the Little LP.

Nice chatting with Dorothy Christiansen, executive secretary of the Montana Coin Machine Operators Association, who stopped off in Chicago following a visit with relatives in Gary, Ind. last week. Dorothy is looking forward to a good turnout for the upcoming general membership meeting scheduled for July 27. The association's Board of Directors will meet one day earlier, July 26, in Cave Bay . . . The "I. Q. Computer" is reportedly creating all sorts of excitement at World Wide Dist. Got the word from Howie Freer that the distrib hosted a special service school on the piece last Thursday (27), with a factory representative conducting and explaining the workings of the "I. Q. Computer" and the ease with which it is serviced! World Wide is now anxiously awaiting initial shipment of the new, improved model! . . . Gil Kitt, Joe Robbins and the Empire Dist. force are as busy as ever keeping up with current stepped up activity and preparing for the big move into new quarters next month.

Milwaukee Mentions

Local coinbiz is feeling the very pleasant effects of the resort season, which is about in full swing—not to mention the upcoming July 4 holiday! This always brings scores of fun seekers into the area! . . . Several resort area operators converged upon Empire Dist. last week to replenish their stock of new and used games and music equipment. Bob Rondeau noted particular interest in the Rock-Ola "Ultra" . . . The big rush is definitely still being felt at Pioneer Sales & Services. Joel Kleiman, Sam Cooper, et al, are enjoying stepped up sales on the Rowe-AMI "PhonoVue" with Music Master, as well as the various games and pool tables! . . . Following are some of the singles local operators are picking, according to Gordon Pelzek of Record City: "Walkin' Through New Orleans" by Pete Fountain (Coral), both the Glen Campbell (Capitol) and Wayne Newton (MGM) versions of "Dreams Of The Everyday Housewife," "Take Me Back" by Frankie Laine (ABC), "Ramona" by Billy Walker (Monument) and "I'll Be Your Baby Tonight" by Burl Ives (Columbia).

California Clippings

HI-PRO FOODS JOINS HANDS WITH WATTS—Al Bettlemen of C. A. Robinson was a guest among a number of notable civic figures at the dedication of the Hi-Pro Foods, Inc., factory in the Watts area of Los Angeles. This factory is being set up by concerned Negro business, professional people and civic leaders, to produce high protein pasta products (macaroni, spaghetti, noodles, etc.) to combat malnutrition in the ghetto and rural, and in the schools. Technical assistance is being provided by Meals for Millions Foundation, a non-profit corporation which was established 22 years ago to help ameliorate protein malnutrition around the world. The president of Meals for Millions Foundation is Morris Asimou, renowned professor of engineering at UCLA—and first cousin to our own Al Bettlemen. Hi-Pro is planning to vend its products and Al has been called in as a consultant for this phase of the distributing of these very important products. Needless to say, this project will aid considerably in keeping this long hot summer healthy and cool. Also attending these meetings were representatives of Mayor Yorty and councilman, Billy Mills.

GOING BIG GAME HUNTING AT CIRCLE INTERNATIONAL—Spoke with Dean McMurdie, who tells us that he, along with everyone else, is very excited about the new Bally 2 player "Safari" pin game. Another item that he is quite pleased with is "Mondial Quiz Master." This game tests one's knowledge of various subjects (sports, geography, history, etc.). We are also told that they are awaiting their next shipment of Satomi's "Sonar Attack" parascop game. Hear that this game is one of their bigger sellers. Ralph Phipps was in town to hold a vending school. The "Phone-Views" are still continuing to sell at a steady pace. Hear that Lorraine Sugiyamie took off for her Honolulu vacation . . . Best wishes go out to Linda Peterson who recently became Mrs. Robert Grieve.

FROM THE RECORD RACKS—We are told that the Moby Grape are coming on with their new single "Can't Be So Bad." Another record that is very big in San Francisco is the "The Horse" by Cliff Noble and Company on Phil-L.A. of Soul . . . From Seattle we are getting reports that the Vanilla Fudge are again coming on strong with "You Keep Me Hanging On" on Ateo . . . Looks like another hit for Billy Vera with his latest effort "With Pen In Hand."

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Seeburg DS160	575
Seeburg AY160	475
Seeburg AQ160	375
Seeburg HF100R	175
Seeburg HF 100G	150

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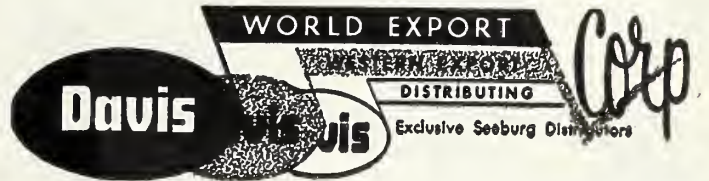
Seeburg 3WA-200 Sel	\$39
Seeburg 3WA-160 Sel	39

WURLITZER

Wurlitzer 2410	185
Wurlitzer 2300	150

ROCK-OLA

1496 Empress 120-Sel.....	325
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COIN MACHINE INVENTORY LISTS—USED EQUIPMENT

A Compilation of Phonographs and Amusement Machines Actively Traded On Used Coin Machine Markets—New Machines Are Listed In Various Issues.

ROWE AMI MUSIC MACHINES

D-40, '51, 40 Sel.
D-80, '51, 80 Sel.
E-40, '53, 40 Sel.
E-80, '53, 80 Sel.
E-120, '53, 120 Sel.
F-40, '54, 40 Sel.
F-80, '54, 80 Sel.
F-120, '54, 120 Sel.
G-80, '55, 120 Sel.
G-120, '55, 120 Sel.
G-200, '56, 200 Sel.
H-120, '57, 120 Sel.
H-200, '57, 200 Sel.
I-100M, '58, 100 Sel.
I-200M, '58, 200 Sel.
I-200E, '58, 200 Sel.
J-200K, '59, 200 Sel.
J-200M, '59, 200 Sel.
J-120, '59, 120 Sel.
K-200, '60, 200 Sel.
K-120, '60, 120 Sel.
Continental '60, 200 Sel.
Lyric, '60, 100 Sel.
Continental 2, '61, 200 Sel.
Continental 2, '61, 100 Sel.
L-200, '60, 100 Sel.
L-200, '60, 200 Sel.
M-200 Tropicana '63-64
N-200 Diplomat '65
O-200 Bandstand '65

1436, '52, Fireball, 120 Sel.
1436A, '53, Fireball, 120 Sel.
1438, '54, Comet, 120 Sel.
1446, '54, HiFi, 120 Sel.
1448, '55, HiFi, 120 Sel.
1452, '55, 50 Sel.
1454, '56, 120 Sel.
1455, '57, 200 Sel.
1458, '58, 120 Sel.
1465, '58, 200 Sel.
1475, '59, 200 Sel. Tempo I
1488, '59, 200 Sel. Tempo I
1485, '60, 200 Sel. Tempo II

ROCK-OLA

1478, '60, 130 Sel. Tempo II
1495, '61, 200 Sel. Regis
1488, '61, 120 Sel. Regis
1496, '62, 120 Sel. Empress
1497, '62, 200 Sel. Empress
1493, '62, 100 Sel. Princess
408, '63, 160 Sel. Rhapsody I
404, '63, 100 Sel. Capri I
418-SA '64 160-Sel. Rhapsody II
414, '64, 100 Sel. Capri II
425, '64, Grand Prix 160 Sel.

SEEBURG

M100A, '51, 100 Sel.
M100B, '51, 100 Sel.
M100BL, '51, 100 Sel. Light Cab
M100C, '52, 100 Sel.
HF100G, '53, 100 Sel.
HF100R, '54, 100 Sel.
Y200, '55, 200 Sel.
YL200, '56, 200 Sel.
KD200H, '57, 200 Sel.
L100, '57, 100 Sel.
201, '58, 200 Sel.
161, '58, 160 Sel.
222, '59, 160 Sel.
220, '59, 100 Sel.
Q-160, '60, 160 Sel.
Q-100, '60, 100 Sel.
AY100S, '61, 100 Sel.
AY100S, '61, 100 Sel.
DS 160, '62, 160 Sel.
DS 100, '62, 100 Sel.
LPC-1, '63, 160 Sel.
LPC-480, '63, 160 Sel.
Electra '65, 160 Sel.

WURLITZER

1250, '50, 48 Sel., 45 or 78 RPM
1400, '51, 48 Sel., 45 or 78 RPM
1450, '51, 48 Sel., 45 or 78 RPM
1500, '52, 104 Sel., 45 or 78 Inter-
mix
1500 A, '53, 104 Sel., 45 & 78 In-
termix
1600, '53, 48 Sel., 45 & 78 Inter-
mix
1650, '53, 48 Sel.
1650A, '54, 48 Sel.
1700, '54, 104 Sel.
1800, '55, 104 Sel.
1900, '56, 200 Sel.
2000, '56, 200 Sel.
2100, '57, 200 Sel.
2104, '57, 104 Sel.
2150, '57, 200 Sel.
2200, '58, 200 Sel.
2204, '58, 104 Sel.
2250, '58, 200 Sel.
2300, '59, 200 Sel.
2304, '59, 104 Sel.
2310, '59, 100 Sel.
2400, '60, 200 Sel.
2404, '60, 104 Sel.
2410, '60, 100 Sel.
2500, '61, 200 Sel.
2504, '61, 104 Sel.
2510, '61, 100 Sel.
2600, '62, 200 Sel.
2610, '62, 100 Sel.
2700, '63, 200 Sel.
2710, '63, 100 Sel.
2810 Stereo-Mona., 100 Sel.
2800 Stereo-Mona., 100 Sel.
2900, '65, 200 Sel.

PINGAMES BALLY

Acapulco (5/61)
Barrel-O-Fun (9/60)
Barrel-O-Fun '61 (4/61)
Barrel-O-Fun '62 (11/61)
Beauty Contest (1/60)
Bongo 2P (3/64)
Bounty (Bingo) (10/63)
Bus Stop 2P (1/65)
Campus Queen 4PL (8/66)
Can-Can (10/61)
Circus Queen (2/61)
Cue-Tease 2P (7/63)
Funspot '62 (11/62)
Flying Circus 2P (6/61)
Follies Bergeres Binga (11/65)
Grand Tour 1P (7/64)
Happy Tour 1P (7/64)
(Add-A-Ball Model)
Golden Gate (6/62)
Harvest 1P Pin (10/64)
Hay Ride 1P (10/64)
(Add-A-Ball Model)
Hottentany (Pin) 1P (11/63)
Laguna Beach (3/60)
Lido (2/62)
Lite-A-Line (2/61)
Mad World 2P (5/64)
Monte Carlo 1P (Pin) (2/64)
Moonshot (3/63)
Queens (Bch., Is.) (3/60)
Roller Derby (6/60)
Ship-Mates 4P (2/64)
Shoot-A-Line (6/62)
Silver Sails (11/62)
Sky Diver 1P (4/64)
Star Jet (Pin) 2P (12/63)
Sufers 1P (1/68)
3-In-Line 4P (8/63)
Touchdown (11/60)
Twist (11/62)
2 in 1 2P (8/64)
Trio 1P (11/65)
Band Wagon 4P (5/65)
Sheba 2P (3/65)
Border Beauty Bingo (2/65)
Bullfight 1P (1/65)
Magic Circle 1P (6/65)
50/50 2P (8/65)
Beauty Beach Bingo (5/65)
Aces High 4P (9/65)
Discotek 2P (10/65)
Big Chief 4P (10/65)

CHICAGO COIN

Par Golf (9/65)
Gold Star Shuffle (7/65)
Big League Baseball 2P (4/65)
Preview Bowler (9/65)
Sun Valley (8/63)
Firecracker 2P (12/63)
Bronco 2P (5/64)
Royal Flash 2P (8/64)
Mustang 2P
Festival 4P (1/67)

GOTTIEB

King of Diamonds 1P (1/66)
Mayfair 2P (6/66)
Central Park 1P (4/66)
Masquerade 4P (2/66)
Ice Review 1P (12/65)
Ice Show (Add-A-Ball-Model)
Aloha 2P (11/61)
Bank-A-Ball 1P (9/65)
Big Casino 1P (7/61)
Big Top 1P (1/64)
Bonanza 2P (6/64)
Bowling Queen 1P (8/64)
Buckaroo 1P (6/65)
Captain Kidd 2P (7/60)
Corral (9/61)
Cover Girl 1-Plyr. (7/62)
Cow-Poke 1P (5/65)
Diamond Jack, Add-A-Ball
Dancing Lady 4P (11/66)
Dneg. Dolls 1P (6/60)
Dodge City 4P (7/65)
Egg Head 1P (12/61)
Fashion Show 2P (6/62)
Flipper 1P (11/60)
Flipper Clown (4/62)
Flipper Cowboy 1P (10/62)
Flipper Fair 1P (11/61)
Flipper Parade (5/61)
Flipper Pool 1P (11/65)
Flying Circus (6/61)
Foto Finish 1P (1/61)
Flying Chariots 2P (10/63)
Gaucha 4P (1/63)
Gigi 1P (12/63)
Happy Clown 4P (11/64)
Hi Dolly 2P (5/65)
Kewpie Doll 1P (10/60)
Sky Line 1P (1/65)
Lancer 2P (8/61)
Liberty Belle 4P (3/62)
Lite-A-Card 2P (3/60)
Majorettes 1P (8/64)
Melody Lane 2P (9/60)
Mry-Go-Round 2P (12/60)
Miss Anabelle 1P (8/59)
North Star 1P (10/64)
Oklahoma 4P (2/61)
Olympics 1P (9/62)
Paradise 2P (11/65)
Preview 2P (8/62)
Royal Guard 1P (1/68)
Rock-A-Ball 1P (12/62)
Sea Shore 2P (9/64)
Seven Seas 2P (1/60)
Showboat 1P (4/61)
Super Score 2P (3/67)
Surf Side 2P (12/67)
Kings & Queens 1P (3/65)
Slick Chick 1P (4/63)
Spinwheel 4P (3/68)
Spot-A-Card 1P (3/60)
Sunset 2-player (11/62)
Sweet Hearts 1P (9/63)
Swing Along 2P (7/63)
Texan 4P (4/60)
Thora-Bred 2P (2/65)
Wld. Beauties 1P (260)
World Fair 1P (5/64)

KEENEY

Old Plantation (2/61)
Black Dragon
El Rancho Hacienda
Rainbow (6/62)
Go-Cart 1P (5/63)
Poker Face 2P (9/63)

MIDWAY

Rodeo 2P (10/64)
Premier Puck Shuffle (4/66)
Mystery Score (8/65)
(Novelty Game)
Fun Ball Baseball (1/67)

WILLIAMS

A-Go-Go 4P (5/66)
Alpine Club 1P (3/65)
Aztec Bowler (9/66)
Beat The Clock (12/63)
Big Chief 4P (10/63)
Big Daddy 1P (9/63)
Big Deal 1P (2/63)
Black Jack 1P (1/60)
Bowl-A-Strike 1P (12/65)
Coquette (4/62)
Darts 1P (6/60)
Ding Dong 1P (2/68)
Eager Beaver 2P (5/65)
El Toro 2P (8/63)
Four Roses 1P (12/62)
Full House 1P (3/66)
Gldn. Gloves 1P (1/60)
Heat Wave 1P (7/64)
Jolly Roger 4P (12/67)
Jumpin' Jacks 2P (4/63)
Jungle 1P (9/60)
Kingpin (9/62)
Lucky Strike 1P (8/65)
Magic Town 1P (2/67)
Magic City (1/67)
Mardi Gras 4P (11/62)
Merry Widow 4P (10/63)
Moulin Reuge 1P (6/65)
Music Man 4P (8/60)
Nags 1P (3/60)
Oh, Boy 2P (2/64)
Palooka 1P (5/64)
Pat O Gold 2P
Riverboat 1P (9/64)
San Francisco 2P (5/64)
Soccer 1P (3/64)
Serenade 2P (5/60)
Skill Pool 1P (6/63)
Space Ship 2P (12/61)
Teacher's Pet 1P (12/65)
Tom-Tom 2P (1/63)
Top Hand 1P (5/66)
Trade Winds (6/62)
Twenty-One 1P (2/60)
Valiant 2P (8/62)
Yagabond (10/52)
Yiking 2P (10/61)
Whoopee 4P (10/64)
Wing-Ding 1P (12/64)
Zig-Zag 1P (12/64)

SHUFFLES—BOWLERS BALLY Shuffles

ABC Bowler (7/55)
Jumbo Bowler (9/55)
King Pin Bowler (9/55)
ABC Spr. Del. (9/57)
All-Star Bowling (12/57)
All-Star Deluxe (2/58)
Lucky Shuffle (9/58)
Star Shuffle (10/58)
Speed Bowler (11/58)
Club Bowler (2/59)
Club Deluxe (5/59)
Monarch Bowler (11/59)
Official Jumbo (9/60)
Jumbo Deluxe (9/60)
1965 Bally Bowler
All The Way (10/65)

Ball Bowlers

ABC Bowl, Lane (1/57)
ABC Tournament (6/57)
ABC Champion (10/57)
Strike Bowler (11/57)
Trophy Bowler (4/58)
Lucky Alley (8/58)
Pan American (6/59)
Challenger (9/59)
Super Shuffle (12/61)
Big 7 Shuffle (9/62)
Super 8 (4/63)
Deluxe Bally Bowler (1/64)

CHICAGO COIN Shuffles

Top Brass Shuffle (4/65)
Triple Strike (2/55)
Arrow (2/55)
Cr. Cross Targette (1/55)
Bonus Score (4/55)
Hollywood (5/55)
Blinker (B/55)
Score-A-Line (9/55)
Bowling Team (10/55)
Rocket Shuffle (3/58)
Explorer Shuffle (6/55)
Rebound Shuffle (12/58)
Championship (11/58)
Double Feature (12/58)
Red Pin (2/59)
Bowl Master (B/59)
4-Game Shuffle (11/59)
Bull's Eye Drop Ball (12/59)
6-Game Shuffle (6/60)
Triple Gold Pin Pro (2/61)
Starlite (5/62)
Citation (10/62)
Strike Ball (5/63)
Spotlite (11/63)
DeVille (8/64)
Triumph (1/65)
Bel Air Puck Bwlr.

Ball Bowlers

Super-Sonic Bowler (3/65)
Bowling League (2/57)
Ski Bowl 6P (11/57)
Classic (7/57)
TV Bowling Lg. (11/57)
Lucky Strike (1/58)
TV (with rollovers)
Player's Choice (9/58)
Twin Bowler (10/58)
King Bowler (3/59)
Queen Bowler (9/59)
Duke Bowler (8/60)
Duchess Bowler (8/60)
Princess (4/61)
Gold Crown (3/62)
Royal Crown (8/62)
Grand Prize (3/63)
Official Spare Lite (9/63)
Cadillac Bwlr (1/64)
Majestic Bowler (8/64)
Tournament (12/64)
Imperial (9/66)

SHUFFLES—BOWLERS UNITED Shuffles

Encore Puck Shuffle (9/66)
Amazon Bowler (3/66)
Blazer Shuffle (6/66)
Tango Shuffle (2/66)
Clipper (5/55)
5th Inning (6/55)
Capitol (6/55)
Super Bonus (9/55)
Deluxe model
Top Notch (10/55)
Regulation (11/55)
6-Star (10/57)
Midget Bowling (3/58)
Shooting Stars (4/58)
Eagle (3/58)
Atlas (8/58)
Cyclone (10/58)
Niagara (11/58)
Dual (1/59)
Zenith (6/59)
Flash (6/59)
3-Way (9/59)
4-Way (12/59)
Big Bonus (2/60)
Sunny (5/60)
Sure Fire (10/60)
Line-Up (1/61)
5-Way (5/61)
Avalon (4/62)
Silver (6/62)
Shuffle Baseball (6/62)
Action (7/62)
Embassy (9/62)
Circus Roll-Down (9/62)
Lancer (11/62)
Sparky (12/62)
Caravelle (2/63)
Crest (4/63)
Rumpus Tarquette (5/63)
Astro (6/63)
Ultra (8/63)
Skippy (11/63)
Jill-Jill (11/63)
Bank Pool (11/63)
Topper (2/64)
Tempest (2/64)
Pocer (4/64)
Tiger (7/64)
Orbit (8/64)
Mambo (12/64)
Cheetah Shuffle (3/65)
Pyramid (6/65)
Corral Shuffle (10/65)

Ball Bowlers

Bowling Alley (11/56)
Jumbo Bowling (9/57)
Royal Bowler (12/57)
Pixie Bowler (8/58)
Duplex (11/58)
Simplex (5/59)
Advance (5/59)
League (10/59)
Handicap (11/59)
Teammate (12/59)
Falcon (4/60)
Savoy (5/60)
Bowl-A-Rama (9/60)
Tip Top (10/60)
Dixie (1/61)
Cameo 5-Star Bowling (8/61)
Classic (6/61)
Alamo (4/62)
Sahara (7/62)
Tropic Bowler (9/62)
Lucky (11/62)
Cypress (12/62)
Sabre (2/63)
Regal (4/63)
Fury (8/63)
Futura (12/63)
Tornado (3/64)
Thunder (6/64)
Polaris (8/64)
Galleon (3/65)
Bowl-A-Rama (7/65)

WILLIAMS Ball Bowlers

Maverick Bowler (11/65)
Oasis Bowler (6/65)
Roll-A-Ball 6P (12/56)
Matador Bowler (12/64)

UPRIGHTS

AB County (5/56)
AB County Fair (3/57)
AB Circus Wagon
Wheels (12/58)
AB Galloping Dominos
AB Circus Play Ball (4/59)
AB Magic Mirror
Horoscope (11/59)

AB Mermaid (3/60)

Aquati Prod. Squirts (11/57)
B Jumbo (5/59)
B Sportsman (6/59)
B Jamboree (10/60)
B Super Jumbo (11/60)
CC Star Rocket (5/59)
GA Skeeet Shoot (1/57)
GA Super Hunter (6/57)
GA Double Shot (4/58)
GA Wild Cat (12/58)
GA Spr. Wild Cat
GA Twin Wild Cat (7/59)
GA Super Wild Cat
Trail Blazer (12/60)
Twin Trail Blazer (2/61)
K Big Tent
K Spr. Big Tent (6/57)
K Shawnee (1/59)
K Big Roundup (3/59)
K Little Buckaroo (4/59)
K Del. Big Tent (5/59)
K Big 3 (5/59)
K Touchdown (9/59)
K Big Dipper (10/59)
K Twin Big Tent
Criss Cross Diamond (1/60)
K Red Arrow (4/60)
Sweet Shawnee '60
Black Dragon '60
K Twin Red Arrow (5/60)
K Flashback (6/61)

ARCADE

ABT 6 Gun Rifle Range
Air Football
Air Hockey
Auto Photo Model 9
Amer. Shuffle Situation (5/61)
B Undersea Raider
B Derby Gun (2/60)
B Bulls Eye Shooting Gallery (9/55)
B Big Inning (5/58)
B Heavy Hitter (4/59)
B Ball Park (4/60)
B Sharpshooter (2/61)
B Golf Champ (8/58)
B Bat Practice (8/59)
B Skill Roll (8/58)
B Moon Raider (7/59)
B Target (10/59)
B Spook Gun (9/58)
B Skill Parade (1/59)
B Skill Score (6/60)
B Skill Derby (10/60)
B Del Skill Parade (4/59)
B Table Hockey (2/63)
B Spinner (2/63) Novelty
B Bank Ball (1/63)
B Fun Phone (3/63)
Capitol Midget Movies
CC Ace Machine Gun (11/67)
CC Bullseye Baseball
CC Basketball Champ
CC 4-Player Derby
CC Goalie
CC Midget Skee Super model
CC Big League (5/55)
CC Twin Hockey (5/56)
CC Shoot The Clown
CC Stm. Shovel (5/56)
CC Batter Up (4/58)
CC Criss Cross Hockey (10/58)
CC Croquet (8/58)
CC Playland Rifle Gallery (8/59)
CC Pony Express (4/60)
CC Ray Gun (10/60)
CC Wild West (5/61)
CC Long Range Rifle Gallery (1/62)
CC All-Star Baseball (1/63)
CC Big Hit (10/62)
CC Pro Basketball (6/61)
CC Riot Gun (6/63)
CC Champion Rifle Range (1/64)
CC Popup (10/64)
Ex Gun Patrol
Ex Jet Gun
Ex Space Gun
Ex Pony Express
Ex Six Shooter
Ex Shooting Gal. (6/54)
Ex Star Shtg. Gal. (9/54)
Ex Sportland Shooting Gallery (11/54)
Ex "500" Shooting Gallery (3/55)
Ex Treasure Cove Shooting Gal. (6/55)
Ex Jungle Hunt (3/57)
Ex Ringer Ball (11/56)
Ex Pop Gun (9/57)
Ge Lucky Seven
Ge Sky Gunner
Ge Night Fighter
Ge 2-Player Basketball
Ge Rifle Gal. (6/54)
Ge Big Top Rifle Gallery (6/54)
Super model (12/55)
Ge Gun Club
Ge Wild West Gun (2/55)
Ge Sky Rocket Rifle Gallery (5/55)
Ge Championship Baseball (9/55)
Ge Quarterback (10/55)
Ge Hi Fi Baseball (5/56)
Ge State Fair Rifle Gal. (6/56)
Ge Davy Crockett (10/56)
Ge Circus Rifle (3/57)
Ge Motorama (10/57)
Ge Gypsy Grandma (5/57)
Ge Gun Fair (5/58)
Ge Space Age Gun (6/58)

Jungle Jax

Ke Air Raider
Ke Sub Gun
Ke Sportland Deluxe model
Ke Ranger (3/58)
Deluxe Model (3/55)
Grand Slam Baseball (2/64)
Ke League Leader (4/58)
Ke Sportland
Ke Two-Gun Fun (3/62)
Mid Red Ball (5/59)
Mid Joker Ball (11/59)
Midway Bazooka (10/60)
Midway Shooting Gallery (2/60)
Mid. Del. Baseball (5/62)
Mid. Flying Turns (9/64) 2P
Play Ball 1P
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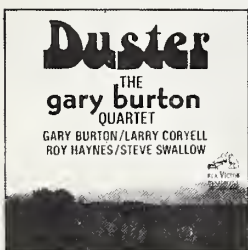


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Three more of Gary's other exciting albums



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July 7	Montreal
July 12	Dallas
July 13	Austin
July 14	Houston
July 19	Omaha
July 20	Denver
July 21	Oklahoma City
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July 26	Phoenix
July 27	Oakland
July 28	San Diego
August 2	Rochester
August 3	Laurel, Maryland
August 4	Detroit
August 9	Kansas City
August 10	St. Louis
August 11	Cleveland
August 16	Chicago
August 17	Cincinnati
August 18	Memphis
August 27-September 1	New York City

RCA

*Available on RCA Stereo 8 Cartridge Tape





Cash Box



**ANNUAL
WORLDWIDE
DIRECTORY
1968/1969**

**26th
ANNIVERSARY
EDITION**

**JULY 6, 1968
PART 2 OF 2 PARTS**



Annual Cash Box Disc Jockey Poll

Thanks, DJs, for having
programmed
our fine artists.

RCA

MOST PROGRAMMED INSTRUMENTALIST

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MOST PROGRAMMED FEMALE VOCALIST

#6 — Lana Cantrell

MOST PROGRAMMED VOCAL GROUP

#1 — The Monkees (Colgems)*
(Tie with The Beatles)

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#3 — Ed Ames

#6 — Jack Jones

MOST PROMISING UP AND COMING FEMALE VOCALIST

#6 — Sally Field (Colgems)*

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COUNTRY & WESTERN

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#3 — The Lonesome Rhodes

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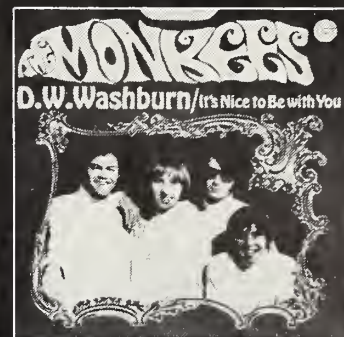
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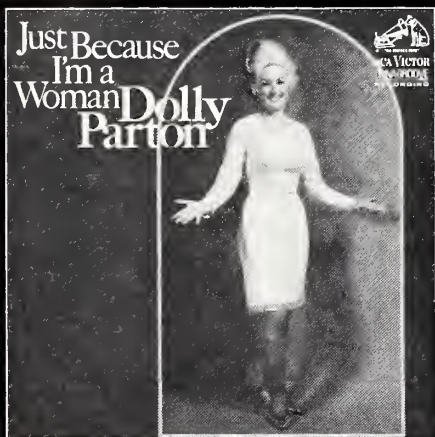
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Cash Box

VOL. XXIX—Number 49 (Part 2 of 2 parts) July 6, 1968

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from the desk of . . .

GEORGE ALBERT
OF



July, 1968

To Our Readers:

The more we look at the record industry, the more we are looking at the arts in general. This has been one of the major developments over the past year. You are all well aware of the influence of the "new" pop music, either directly or through its emphasis on youth, in just about any medium of expression you can name. Films, theatre, TV, books and even advertising and jingles. When the contemporary sound first spread its wings, the business was content to let others reach into the business and use its creativity to their advantage. Through the now familiar process of mergers-and-acquisitions, some of our largest corporations are letting the music business do the job. A relatively small industry has been handed the overwhelming responsibility of putting the ideas and music of youth to work in areas once considered far-afield from the record scene.

Needless to say, the challenges and the responsibilities are great. But, we consider the young talents of our business--whether in front of or behind the spotlight--to be exceedingly well-rounded and knowledgeable in the various arts. We are sure they can share the record industry's new burdens well.

There are immensely exciting years ahead for the music industry, and Cash Box looks forward to reporting on the events that will be among the great cultural and economic achievements of the months and years to come.

George Albert

President and Publisher

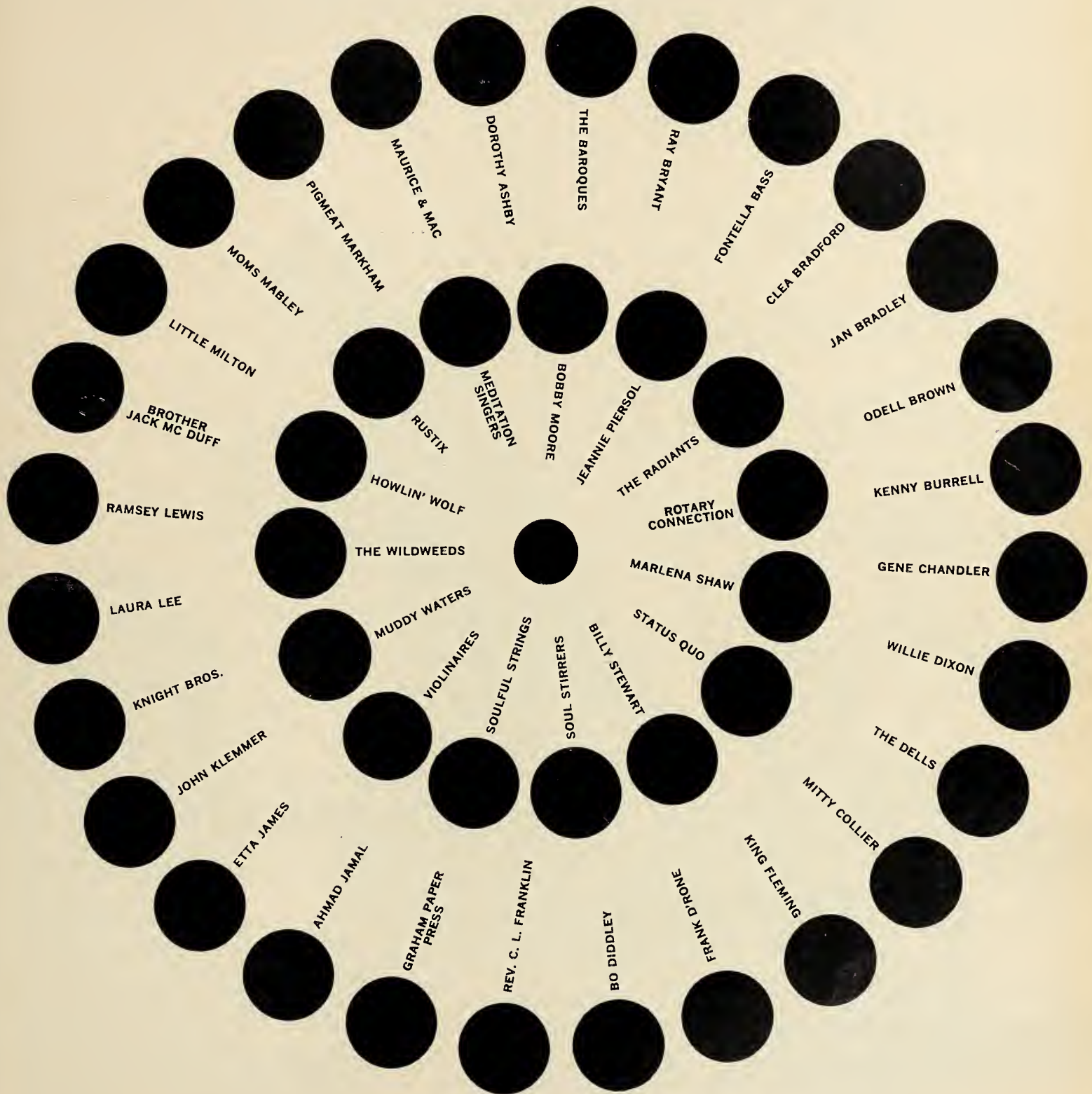
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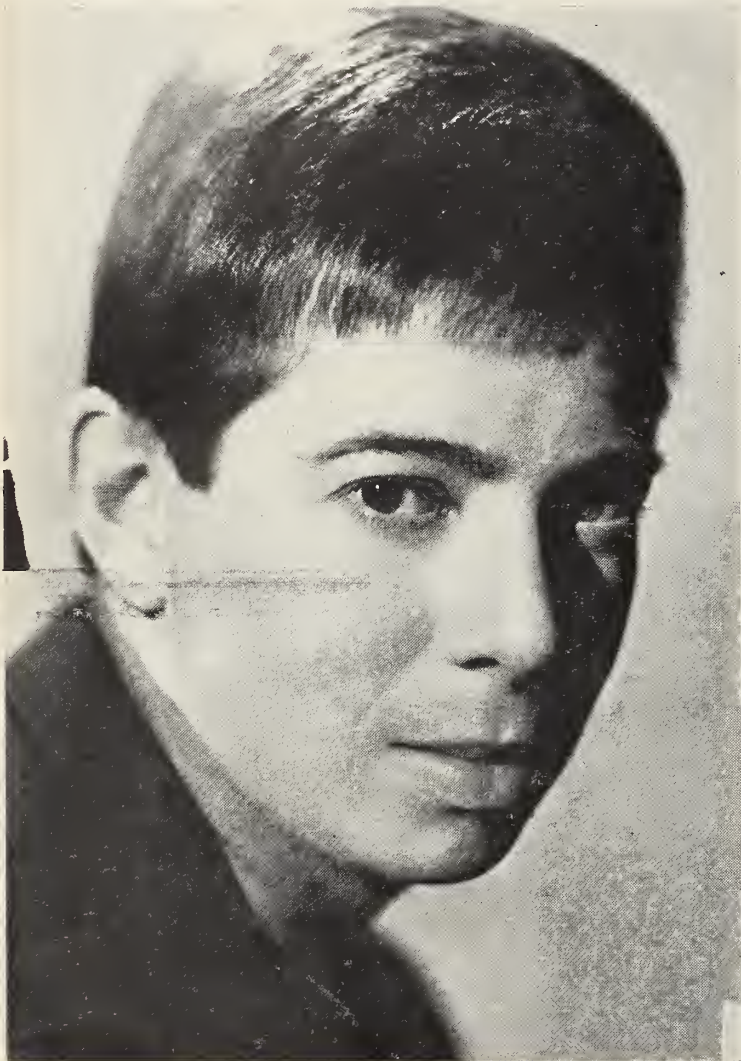


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MOST PROGRAMMED RECORD

- 1 LOVE IS BLUE—Paul Mauriat—Philips
- 2 ODE TO BILLIE JOE—Bobbie Gentry—Capitol
- 3 LIGHT MY FIRE—Doors—Elektra
- 4 The Letter—Box Tops—Mala
- 5 Up, Up & Away—5th Dimension—Soul City
- 6 The Dock Of The Bay—Otis Redding—Volt
- 7 By The Time I Get To Phoenix—Glen Campbell—Capitol
- 8 Honey—Bobby Goldsboro—United Artists
- 9 To Sir With Love—Lulu—Epic
- 10 Woman, Woman—Union Gap—Columbia
- 11 Goin' Out Of My Head—Lettermen—Capitol
- 12 Something Stupid—Frank & Nancy Sinatra—Reprise
- 13 Valley Of The Dolls—Dionne Warwick—Scepter
- 14 Born Free—Roger Williams—Kapp
- 15 Groovin'—The Rascals—Atlantic
- 16 Daydream Believer—Monkees—Colgems
- 17 Judy In Disguise—John Fred & Playboys—Paula
- 18 Georgy Girl—Seekers—Capitol
- 19 It Must Be Him—Vikki Carr—Liberty
- 20 Brown Eyed Girl—Van Morrison—Bang
- 21 Windy—Association—Warner Bros.
- 22 Respect—Aretha Franklin—Atlantic
- 23 I Say A Little Prayer—Dionne Warwick—Scepter
- 24 Happy Together—Turtles—White Whale
- 25 Come Back When You Grow Up—Bobby Vee—Liberty

MOST PROGRAMMED ALBUM

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol
- 2 HERB ALPERT'S NINTH—Herb Alpert & Tijuana Brass—A & M
- 3 MAGICAL MYSTERY TOUR—Beatles—Capitol
- 4 Blooming Hits—Paul Mauriat—Philips
- 5 By The Time I Get To Phoenix—Glen Campbell—Capitol
- 6 Are You Experienced—Jimi Hendrix Experience—Reprise
- 7 The Doors—Doors—Elektra
- 8 It Must Be Him—Vikki Carr—Liberty
- 9 Pices, Aquarius, Capricorn & Jones Ltd.—Monkees—Colgems
- 10 Spanky & Our Gang—Spanky & Our Gang—Mercury
- 11 These Are My Songs—Petula Clark—Warner Bros./Seven Arts
- 12 Sounds Like—Herb Alpert & Tijuana Brass—A&M
- 13 It Must Be Him—Ray Conniff—Columbia
- 14 Today's Themes For Young Lovers—Percy Faith—Columbia
- 15 Dionne Warwick's Golden Hits (Part One)—Dionne Warwick, Scepter
- 16 Lettermen—Live—Lettermen—Capitol
- 17 Up, Up & Away—5th Dimension—Soul City
- 18 Parsley, Sage, Rosemary & Thyme—Simon & Garfunkel—Columbia
- 19 4 Tops Greatest Hits—4 Tops—Motown
- 20 Diana Ross & The Supremes Greatest Hits, Diana Ross & The Supremes—Motown
- 21 Time, Time—Ed Ames—RCA Victor
- 22 John Wesley Harding—Bob Dylan—Columbia
- 23 Farewell To The First Golden Era—Mamas & Papas—Dunhill
- 24 Welcome To My World—Dean Martin—Reprise
- 25 Look Of Love—Claudine Longet—A&M

**MOST PROGRAMMED
MALE VOCALIST**

- 1 FRANK SINATRA—Reprise
- 2 DEAN MARTIN—Reprise
- 3 ED AMES—RCA Victor
- 4 Otis Redding—Volt
- 5 Bobby Goldsboro—United Artists
- 6 Jack Jones—RCA Victor
- 7 Neil Diamond—UNI
- 8 Johnny Rivers—Imperial
- 9 Elvis Presley—RCA Victor
- 10 Tom Jones—Parrot
- 11 Wilson Pickett—Atlantic
- 12 Bobby Vee—Liberty
- 13 Andy Williams—Columbia
- 14 James Brown—King
- 15 Al Martino—Capitol
- 16 Frankie Valli—Philips
- 17 Bobby Vinton—Epic
- 18 Frankie Laine—ABC
- 19 Donovan—Columbia
- 20 Tony Bennett—Columbia
- 21 Lou Rawls—Capitol
- 22 Jerry Vale—Columbia
- 23 Steve Lawrence—Columbia
- 24 John Gary—RCA Victor
- 25 Stevie Wonder—Tamla
- 26 Johnny Mathis—Columbia
- 27 Wayne Newton—MGM
- 28 Jackie Wilson—Brunswick
- 29 Percy Sledge—Atlantic
- 30 Ray Charles—ABC
- 31 Marvin Gaye—Tamla
- 32 Eddy Arnold—RCA Victor
- 33 Joe Tex—Dial

**MOST PROMISING UP &
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- 1 GLEN CAMPBELL—Capitol
- 2 ENGLEBERT HUMPERINCK—Parrot
- 3 JOHN DAVIDSON—Columbia
- 4 Scott McKenzie—Ode
- 5 Lee Hazlewood—Reprise
- 6 Arthur Conley—Atco
- 7 Georgie Fame—Epic
- 8 Tony Scotti—Liberty
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- 10 Brenton Wood—Double Shop
- 11 Robert Cameron—Epic
- 12 Andy Kim—Steed
- 13 Oscar Toney Jr.—Bell
- 14 Joel Grey—Columbia
- 15 Arlo Guthrie—Reprise

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MOST PROGRAMMED FEMALE VOCALIST

- | | |
|---|------------------------------|
| 1 TIE: PETULA CLARK—Warner Bros./Seven Arts | 12 Nancy Wilson—Capitol |
| ARETHA FRANKLIN—Atlantic | |
| 2 DIONNE WARWICK—Scepter | 13 Etta James—Cadet |
| 3 NANCY SINATRA—Reprise | 14 Brenda Lee—Decca |
| 4 Vikki Carr—Liberty | 15 Dusty Springfield—Philips |
| 5 Peggy Lee—Capitol | 16 Sandy Posey—MGM |
| 6 Lana Cantrell—RCA Victor | 17 Ella Fitzgerald—Capitol |
| 7 Eydie Gorme—Columbia | 18 Connie Francis—MGM |
| 8 Patti Page—Columbia | 19 Jane Morgan—ABC |
| 9 Marilyn Maye—RCA Victor | 20 Janis Ian—Verve Forecast |
| 10 Claudine Longet—A&M | 21 Jackie DeShannon—Liberty |
| 11 Barbra Streisand—Columbia | 22 Kate Smith—RCA Victor |

MOST PROMISING UP & COMING FEMALE VOCALIST

- | | |
|-------------------------|-----------------------|
| 1 LULU—Epic | 6 Sally Field—Colgems |
| 2 BOBBIE GENTRY—Capitol | 7 Merrilee Rush—Bell |
| 3 MICHELE LEE—Columbia | 8 Gloria Loring—MGM |
| 4 Madeline Bell—Philips | 9 Linda Jones—Loma |
| 5 Marilyn Michaels—ABC | 10 Paula Wayne—MGM |

MOST PROGRAMMED DUOS

- | | |
|---|---------------------------|
| 1 SIMON & GARFUNKEL—Columbia | |
| 2 MARVIN GAYE & TAMMI TERRELL—Tamla | |
| 3 SAM & DAVE—Stax | |
| 4 Nancy Sinatra & Lee Hazlewood—Reprise | |
| 5 Tommy Boyce & Bobby Hart—A & M | |
| 6 Peaches & Herb—Date | 8 Sandler & Young—Capitol |
| 7 James & Bobby Purify—Bell | 9 Gene & Debbie—TRX |

MOST PROGRAMMED INSTRUMENTALISTS

- | | |
|---------------------------|-----------------------------|
| 1 AL HIRT—RCA Victor | 9 Boots Randolph—Monument |
| 2 ROGER WILLIAMS—Kapp | 10 Herbie Mann—Atlantic |
| 3 RAMSEY LEWIS—Cadet | 11 Booker T & The MG's—Stax |
| 4 Sergio Mendes—A&M | 12 Pete Fountain—Coral |
| 5 King Curtis—Atco | 13 Peter Nero—RCA Victor |
| 6 Wes Montgomery—A&M | 14 Ventures—Liberty |
| 7 Floyd Cramer—RCA Victor | 15 Chet Atkins—RCA Victor |
| 8 Willie Mitchell—Hi | 16 Barkays—Stax |

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MOST PROGRAMMED VOCAL GROUPS

- | |
|---|
| 1 TIE: BEATLES—Capitol |
| MONKEES—Colgems |
| 2 LETTERMEN—Capitol |
| 3 SUPREMES—Motown |
| 4 Association—Warner Bros./Seven Arts |
| 5 Ray Conniff Singers—Columbia |
| 6 Johnny Mann Singers—Liberty |
| 7 Rascals—Atlantic |
| 8 Sergio Mendes & Brasil '66—A&M |
| 9 Four Tops—Motown |
| 10 Miracles—Tamla |
| 11 5th Dimension—Soul City |
| 12 Tommy James & Shondells—Roulette |
| 13 Sandler & Young—Capitol |
| 14 Buckingham—Columbia |
| 15 Four Freshmen—Liberty |
| 16 Seekers—Capitol |
| 17 Doors—Elektra |
| 18 Anita Kerr Singers—Warner Bros./Seven Arts |
| 19 Sandpipers—A&M |
| 20 Beach Boys—Capitol |
| 21 Temptations—Gordy |
| 22 Turtles—White Whale |
| 23 Mamas & Papas—Dunhill |
| 24 Mills Bros.—Dot |
| 25 Tremeloes—Epic |
| 26 Paul Revere & Raiders—Columbia |
| 27 Jefferson Airplane—RCA Victor |

MOST PROMISING UP & COMING VOCAL GROUPS

- | |
|---|
| 1 UNION GAP—featuring Gary Puckett—Columbia |
| 2 COWSILLS—MGM |
| 3 BOX TOPS—Bell |
| 4 Bee Gees—Atco |
| 5 Stone Poneys—Capitol |
| 6 Spanky & Our Gang—Mercury |
| 7 4 Jacks & A Jill—RCA Victor |
| 8 Lemon Pipers—Buddah |
| 9 Strawberry Street Singers—RCA Victor |
| 10 Vanilla Fudge—Atco |
| 11 Blue Cheer—Philips |
| 12 Jay & Techniques—Smash |
| 13 John Fred & Playboys—Paula |
| 14 Strawberry Alarm Clock—UNI |
| 15 1910 Fruitgum Co.—Buddah |
| 16 Delfonics—Philly Grove |
| 17 Cream—Atco |
| 18 Fireballs—Atco |
| 19 Dells—Cadet |
| 20 Jimi Hendrix Experience—Reprise |
| 21 Archie Bell & Drells—Atlantic |
| 22 Sly & The Family Stone—Epic |
| 23 Irish Rovers—Decca |
| 24 First Edition—Reprise |

MOST PROMISING UP & COMING ORCHESTRA

- | | |
|------------------------|-------------------------------|
| 1 PAUL MAURIAT—Philips | 4 Sounds of Our Times—Capitol |
| 2 LALO SCHIFRIN—Dot | 5 Orchestra 70—RCA Victor |
| 3 PAT WILLIAMS—MGM | 6 Les Reed—Deram |
| | 7 Manny Kelle—Columbia |

MOST PROGRAMMED ORCH

- | |
|--|
| 1 HERB ALPERT—A & M |
| 2 RAYMOND LEFEVRE—Kapp |
| 3 HUGO MONTENEGRO—RCA |
| 4 Henry Mancini—RCA |
| 5 Bert Kaempfert—Decca |
| 6 Percy Faith—Columbia |
| 7 Billy Vaughn—Dot |
| 8 Ray Conniff—Columbia |
| 9 Count Basie* |
| 10 Lawrence Welk—Dot |
| 11 Bob Crewe Generation—Dynovoice |
| 12 Mantovani—London |
| 13 Baja Marimba Band—A & M |
| 14 Les & Larry Elgart—Columbia |
| 15 Glenn Miller New Orch./Buddy De Franco—RCA Victor |
| 16 King Richard's Fluegel Knights—MTA |
| 17 Henry Jerome—United Artists |
| 18 Doc Severinson—Command |
| 19 Mongo Santamaria—Columbia |
| 20 Neil Hefti* |
| 21 Enoch Light—Project 3 |
| 22 Midnight String Quartet—Viva |
| 23 Duke Ellington* |
| 24 Wes Montgomery—A & M |
| 25 Sammy Kaye—Decca |
| 26 Frank Pourcel—MGM |
| 27 Jackie Gleason—Capitol |
| 28 Leroy Holmes—United Artists |
- * Indicates Various Labels

MOST PROMISING UP & COMING INSTRUMENTALIST

- | |
|--|
| 1 RAVI SHANKAR—World Pacific |
| 2 LARRY BUTLER—Imperial |
| 3 MASON WILLIAMS—Warner Bros./Seven Arts |
| 4 Burt Bacharach—A & M |
| 5 Soulful Strings—Cadet |
| 6 William Russell Watrous—MTA |
| 7 Jonathan Knight—Viva |

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MOST PROGRAMMED RECORD

- 1953—Till I Waltz Again With You—Teresa Brewer—Coral
- 1954—Secret Love—Doris Day—Columbia
- 1955—Melody Of Love—Billy Vaughn—Dot
- 1956—Sixteen Tons—Tennessee Ernie Ford—Capitol
- 1957—Don't Be Cruel—Elvis Presley—RCA Victor
- 1958—All The Way—Frank Sinatra—Capitol
- 1959—Tom Dooley—Kingston Trio—Capitol
- 1960—Mack The Knife—Bobby Darin—Atco
- 1961—Exodus—Ferrante & Teicher—United Artists
- 1962—Moon River—Henry Mancini—RCA Victor
- 1963—I Left My Heart In San Francisco—Tony Bennett—Columbia
- 1964—I Want To Hold Your Hand—Beatles—Capitol
- 1965—Downtown—Petula Clark—Warner Bros.
- 1966—Satisfaction—Rolling Stones—London/Ballad Of The Green Berets—Barry Sadler—RCA Victor (Tie)
- 1967—I'm A Believer—Monkees—Colgems/Strangers In The Night—Frank Sinatra (Tie)
- 1968—Love Is Blue—Paul Mauriat—Philips

MOST PROGRAMMED ALBUM

- 1956—Wee Small Hours—Frank Sinatra—Capitol
- 1957—Songs For Swinging Lovers—Frank Sinatra—Capitol
- 1958—Come Fly With Me—Frank Sinatra—Capitol
- 1959—Come Dance With Me—Frank Sinatra—Capitol
- 1960—Come Dance With Me—Frank Sinatra—Capitol
- 1961—G.I. Blues—Elvis Presley—RCA Victor
- 1962—Modern Sounds in Country & Western Music—Ray Charles—ABC Paramount
- 1963—First Family—Cadence
- 1964—Meet The Beatles—Capitol
- 1965—Beatles '65—The Beatles—Capitol
- 1966—Whipped Cream & Other Delights—Herb Alpert & The Tijuana Brass—A & M/Rubber Soul—Beatles—Capitol (Tie)
- 1967—More of the Monkees—Colgems
- 1968—Sgt. Pepper's Lonely Heart's Club Band—Beatles—Capitol

MOST PROGRAMMED MALE VOCALIST

- 1953—Eddie Fisher—RCA Victor
- 1954—Eddie Fisher—RCA Victor/Perry Como—RCA Victor (Tie)
- 1955—Perry Como—RCA Victor
- 1956—Perry Como—RCA Victor
- 1957—Frank Sinatra—Capitol
- 1958—Frank Sinatra—Capitol
- 1959—Frank Sinatra—Capitol
- 1960—Frank Sinatra—Capitol
- 1961—Frank Sinatra—Capitol/Reprise
- 1962—Frank Sinatra—Reprise/Elvis Presley—RCA Victor (Tie)
- 1963—Frank Sinatra—Reprise
- 1964—Frank Sinatra—Reprise
- 1965—Elvis Presley—RCA Victor
- 1966—Frank Sinatra—Reprise
- 1967—Frank Sinatra—Reprise
- 1968—Frank Sinatra—Reprise

MOST PROGRAMMED FEMALE VOCALIST

- 1953—Patti Page—Mercury
- 1954—Patti Page—Mercury
- 1955—Rosemary Clooney—Columbia
- 1956—Jaye P. Morgan—RCA Victor
- 1957—Doris Day—Columbia
- 1958—Patti Page—Mercury
- 1959—Connie Francis—MGM
- 1960—Connie Francis—MGM
- 1961—Connie Francis—MGM
- 1962—Connie Francis—MGM
- 1963—Connie Francis—MGM
- 1964—Connie Francis—MGM
- 1965—Barbra Streisand—Columbia
- 1966—Petula Clark—Warner Bros.
- 1967—Petula Clark—Warner Bros.
Nancy Wilson—Capitol
- 1968—Petula Clark—Warner Bros./Aretha Franklin—Atlantic (Tie)

MOST PROGRAMMED VOCAL GROUP

- 1953—Four Aces—Decca
- 1954—Four Aces—Decca/Hilltoppers—Dot (Tie)
- 1955—Four Aces—Decca/McGuire Sisters—Coral (Tie)
- 1956—Four Lads—Columbia
- 1957—Four Lads—Columbia
- 1958—Four Lads—Columbia
- 1959—Four Lads—Columbia/Four Freshmen—Capitol (Tie)
- 1960—Kingston Trio—Capitol
- 1961—Kingston Trio—Capitol/Everly Bros.—Cadence (Tie)
- 1962—Kingston Trio—Capitol
- 1963—Four Seasons—Vee Jay/Kingston Trio—Capitol (Tie)
- 1964—Beatles—Capitol
- 1965—Beatles—Capitol
- 1966—Beatles—Capitol
- 1967—Supremes—Motown/Monkees—Colgems (Tie)
- 1968—Beatles—Capitol/Monkees—Colgems—(Tie)

MOST PROMISING MALE VOCALIST

- 1953—Bob Manning—Capitol
- 1954—Lou Monte—RCA Victor
- 1955—Sammy Davis, Jr.—Decca
- 1956—Pat Boone—Dot
- 1957—Johnny Mathis—Columbia/Tommy Sands—Capitol (tie)
- 1958—Jimmie Rodgers—Roulette
- 1959—Bobby Darin—Atco/Brook Brenton—Mercury (tie)
- 1960—Jimmy Jones—Cub/Adam Wade—Coed (tie)
- 1961—Adam Wade—Coed
- 1962—Jack Jones—Kapp/George Maharis—Epic (tie)
- 1963—Jack Jones—Kapp/Bobby Vinton—Epic (tie)
- 1964—Jack Jones—Kapp
- 1965—Tom Jones—Parrot
- 1966—Bob Lind—World Pacific/Frankie Randall—RCA Victor (tie)
- 1967—Neil Diamond—Bang
- 1968—Glen Campbell—Capitol

MOST PROGRAMMED ORCHESTRA

- 1953—Ralph Flanagan—RCA Victor
- 1954—Ray Anthony—Capitol
- 1955—Ralph Marterie—RCA Victor
- 1956—Benny Goodman—Various Labels
- 1957—Les Brown—Columbia
- 1958—Ray Anthony—Capitol
- 1959—Ray Anthony—Capitol
- 1960—Les Elgart—Columbia
- 1961—Lawrence Welk—Dot
- 1962—Henry Mancini—RCA Victor/Billy Vaughn—Dot/Lawrence Welk—Dot/Si Zentner—Liberty (Tie)
- 1963—Lawrence Welk—Dot
- 1964—Henry Mancini—RCA Victor
- 1965—Henry Mancini—RCA Victor
- 1966—Herb Alpert & The Tijuana Brass—A&M
- 1967—Herb Alpert & Tijuana Brass—A&M
- 1968—Herb Alpert—A&M

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1954—Four Knights—Capitol
 1955—Hi-Lo's—Trend/DeCastro Sisters—Abbott (tie)
 1956—Platters—Mercury
 1957—Hi-Lo's—Trend/Columbia
 1958—Four Preps—Capitol
 1959—Kingston Trio—Capitol
 1960—Brothers Four—Columbia
 1961—Limelites—RCA Victor
 1962—Lettermen—Capitol
 1963—J's & Jamie—Columbia
 1964—Serendipity Singers—Philips
 1965—Seekers—Capitol
 1966—Mammas & the Pappas—Dunhill/Lovin' Spoonful—Kama Sutra (tie)
 1967—Buckinghams—Columbia
 1968—Union Gap, Featuring Gary Puckett

MOST PROMISING FEMALE VOCALIST

1954—Kitty Kallen—Decca
 1955—Jay P. Morgan—RCA Victor
 1956—Gogi Grant—Era
 1957—Betty Johnson—Bally
 1958—Connie Francis—MGM
 1959—Dodie Stevens—Crystalette
 1960—Connie Stevens—Warner Bros.
 1961—Linda Scott—Canadian American
 1962—Joanie Sommers—Warner Bros.
 1963—Little Peggy March—RCA Victor
 1964—Barbra Streisand—Columbia
 1965—Petula Clark—Warner Brothers
 1966—Nancy Sinatra—Reprise
 1967—Sandy Posey—MGM
 1968—Lulu—Epic

MOST PROMISING ORCHESTRA

1954—Les Elgart—Columbia
 1955—Richard Maltby—VIK
 1956—Dick Jacobs—Coral
 1957—Ray Conniff—Columbia
 1958—Ray Conniff—Columbia
 1959—Henry Mancini—RCA Victor
 1960—Si Zentner—Liberty
 1961—Bert Kaempfert—Decca
 1962—Si Zentner—Liberty
 1963—Joe Harnell—Kapp
 1965—Sounds Orchestral—Parkway
 1966—Herb Alpert & the Tijuana Brass
 1967—Bob Crewe Generation—Dyno Voio
 1968—Paul Mauriat—Philips

MOST PROMISING INSTRUMENTALIST

1958—Champs—Challenge
 1959—Dave "Baby" Cortez—Clock
 1960—Bill Black's Combo—Hi
 1961—Jorgen Ingmann—Atco
 1962—Mr. Acker Bilk—Atco
 1963—Chantays—Dot/Bill Pursell—Columbia (tie)
 1964—Pete Drake—Mercury
 1965—Horst Jankowski—Mercury
 1966—Herb Alpert & The Tijuana Brass—A&M
 1967—Walter Wanderly—Verve
 1968—Al Hirt—RCA
 1960—Percy Faith—Columbia
 1961—Billy Vaughn—Dot
 1962—Billy Vaughn—Dot
 1964—Billy Vaughn—Dot
 1958—Roger Williams—Kapp
 1959—Duane Eddy—Jamie/Guyden
 1960—Duane Eddy—Jamie/Guyden
 1961—Duane Eddy—Jamie/Guyden
 1962—Floyd Cramer—RCA Victor/Ferrante & Teicher—United Artists (Tie)
 1963—Duane Eddy—RCA Victor
 1964—Al Hirt—RCA Victor
 1965—Al Hirt—RCA Victor
 1966—Herb Alpert & The Tijuana Brass—A&M
 1967—Roger Williams—Kapp
 1968—Ravi Shankar—World Pacific

MOST PROGRAMMED STUDIO ORCHESTRA INSTRUMENTALIST

1956—Les Baxter—Capitol
 1957—Hugo Winterhalter—RCA Victor
 1958—Billy Vaughn—Dot
 1959—Ray Conniff—Columbia



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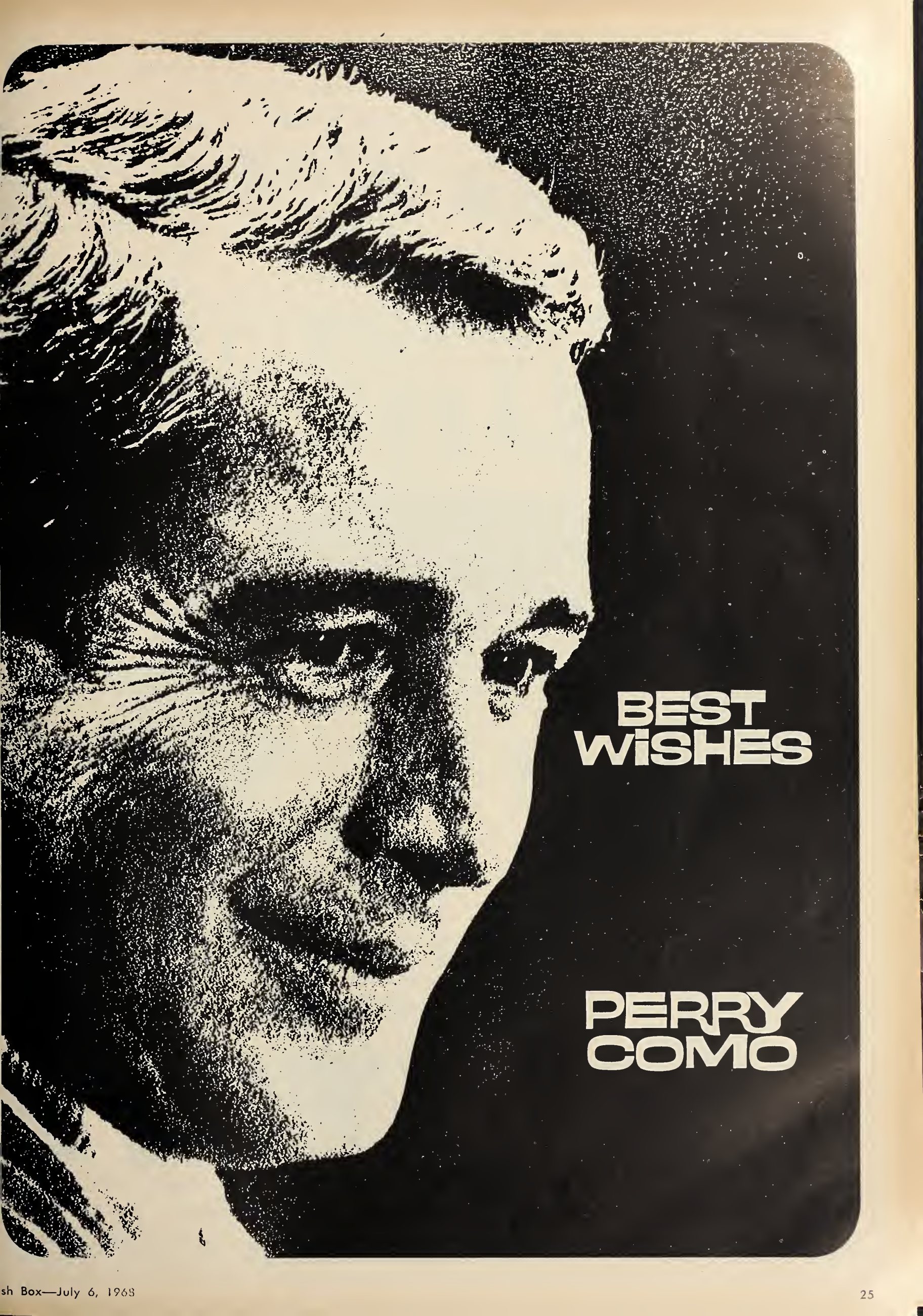


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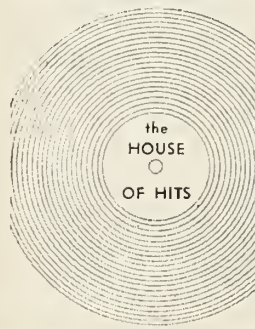
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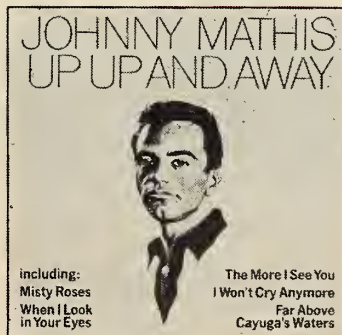
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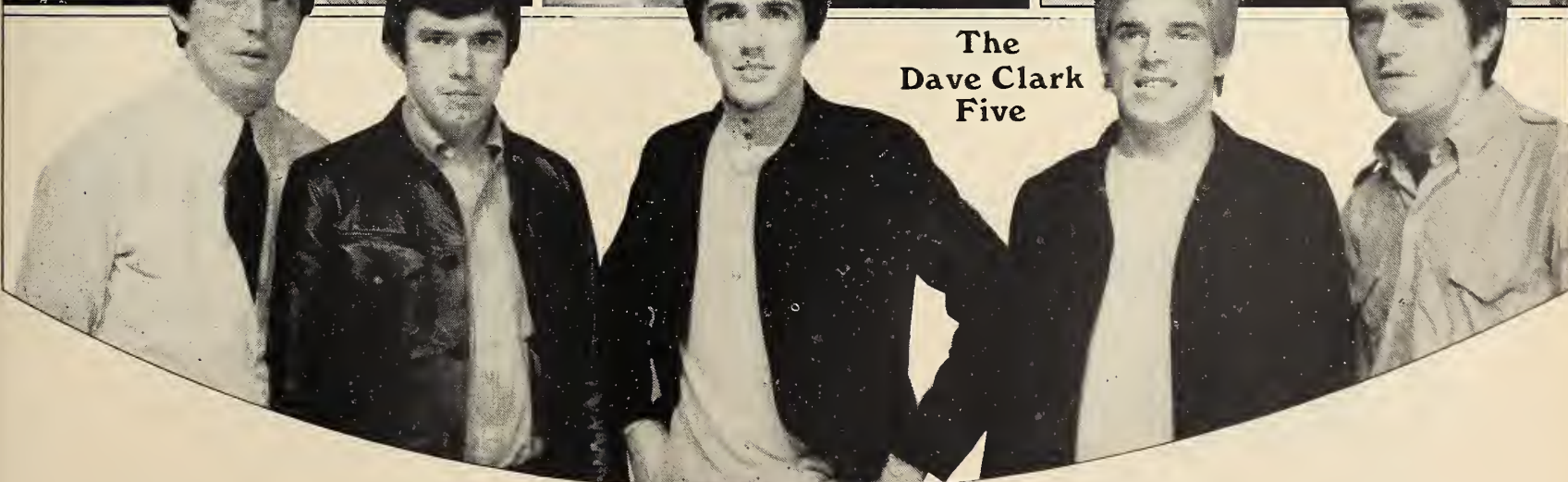
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(Arctic, Audio Arts, Barry, Boone, Canaan, Carnival, Crimson, Diamond, Diann, Dore, Dot, Dynavoice, Era, Exello, Fania, Fantasy, Fiesta, Fraternity, Galaxy, Gateway, Giant, Gospel, Grecophon, Groove City, Hob, Jamie, Kent, Keymen, King, Mace, Mira, Modern, Money, Nashboro, One-Der-Ful, Pace, Phil La Of Soul, Prestige, Ranwood, Revilot, Revue, Ric Tic, Savoy, Scepter, Steed, Tangerine, UNI, Viva, Wand)

Marshall/Mangold Distr. Co.
4805 Nelson Avenue
Manny Goldberg—542-7214
(Everest, Disneyland, Conversaphone, Vista, Cetra Soria, Concert Disc, Broque, Counterpoint, Esoteric, Scala, Archives, Tradition, Pirouette)

Schwartz Bros.
2146 24th Place N.E.
(Washington, D. C.)
(See District of Columbia for Lines Handled)

MASSACHUSETTS

BOSTON—(617)

Columbia Record Sales
75 Third Avenue
George Ryan—899-3814
(Columbia, Date, Ode, Immediate)

Capitol Records Dist. Corp.
71 Fourth Avenue
Frank McGrath—HI 9-0770
(Capitol, Angel)

Decca Distributing Corp.
900 Providence Highway, Rear
Allan M. Ross—329-1165
(Decca, Coral, Brunswick, Vocalion, Colonial, Word, Canaan, Berlitz, and Vee-Jay Records. Decca Phonos, Record Accessories, Musical Instruments and Musical Instrument Accessories)

Disc Dist. Inc.
1136 Columbus Ave.
Jack Sager—445-3550
(Motown, Tamla, Gordy, Soul, VIP, Melody, Inferno, Alma, Boone, Marvylus, MPAC, Onerful, Kookin', Nuggett, Cotique, Newark, Mira, Mirwood. TAPE: Motown, Tamala, Gordy, Soul)

Mass. Record Dist. Co.
1820 Washington St.
Fred LeBlanc, Skippy White—442-3830
(Afr-American, Big Jim, Bluestown, Casa Grande, Catamount, Cat-Time, Carnival, Constellation, Ditto, Exello, Exodus, Fortune, Hi-Way, Hob, Jewel, Kent, Last Nite, Modern, Murco, Nashboro, Oldies 45, Old Gold, Paula, Pow, Relic, Ronn, Romur, Sahara, Scone, Silver Cross, Sims, Surfine, Stop, Times Square, United, Wee, Wheelsville, Wayout, Whit, Wild)

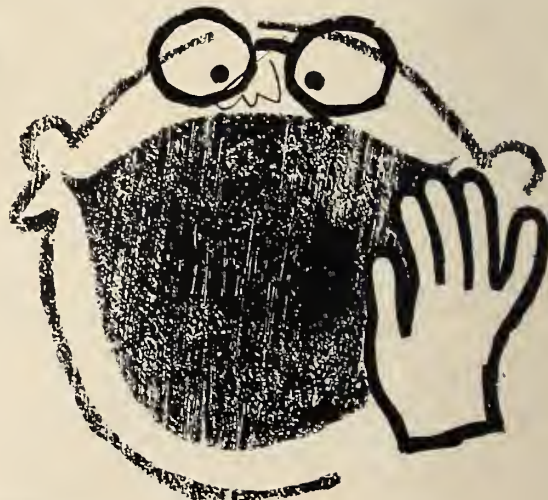
Merrec Dist. Corp.
375 Elliot St.
(Upper Falls)
John Penney—969-6505
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(Continued on next page)

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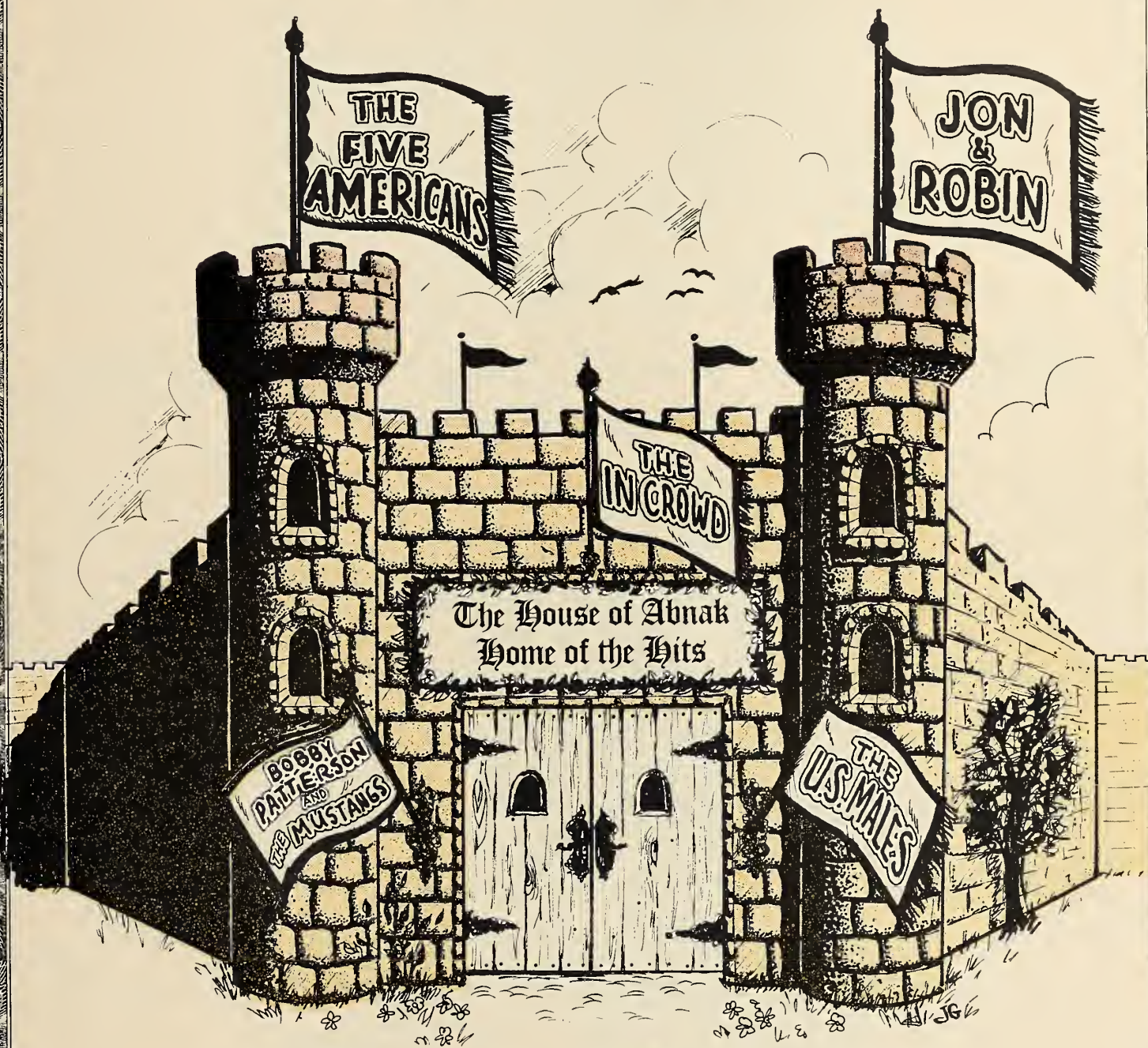
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Record Distributors

And The Lines They Handle

Music Suppliers Inc.
75 North Beacan St.
Harry Carter—254-1780
(ABC, Dunhill, Impulse, 20th Century Fox, Kapp,
Four Corners, MGM, Verve, Kama Sutra, Reprise,
Warner Bros., Vanguard, Deutsche Grammophon,
Laurie)

CAMBRIDGE—(617)

The Eastern Co.
620 Memorial Drive
Thomas F. Cavanagh—876-4720
(RCA Victor, RCA Camden, RCA Victrola, RCA
Stereo B Tape)

DORCHESTER—(617)

Mutual Distributors Inc.
157 Washington St.
Frank Holland—288-5700
(A & M Records, Abnak, Bell, Amy, Goldwax,
Philly Grove, New Voice, Mala, Sansu, Buddah,
Disneyland, Double Shot, Hickory, TRX, Imperial,
Minit, Independence, Liberty, Sunset, Dolton,
London, London Group, MTA, Musicor, Dynamo,
Pace, Project 3, SSS, Productions, Minaret, TAP
Productions, Tower, Sidewalk, United Artists,
VEEP, Unart, Ascot, Solid State, Vista, White
Whale, Vegas)

EVERETT—(617)

World Wide Record Dist.
459 Braadway, Rm. 308
Dick Masters—387-7770
(Dot, Acta, Viva, Steed, Dynovoice)

WOBURN—(617)

Bay State Record Dist. Corp.
30 Nashua St.
Bob Levinson—935-4700
(Accent, Atlantic, Bang, Bunky, Caedmon, Chess,
Crescendo, Credo, Dial, Distinguished, Dore,
Elektra, Era, Fantasy, Fat-Fish, Focus, Flip,
Galaxy, GNP, Gospel, Hollywood, Jewel, Mace,
Monument, MMO, Nashville, Nonesuch, Path-
ways of Sound, Paula, Regent, Rising Sun, Savoy,
Scepter, Sharp, Shout, Specialty, Sound Stage 7,
Starday, Stax, Vault, Wand)

Dumont Record Dist. Corp.

30 Nashua St.
Dan Dumont, Howie Ring—935-4700
(Alegre, Artie, Astro, Atco, Aura, Avant-Garde,
Avoca, Bell Adventure, Bert & I, Bethlehem, Blue
Note, Bluesville, Brooklyn, B. T. Puppy, Cadet,
Calla, Cambridge, Challenge, Checker, Columbus,
Command, Copley, Crimson, Crossroads, Destina-
tion, Diamond, Diann, Dover, Dunwich, End, Epic,
ESP, Fiesta, FM, Fraternity, Gee, Gold Star,
Golden, Grand Award, Grecophone, Gross, GoGo,
Jamie, Josie, Jubilee, King, Krok, Liberty-Track
Pak, Living Language, Mainstream, Minuteman,
Millstone, Money, Moonglow, Okeh, Orfeo, Ori-
ginal Sound, Pacific Jazz, Parlo, Phil La Soul,
Pioneer, Prestige, Post, RSVP, Revue, Rhapsodia,
Roost, Roulette, Soma, Soul City, Squire, Stereo-
oddities, Tico, Time, Uni, USA, Virgo, Volt,
Vortex, World Pacific, Young People)

MICHIGAN

DETROIT—(313)

Arc Dist. Co.
13415 Lyndon
Henry Droz—BR 2-4872
(ABC, Audio Fidelity, Calla, Cameo, Command,
GNP Crescendo, Diamond, Dunhill, Fiesta, Hi,
Imperial, Impulse, Jay Jay, Kapp, King, Laurie,
Legrand, Living Language, Loma, Deram, Parrot,
Minit, Musicor, Motown, Original Sound, Park-
way, Project 3, Reprise, Roulette, Soul, Starday,
Tangarine, 20th Century Fox, Warner Bros., West-
minster)

Cadet Dist. Co. Inc.
13380 Capital Ave.
Harry Levin—548-3171
(Abnak, Contemporary, Derry, Dolton, Dooto,
Ddummond, Good Time Jazz, Holiday, Inn, Jet
Star, Laff, Liberty, M.F., Monitor, Murbo, Nico,
Pace, Specialty, Sun, Sunset)

Capitol Records Dist. Corp.
18921 Wyoming Avenue
Arnald Orleans, Jim Blackwood—UN 4-5001
(Capitol, Angel)

Columbia Record Sales
16141 W. Eight Mile
John Kotecki—273-8616
(Columbia, Date, Ode, Immediate, Masterwork
Phonographs)

Decca Dist.
12730 Puritan
Joe Summers—341-6040
(Decca, Coral, Brunswick, Colonial, Standard, Vo-
calion, Berlitz, Bert & I)

Jay-Kay Distributing Company
13401 Lyndon Avenue
John S. Kaplan—BR 3-7000
(Alshire, Acta, Ara, Atlantic, Audio Spectrum,
Bang, Buddah, Cardinal, Childcraft, Dade, Dial,
Dot, Dynovoice (Not Old Numbers), Focus, Fon-
tana, Golden Hit, Hamilton, Heliador, Heritage,
Kama-Sutra, Kent, Leo The Lion, Lyra, Lucky 11
(Not Old Numbers), Mercury, MGM, Metro, Music
Factory, Pace, Palmer, Philips, PIP, Poppy, Ran-
wood, Sidewalk, Smash, Soma, Somerset &
Stereo Fidelity, Steed, Stereo Motion, Stereoddit-
ies, Storyteller, Sue, Tower, Vance, Vanguard,
Vanguard Everyman, Verve, Verve Folkway,
Verve Forecast, Viva, VXP, Waxwel, Wing—
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Ford Hip-Pocket Records, Philco-Ford Mini-Players,
—Tape: MGM, Kama-Sutra, Verve 8 Track (Am-
pex), MGM, Kama Sutra—Verve 4 Track (ITCC)—4
& B Track (ITCC), A & M, Atlantic, Atlantic
Group, Atco, Atco Group, Stax, Volt, Kapp, New
Voice, Musicor, Scepter, Wand, Buddah, White
Whale, Laurie, 20th Fox, Bell)

Merle Dist. Co.
15365 Livernois Ave.
Merle Schneider—342-8777
(Blue Note, Golden, 101 Strings, Pickwick, Wing,
Metro, Sunset, Blue Ribbon, Unart, True Action
Adventure, Tale Spinners, Hilltop, Design, Gate-
way, HRS Cabot, Westminster, Satellite, Coronet,
Crown, Rockin Horse, Nouveau, Gust Star, Robin-
hood, Whitehall, Twinkle Diplomat, Playtape
Music Machines—Playtapes, Pickwick Tape)

Merit Music Distributors, Inc.
15761 Wyoming Ave.
John H. Schlee, Eugene L. Silverman—864-9119
(A & M, A Square, Amy, Avant Garde, Bell,
Big D, Big Top, Buena Vista, Bunky, Dance Along,
Dearborn, Diamond Jim, Detroit Sound, Disney-
lan, Exodus, Fraternity, Flashback, Gold Wax,
Gordy, Harvey, Hickory, Hideout, Hot Line, Listen
& Learn, MTA, Mala, Mira, Miracle, Mirwood,
Money, Monument, Music Minus One, New Voice,
Pacific Jazz, Philly Groove, Riley, Rising Son,
Soul City, Sound Stage 7, Steno Disc, TRX, Tamla,
VJ, VIP, Vista, White Whale, World Pacific, Yoga
(Records & Books) TAPE: (A&M Gordy, Monument,
Motown, Tamla, Soul)

Music Merchants, Inc.
2950 West Davison
Marvin Jacobs—883-6565
(Atco, Stax, Volt, Karen, Carla, Chess, Checkers,
Cadet, Barry, Mainstream, Caedmon, Folkways,
Challenge, Sims, Double Shop, Epic, Okeh, Cross-
road, Prestige, Limelight, Emarcy, Everett, Cetra,
1st Amendment, Jamie, Guyden, Artie, Diann,
Fantasy, Galaxy, Jewell, Paula, Ronn, Tuba, May-
field, Moonshot, Phil-La-Of-Soul, USA, Vault
Rojac, MoSoul, Keyman)

RCA Victor Dist. Corp.
27000 Trolley Drive
D. J. MacDonald
(RCA Victor, RCA Camden, RCA Victrola, Colgem,
Calendar, Chart)

Radia Distributing Co.
15470 Schaefer
George MacDuff—273-6740
(London, Panasonic Phonos & Tape Recorders,
Amfile Carrying Cases, Fidelitone Needles, Luvan
Record Cabinets, 3M Recording Tape, Astatic Cart-
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And The Lines They Handle

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MINNEAPOLIS—(612)

Columbia Records Sales
 610 F&M Bank Building
 Ron Piccolo—338-7001
 (Columbia, Date, Immediate, Ode)

Decca Dist. Corp.
 6150 Wayzata Blvd.
 Ozzie Lowe—544-7707
 (Decca, Coral, Brunswick)

Heilicher Bros. Inc.
 7600 Wayzata Blvd.
 Amos Heilicher—544-4201
 (ABC, Abnak, Accient, Acta, Amy, Atco, Atlantic, Audio Fidelity, Audiophile, Aura, Avant Garde, Award Artist, Bell, Bluenote, Bluesway, Broadside, B.T. Puppy, Bunky, Cadet, Caedman, Calendar, Camden, Carla, Carnaby, Carole, Challenge, Chart, Checker, Checkmate, Chess, Colgems, Command, Crimson, Crossroads, Cumberland, Darby, Dawn, Destination, Dial, Diamond, Disneyland, Dollie, Dalton, Dore, Double Shot, Dove, Drew, Dunhill, Dunwich, Elektra, Elf, Emarcy, Enterprise, Equinox, Epic, Era, ESP Disk, Everest, Faber, Fame, Festival, Fiesta, Flashback, Folkways, Fontana, Fox, Gamble, Gateway, GNP Crescendo, Golden, Golden Crest, Goldwax, Gordy, Gre-Gar, Gregmark, Gross, Hob, Hot Line, Imperial, Impulse, Independence, J & T, Jab, Jerden, Jetstar, Josie, Jubilee, Karate, Karen, Laurie, LHI, Liberty, Lil Darlin', Limelight, Loma, Mace, Magic Touch, Mainstream, Mala, Mercury, Metrobeat, Milltown, Minarat, Minit, Mira, Moblie Fidelity, Money, Monogram, Moonglow, Motown, Mr. G. MTA, Music Minus One, New Voice, Nonesuch, Okeh, Oro, Pace, Pacific Jazz, Paula, Philips, Philly Groove, PIP, RCA-Victor, Reprise, Revue, Riverside, Ronn, Rust, Sansu, Scepter, Senate, Smash, Soma, Soul, Soul City, SSS International, Stax, Steradities, Story Teller, Tamla, Tangerine, 20th Century Fax, UNI, Universal Audio, USA, Vegas, VIP, Vista, Volt, Vortes, Wand, Warner Bros., West Wind, White Whale, Wing, World Pacific, Zodiac)

Jather Distributing Corp.
 730 North Lyndale Ave.
 Jack A. Taylor—374-3420
 (A&M, Artie, Ascot, Ashley, August, Bethlehem, Boone, Brove, Conversaphone, Dearborn, Dionn, Dynamo, F.S.R., Falcon, Federal, Fona, Groovesville, Hep, Hickory, International Artists, Jamie, K-Ari, King, Living Language, Longhorn, Monitor, Musicor, Phil L.A. Of Soul, Project Three, Ramco, Revitol, Ric Tic, Rice, S.R.C., Solidstate, Starday, Sun, T.R.X., Unart, United Artists, Universal Audio, Veep, Wayside, Westchester, C.R.G. & Y.P.R., Panda, Talespinners, Wonderland, Humorsonic—(Nippys Russell), Fax, Parakeet Training Record, Canary Training Record)

Harold N. Lieberman Co.

9549 Penn Ave., So.
 Al Abrams—888-5521
 (Bach Guild, Bang, Bear, Calla, Cameo, Chairman Coliseum, Dot, Felsted, Folk Sing, Four Corners, Garpax, Group, Hamilton, Heliodor, Hi, Impact, Jay Jay, Kapp, Kama Sutra, Leo the Lion, London, Louis, Lucky Eleven, Medway, Metro, Moc, Monument, Parkway, Parrot, Phillies, Press, Prestige, Richmond, Roulette, Seville, Side-walk, Sound Stage 7, SPQR, Swan, Tica, Tower, Tribe, VSP, Vanguard, Verve, Verve Folkways, Viva, Windy C, MGM, 49th State)

MISSOURI

KANSAS CITY—(816)

Capitol Records Distributing Corp.
 701 East Linwood
 Dennis White—JE 1-0435
 (Capitol, Angel)

Choice Records Dist.
 321 1/2 South West Blvd.
 Harold Hassler—421-2540
 (Abnak, Boone, Chart, Dover Group, Hickory, Starday, Jewel, Paula, Ronn, Sound of Nashville, Original Sound, Wand, Scepter, Hob, Hep, Ric Tic, Groovesville, litle Darling, Jack "O" Diamonds, Cars)

Decca Dist. Corp.
 2729 Gillham Road
 Tom Kelley—471-4030
 (Decca, Coral Brunswick Vocalion, Caedman, Word, Caanon, Sacred, Colonial, Berlitz Language Sets)

ST LOUIS—(314)

Columbia Records Sales
 2151-59th Street
 Robert Van Metre—MI 7-5101
 (Columbia, Harmony, Masterworks, Odyssey, Date, Immediate, Ode, Columbia Masterwork Radios and Phonographs)

Commercial Music Co.
 2721 Pine
 Bud Lampe—JE 5-1515
 (Epic, Mercury, Roulette, United Artists, Living Language, WB, Reprise, Loma, Play Tapes, Diamond, Sun, Project 3, Conversophone)

Decca Dist. Corp.
 1923 Delmar
 Max Melton—231-6600
 (Decca, Coral, Brunswick, Vocalion, Berlitz, Colonial, Standard, Word, Secred, All Decca Phono & Musical Instrument Lines)

Dot Records Dist.
 2020 Delmar
 Bob Chilton—CH 1-0717
 (Dot, Viva, Acta, Steed, Dynovoice)

Interstate Supply Co.
 Record Division
 2218 South Jefferson Avenue
 R. N. Decker, Mgr.—776-1020
 (RCA Tapes and Records, Ampex Tapes, ITCC Tapes, Decca Tapes, GRT Tapes, Mercurv Tapes, Modern Tapes, Pickwick Tapes, United Art'st Tapes, Caedman Records, RCA Camden Records)

Liberty Records of Missouri
 1905 Washington Ave.
 James Saltzman—GA 1-3326
 (Liberty, Imperial, Dolton, Blue Note, Pacific Jazz, World Pacific, Minit, Soul City, Sunset, 4 & 8 Track Cartridges, Cassette)

Record Merchandisers, Dist.
 2020 Delmar Blvd.
 Alfred L. Chotin—Main 1-0966
 (A & M, Audio Fidelity, Bang, Choice, Crimson, ESP Disc, Fantasy, Fiesta, Galaxy, Gordy, G spel, Creophone, Hickory, Kent, Hob, Karate, Keymen, Little Darlin', MTA, Mace, Modern, Money, Motown, One-derful, Savoy, Scepter, Sharp, mco, Simpson, Shout, Soul, TRX, Tamla, VIP, Wand)

Robert Records Dis. Co.
 1900 Washington Ave.
 Robert L. Hausfater—MA 1-0470
 (Atco, Atlantic, Bell, Disney, Golden, Monument, Kapp, MGM, Verve, London, Mainstream, Tower, Starday, UNI, King, Chess, Checker, Cadet, Hi, Laurie, DGG, Jubilee, Gross, Buddah, Kama Sutra, Prestige, GNP, Paula, Stax, Volt, Norman, Musicland, Gamble, Venture, Revitol, Ric-Tic, Artie)

MONTANA

BILLINGS—(406)

Billings Hardware Co.
 P. O. Box 2510
 Mrs. Marion Massick—245-3066
 (Capitol, Angel, Seraphim, Disneyland, Vista, Golden, Tape: Capitol Reel-to-Reel, 8-track Cartridge and Cassette)

GREAT FALLS—(406)

Interstate Distributing Co.
 457 Daniels St.
 James A. Whitson—245-5141
 (RCA Records & Tapes, Mercury Stereo 8 and Cassette Tapes)

Music Service Co.
 316—6th St. So.
 R. E. Holm—761-2420
 (A & M, Atco, Atlantic, Boone, Dolton, Epic, Fontana, Hi, Imperial, Jubilee, Laurie, Liberty, London, MGM, Mercury, Monument, Okeh, Parrot, Phillips, Ranwood, Reprise, Smash, Starday, Vanguard, Verve, Volt, and Warner Bros.)

(Continued on next page)

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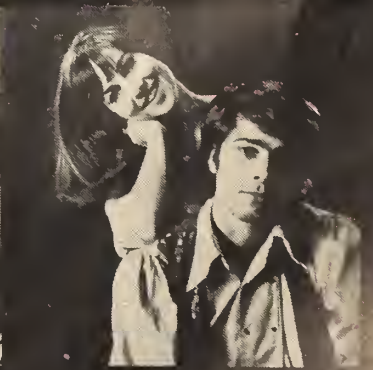
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Record Distributors And The Lines They Handle

NEBRASKA

OMAHA—(402)

Jayther Dist. Corp.
2500 Horney St.
Darwin—342-1545
(Bigtop, Borderline, Bull, Cameo, Conversaphone, Del Fi, Dooto, Ember, End, Goldisc, Guyden, Herald, Hickory, Jamie, Kem, Tom Lehrer, Living Language, Musicor, Omega, Parkway, Rainbow, Specialty, Starday, Summit, Sun, United Artists, Westminster)

Sidles Co.
7302 Pacific Street
Ralph Woodward—393-2233
(RCA Victor, RCA Camden)

NEW JERSEY

CAMDEN—(603)

Decca Dist. Corp.
1722 Federal Street
Sam Passamano (609) 966-7111—(215) WA 2-5659
(Decca, Brunswick, Coral, Vocalion, Berlitz, Colonial, Standard, Bert & I, Melanie, Gold Star)

Liberty Record Dist. Corp. of Penna.
7025 Colonial Highway
Sterling C. Deyers—662-3101
(Liberty, Imperial, Dalton, Blue Note, Minit, World Pacific, Pacific Jazz, Sunset, Aura, Liberty Stereo Tapes)

NEWARK—(201)

All-State New Jersey, Inc.
321 Sherman Avenue
Irwin R. Fink—242-6500
(Ascot, Atco, Best, Brooklyn, Carla, Coliseum, Compass, Deram, Deramic, Dunwich, Dynamo, Fame, Felsted, Four Corners, Gorpax, Hi, Immediate, Jab, Kapp, Karen, Latino, London, M.O.C., Magic Touch, Monument, Moonglow, Musicor, Parrot, Phase 4, Pickwick, Press, Richmond, Rising Sons, SPQR, Shell, Solid State, Sound Stage 7, Stereo Treasury, Tribe, Unart, United Artists, Veep, Volt, Vortex. Tape Lines: Ampex, Caytronics,

Fiesta, G.R.T., I.T.C.C., Liberty, Mercury, Muntz, United Artists)

Apex-Martin Record Sales, Inc.
175 Clinton Place
Joe Martin & Jerry Cohen—923-7474
(A & M, Epic, Motown, Tamia, Gordy, Soul, VIP, Crossroads, Okah, UNI, Revue, Amy, Mala, Bell, New Voice, Sansu, White Whale, Douglas Int., Starday, Hollywood, Philly Dionn, Bang, Shout, Double Shots, Cella, Tower, Sidewalk, Boo, Sport, Arctic, SSS, Pepper, Carnival, Crimson, MIOB, Fantasy, Galaxy, Innis, Elf, Twin Stacks, Hot Line, Goldwax Rambrack, Giant, Post, Mona Lee, Pacemaker, Pete, ITCC, Walco, Borg-Warner, Jamie, Guyden, Philly Groove, Alshire, DUO, Vegas, Whiz, MMO)

Decca Dist. Corp.
95 Engle St.
Noah Jenkins—MI 2-3202
(Decca, Brunswick, Coral, Berlitz, Decca Musical Instruments)

Essex Record Dists., Inc.
10 Fenwick Street
Joe Cohen—243-7700
(ABC, Abet, Alegre, Atlantic, Audicon, Back-Beat, Barry, Bluesway, B.T. Puppy, Bunky, Cadet, Checker, Chess, Crescent, Dial, Diamond, Dooto, Duke, Dunhill, Excello, Focus, Fraternity, Golden Kiddie, Gospel Co., Grass Roots, Groovesville, Gross, Hob, Impulse, Jewel, Josie, Jubilee, Keyman, Laurie, Mace, Mardi Gras, Mar. V. Lus, Money, Movie Tone, Nashboro, Original Sound, Paula, Peacock, Ric Tic, Revilot, Ronn, Roulette, Rust, Scepter, Senate, Sew City, Smoke, Song Bird, Specialty, Stox, Stella, Sun, Tico, TRC, 20th Century Fox, Twilight, USA, Vision, Wand)

Garden State Record Dist.
68 W. Passaic St.
(Rochelle Park)
Stan T. Sterling—843-2670
(MGM, Verve, Heliodor, Deutsche Grammophon, Verve/Forecast, Metro, Banner, Ampex Tape)

Ideal Record Products of N. J. Inc.
357 Lyons Avenue
Jack Kosloff—923-6333
(Brent, Gold Star, Headline, Helios, Time)

Krich New Jersey inc.
428 Elizabeth Ave
Norris Saurman—248-7400
(RCA, Camden, Request, Colgem)

Laredy Record Distributing Corp.
46 Green St.
Joseph Fechner—MA 3-5954
(Command, Command 8T. Tape, Conversaphone, Disneyland, Living Language, Loma, Project 3, Project 3 8T. Tape, Reprise 4 & 8 tr. Tape, Sure, Tetragrammaton, Vance, Vista, Warner Bros., Warner Bros. 4 & 8 tr. Tape)

Wendy Distributors, Inc.
37 William St.
Jerry Winstan—623-5845
(Abnak, Boone, Buddoh, Crescendo, Dooto, ESP, Elektra, Era, GNP, Gamble, Glad Hamp, Hickory, Independence, King, Little Darlin', MTA, Mainstream, Milestone, Nonesuch, Pace, Prestige, RSVP, Ronwood, Riverside, Sovoy, Syke, TRX, Vanguard, Philco Ford Phonos & Hip Pocket Records)

NEW YORK

ALBANY—(518)

Bee Gee Distributing Corp.
Shaker Park
Leonard Smith—785-1350
(Ampex, ITCC & RCA Tapes, Disneyland, Golden, Vocalion, Pickwick, Camden, Sunset, etc.)

Delta Record Distributors, Inc.
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BUFFALO—(716)

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NEW YORK CITY—(212)

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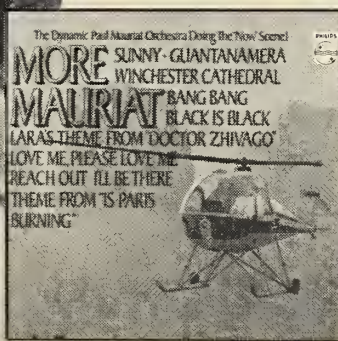
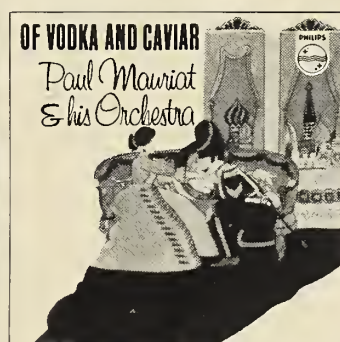
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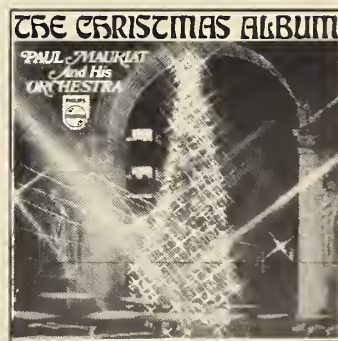
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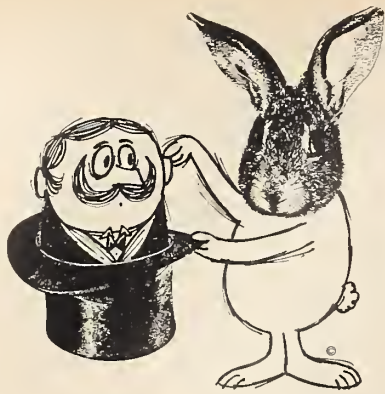
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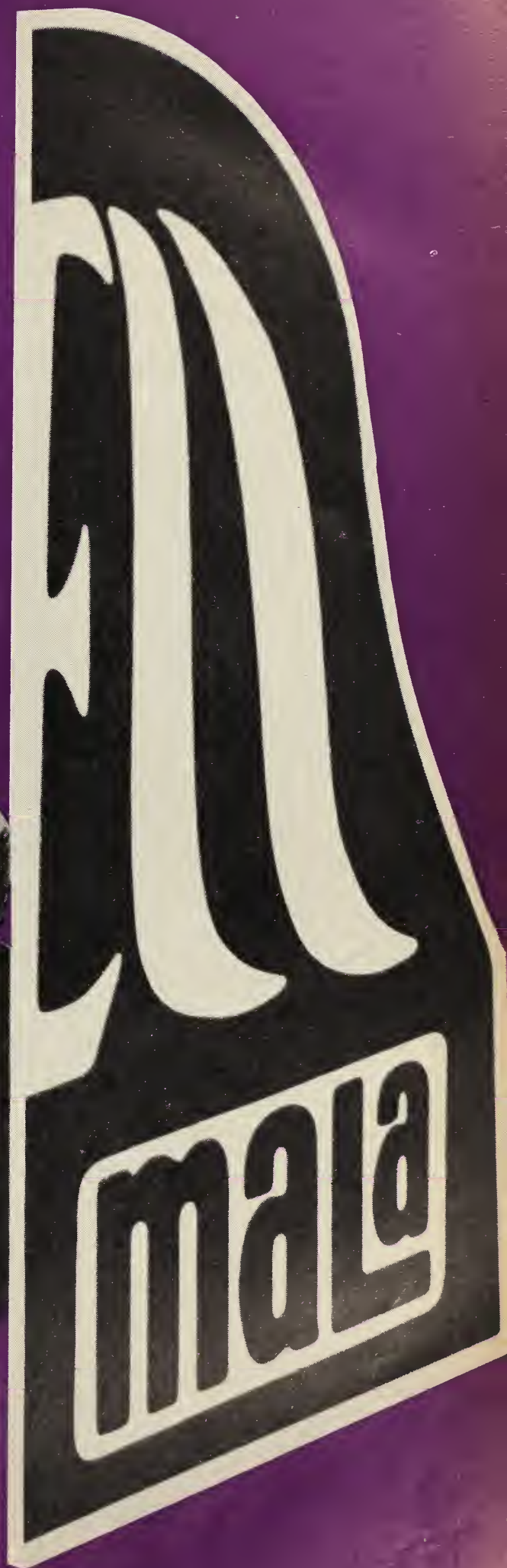
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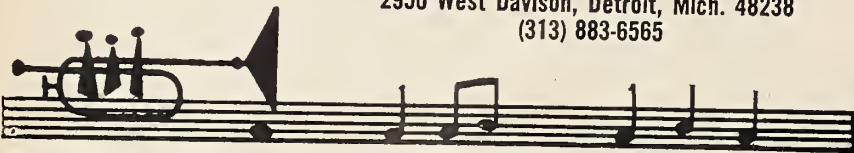
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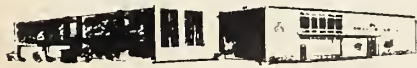
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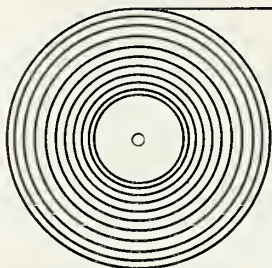
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1801 S. Flores
J. J. Schneider—CA 3-1801
(RCA Victor, RCA Mexicana, Camden, Liberty Records & Tapes)

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Paca Betancourt—EX 9-1471
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(Columbia Mexican, Buena Suerta, Infal, C.C. Falcon, D.L.V., Bronco, Bego, Cometa, Oro, Nuevo, Musart, Peerless, Eco, Ideal, Chico, Norteno, Lira, Sombrero, Teardrop, Sunglow, Texas, Mex-Melody, Pa-Go-Go, Colonial Latin, Bravo, Hurricane, Fama, El Zarape, RCA Victor Mexican, Del Norte, Del Valle, Orfeon, Columbia EXs, Volmon, Corona, Key-Lock, Cobra, Jesna, Gapoca, Capri, Gismo, Azteca LP's)

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C & C Dist. Co.
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Lou Laventhal—MU 2-7188
(Chess, Checker, Cadet, Atlantic, Jamie, Jubilee, Liberty, Imperial, World Pacific, MGM, Verve, Rcalette)

Craig Corp.
540 So. Front St.
Jim Fuscaldo—RO 3-2450
(Columbia, Date, Ode, Immediate)

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Fidelity Electric Company
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Wallis J. Tolles—784-51000
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Stan Jaffe—MU 2-7188
(ABC, Dunhill, Atco, Disneyland, Laurie, London, Monument, Reprise, Warner Bros.)

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Rolf V. Voegelin—257-4667

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1719 S. Hillside
Wichita, Kansas

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Central Electronics
113 N. Central Ave.
Campbellsville, Ky.

Kentuckiana Record Sales
P.O. Box 261
Louisville, Ky. 40201

Kings Record Shop
240 W. Jefferson St.
Louisville, Ky.

Shivley One Stop
4464 Dixie Hwy.
Louisville, Ky. 40261

Tiff's Rec. Store
309 S. Fourth St.
Louisville, Ky.

Variety
645 S. 4th St.
Louisville, Ky. 40201

Vine
560 S. Fourth St.
Louisville, Ky.

Wax Works
320 Washington Ave.
Owensboro, Ky. 42301

Webster's Music
2019 Lydia Dr.
Owensboro, Ky.

LOUISIANA

Fifth Ave. Record Shoppe
319 3rd St.
Baton Rouge, La. 70801

Sammy's One Stop
3374 North St.
Baton Rouge, La.

Territo's
522 Lafayette St.
Gretna, La.

Stagg's Music Shoppe
503 N. University
Lafayette, La.

One Stop Record Shop
350 S. Rampart St.
New Orleans, La. 70112

Operators One Stop
4006 Eden St.
New Orleans, La. 70125—
Jack Bernard

Stan's Record Shop
728 Texas St.
Shreveport, La. 71101—Stan Lewis

Floyds Record Shop
Box 506, East Main St.
Ville Platte, La. 70586

MAINE

Viners
20-24 Broad St.
Bangor, Maine

New England Record
212 Anderson St.
Portland, Maine 04101

Boyd Corp.
84 W. Cove St.
Portland, Maine 04101

Portland Record
84 West Cove
Portland, Maine 04101

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D & H
Russell & Worcester
Baltimore, Md.

Ellis Dist. Corp.
5216 Fairlawn Ave.
Baltimore, Maryland 21215
Musical Sales
140 W. Mt. Royal Ave.
Baltimore, Md. 21233—Joe Sadler

New Deal Record Service of
Maryland
1601 Guilford Ave.
Baltimore, Md. 21233—
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One Stop Record Service
409 W. Coldspring
Baltimore, Md.

Redisco One Stop
1815 Guilford Ave.
Baltimore, Md. 21233—
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Your Super Music
570 N. Gay St.
Baltimore, Md. 21233

Wollman Music Store
233 S. Broadway
Baltimore, Md. 21233

Stacey Record Dist.
P.O. Box 2668
Baltimore, Md. 21215

Interstate Records
211 S. Locust St.
Hagerstown, Md.

Coronet Music
4724 Bonnie Brae Rd.
Pikesville, Md. 21208—Sam Anoff

MASSACHUSETTS

Boston Record Dist., Inc.
150 Vernon St.
Boston, Mass. 02109—Jerry Flatto

Circle Dist. Corp.
75 N. Beacon St.
Boston, Mass.—
Vaughn Aghajanian

Dick's Record Co.
1335A Washington St.
Boston, Mass. 02109—
Dick Mitchell

Music Suppliers, Inc.
75 North Beacon St.
Boston, Mass.

New England OS
354 Mass. Ave.
Boston, Mass. 02115

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683 Washington St.
Boston, Mass. 02111—
Big John & Little Walt

Rec. Wholesalers Of N.E.
157 Washington St.
Dorchester, Mass. 02716

W.S. Music Dist.
126 Lincoln St.
Boston Mass. 02109—
Elliot Stone

E-Z One Stop Record Service
893 Dorchester Ave.
Dorchester, Mass. 02125
Michael Sciarappa, Robert Levin

Whitmarsh Music Co.
41 Bedford St.
East Bridgewater, Mass 02333

Somerset Corp.
203 Plymouth Ave.
Fall River, Mass 02720

Leslie Sales
590 Dedham St.
Newton Center, Mass.

Disco
37 Fremont St.
Somerville, Mass. 02109

(Continued on next page)

ONE STOPS

One Stop
30 Nashua St.
Woburn, Mass 01801

MICHIGAN

Lucky's Record Shop
713 E. Midland St.
Bay City, Michigan 48706

Martens Mobile
2256 W. Lawrence
Charlotte, Mich. 48813

State Wide Record Ser.
1112 S. Sheldon
Charlotte, Michigan

Martin & Snyder One Stop
13200 W. Warren
Dearborn, Mich. 48120

Angott Dist. Co.
2616 Puritan Ave.
Detroit, Mich. 48233

New Deal Record Service of
Michigan, Inc.
15329 Livernois Ave.
Detroit, Mich.—Dave Lasher

Cadet Dist.
13380 Capitol Ave.
Oak Park, Mich. 48237—Harry Levin

Consolidated One Stop
13254 Linwood Ave.
Detroit, Mich. 48233

State Song Shop
3419 Chrysler
Detroit, Mich.

Lake Shore Dist.
2605 Lake Shore Dr.
Escanba, Mich. 49829—
Larry Demins

Record City
41 S. Division St.
Grand Rapids, Mich. 49501

Record World
14044 Woodward
Highland Park, Mich. 48203—
Mr Wilkins

Jackson Automatic
643 E. Michigan Ave.
Jackson, Mich. 49201

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Sam Sales
9549 Penn. Ave. S.
Minneapolis, Minn.
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Jim's Record Shop
1724 University Ave.
St. Paul, Minn. 55101—
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LeBeau Novelty Sales
1902 University Ave.
St. Paul, Minn. 55101

Star Novelty
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St. Paul, Minn. 55102

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Hazelwood, Mo.—Don Faerber

Davidson's
321 Southwest Blvd.
Kansas City, Mo. 64108

Original One Stop Record Service
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Kansas City, Mo. 64108

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St. Louis, Mo. 63103

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One Stop Record Service
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St. Louis, Mo. 63155

Pat's One Stop
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Records
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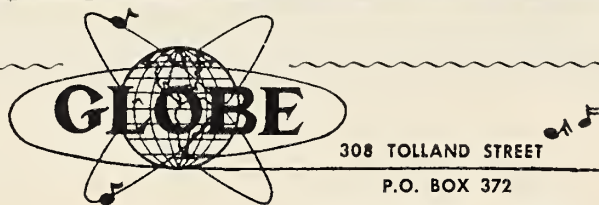
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29 Broad St.
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Fairlawn, N. J.

Relic Rack
136 Main St.
Hackensack, N. J.

Belmont Records
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A. Giacobbe Records
261 So. Orange Ave.
Newark, N. J.

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Branford Music
14 Brandford Place
Newark, N. J.

Ideal Records
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Newark, N.J.—Jack Kaslof

New Jersey OS
175 Clinton Place
Newark, N.J.—07112—Ed Gries

Raymar Sales
357 Lyons Avenue
Newark, N.J. 07102—
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Red Top One Stop
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Almor & Co.
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Nyack, N. Y.

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Manchester Rd.
Poughkeepsie, N.Y. 12601

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Rochester, N.Y.—Philip Martin

Star One Stop
3047 W. Henrietta Rd.
Rochester, N.Y.—John Schreiber

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Syracuse, N. Y.

Syracuse One Stop
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Fulton Radio Service
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Jamaica, N. Y.

Raymar Sales
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Jamaica, N.Y. 11431

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New York, N. Y.

One Stop New York
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New York, N. Y.

Otoao
214 W. 96th St.
New York, N. Y.

Record Shack
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New York, N.Y. 10029

Win Records
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Joe Voynow, Bill Norman

Southeastern Rec.
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Akron, Ohio 44309

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Cincinnati, Ohio 45214—Vern Hawk

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Cleveland, Ohio

Inland Records Co.
12415 Euclid
Cleveland, Ohio

Northern Record Sales
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Cleveland, Ohio 44101—
J. G. Freeman

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Seevend
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Columbus 15, Ohio

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Dayton, Ohio 45401—Martha Baker

Stark Record Service
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Massillon, Ohio 44646

Buckeye Ents.
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Springfield, Ohio

Keller's Melody Sales
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Toledo, Ohio 43601

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Youngstown, Ohio 44501—
F. Valicenti, J. Smith

Record Rendezvous
301 W. Federal St.
Youngstown, Ohio

OKLAHOMA

Advance One Stop
129 N.W. 23rd St.
Oklahoma City, Okla. 73102

All Records
520 Classen Blvd.
Oklahoma City, Okla. 73106

Phil's One Stop
705 N.W. 4th St.
Oklahoma City, Okla.—Wayne Ounbar

Record World
1516 N. Fordson Drive
Oklahoma City, Okla.

Bill's "T" Recs.
19 N. Harvard
Tulsa, Okla.

Tops
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Tulsa, Okla.

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Ham-Cil
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3rd Avenue
Philadelphia, Pa.

J.M.B. Records
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Eastern Music
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Philadelphia, Pa. 19104—Ray Petrolli

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Mike Adler

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Philadelphia, Penn. 19103
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Slotkin's
4095 Lancaster
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Philadelphia, Pa. 19123—Sid Williams

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A black and white portrait of Bobbie Gentry. She has long, dark, wavy hair and is looking upwards and to the right with a slight smile. She is wearing a light-colored blouse with a patterned scarf tied around her neck. The scarf features a complex, repeating pattern of floral and geometric motifs. The background is a dark, textured grey.

*Best Wishes
to
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*Sincerely,
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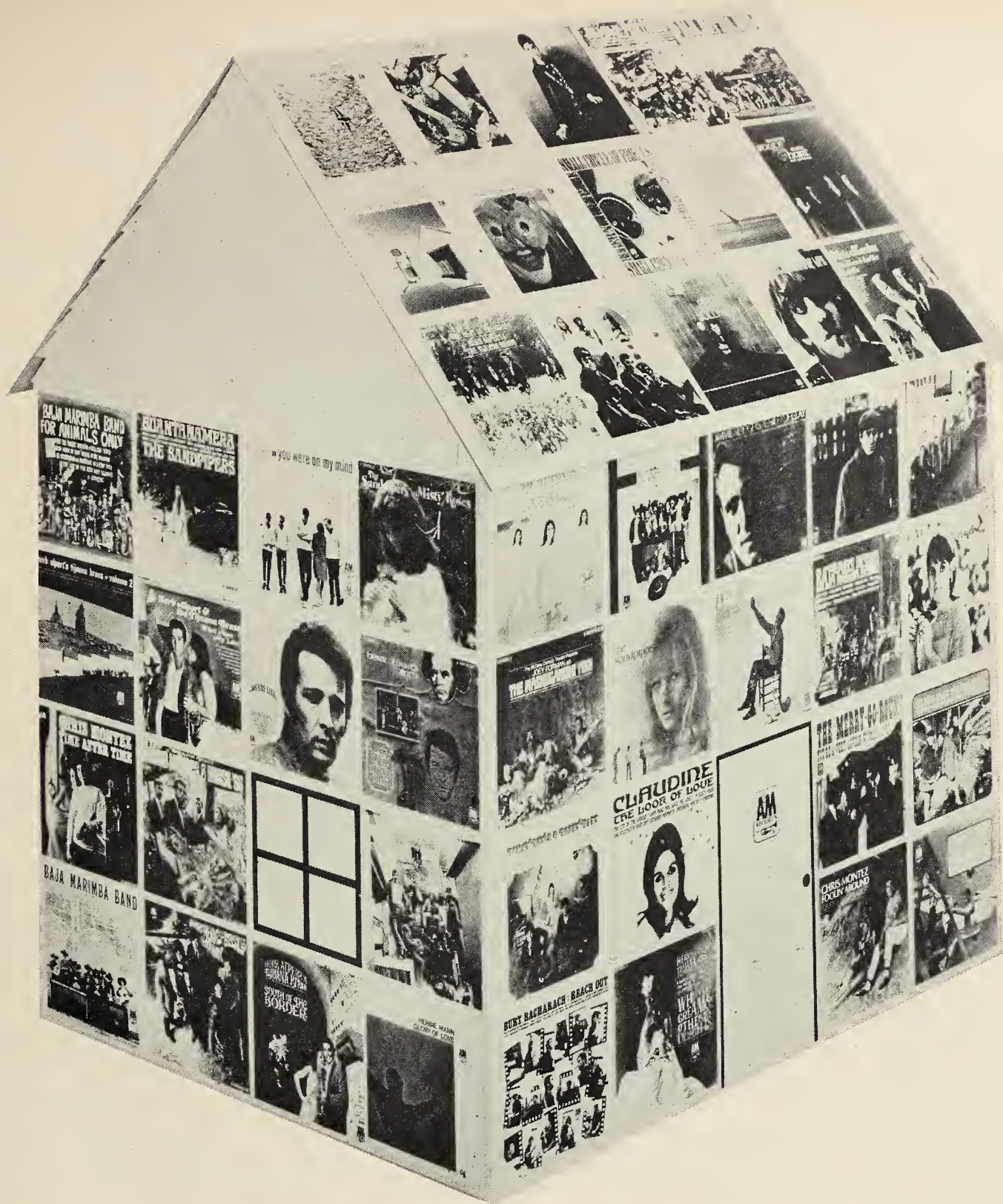
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Golden Albums

THE LIST OF ALBUMS BELOW REPRESENTS THOSE RELEASES THAT THE RECORD INDUSTRY ASSOCIATION OF AMERICA (RIAA) HAS CERTIFIED AND AUDITED AS HAVING EACH SOLD AN AMOUNT WORTH AT LEAST \$1 MILLION AT FACTORY PRICES. THEY CONSTITUTE, NEEDLESS TO SAY, THE EVERGREEN CATALOG OF LP MERCHANDISE—IN ALL PHASES OF MUSIC—CURRENTLY AVAILABLE. THERE IS ALWAYS CONSUMER INTEREST IN THEM, AND WISE IS THE DEALER WHO CAN IMMEDIATELY FULFILL THE REQUEST FOR MOST, IF NOT ALL OF THE GOLD-DISK ALBUMS. DISPLAY OF THIS SHEET ALONG SIDE A BROWSER CALLED "GOLDEN ALBUMS" COULD INCREASE SALES.

1968

WE WISH YOU A MERRY CHRISTMAS—Ray Conniff—Columbia CL 1892/CS 8692
HERB ALPERT'S NINTH—A&M 134/SP 4134
MAGICAL MYSTERY TOUR—Beatles—Capitol MAL/SMAL 2835
BUTTONEED DOWN MIND STRIKES BACK—Bob Newhart—Warner Bros. W/WS 1393
INSIGHT OUT—Association—Warner Bros. W/WS 1696
BOB DYLAN'S GREATEST HITS—Columbia KCL 2663/KCS 9463
LOVE ME WITH ALL YOUR HEART—Jim Nabors—Columbia CL 2558/9358
Stronge Days—Doors—Elektra EKS 74014
DREAM WITH DEAN—Dean Martin—Reprise R/RS 6123
GUANTANAMERA—Sandpipers—A&M 117/SP 4117
FAREWELL TO THE FIRST GOLDEN ERA—Mamas & Papas—Dunhill D/DS 50025
HOW GREAT THOU ART—Elvis Presley—RCA Victor LPM/LSP 375B
DISTANT DRUMS—Jim Reeves—RCA Victor LPM/LSP 3542
BLOOMING HITS—Paul Mauriat—Philips PHM 200-248/PHS 600-248
DR. DOLITTLE—Soundtrack—20th Century Fox DTCS 5101
BEST OF BUCK OWENS—Capitol T/ST 2105
BYRDS GREATEST HITS—Columbia CL 2716/CS 9561
THE GRADUATE—Soundtrack—Columbia OS 3180
JOHN WESLEY HARDING—Boy Dylan—Columbia CL 2804/CS 9604
WELCOME TO MY WORLD—Dean Martin—Reprise R/RS 6258
HOUSTON—Dean Martin—Reprise R/RS 6181
ARE YOU EXPERIENCED—Jim Hendrix Reprise RS 6261
MODERN SOUNDS IN COUNTRY AND WESTERN MUSIC VOL. 2—Ray Charles—ABC/ABCS 435
RAY CHARLES GREATEST HITS—ABC/ABCS 415
LOVING YOU—Elvis Presley—RCA Victor LPM/LSP 1515
TURTLE'S GOLDEN HITS—White Whale WW 115/WWS 7115
THE BIRDS, THE BEES AND THE MONKEES—Colgems COS 109
GIGI—Soundtrack—MGM E/SE 3641 ST
BOOKENDS—Simon & Garfunkel KCS 9529

1967

I NEVER LOVED A MAN—Aretha Franklin—Atlantic B139/SD 8139
SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol T/ST 2653
JUST LIKE US—Paul Revere & The Raiders—Columbia CL 2451/CS 9251
MORE OF THE MONKEES—Colgems—COM/COS 102
S.R.O.—Herb Alpert & The Tijuana Brass—A&M LP 119/SP 4119
GOT LIVE IF YOU WANT IT—Rolling Stones—London LL 3493/PS 493
TILL—Roger Williams—Kapp KL/KS 10B1
SONGS OF THE FABULOUS FIFTIES, PART 1—Kapp KL 1209/KS 3209
SONGS OF THE FABULOUS FIFTIES, Part 2—Kapp KL 1210/KS 3210
ROGER WILLIAMS GREATEST HITS—Kapp KL 1260/3260
YAKETY SAX—Boots Rondolph—Monument
THAT'S LIFE—Frank Sinatra—Reprise F/FS 1020
LOU RAWLS LIVE—Capitol T/TS 2459
THE TWO SIDES OF THE SMOTHERS BROS.—Mercury MG 20675/SR 60675
BETWEEN THE BUTTONS—Rolling Stones—London LL 3499/PS 499
MIDNIGHT RIDE—Paul Revere & The Raiders—Columbia CL 2508/CS 9308
THOROUGHLY MODERN MILLIE—Original Soundtrack—Decca DL 1500/71500
THE BEST OF MANCINI—Henry Mancini—RCA Victor LPM/LSP 2693
AN EVENING WITH BELAFONTE—Harry Belafonte—RCA Victor LPM/LSP 3415
BEST OF THE BEACH BOYS—Capitol T/DT 2545
WINCHESTER CATHEDRAL—Lawrence Welk—Dot DLP 3774/DLP 25774
SPIRIT OF '67—Paul Revere & The Raiders—Columbia CL 2595/CS 9395
MAMAS & PAPAS DELIVER—Dunhill D/S 50014
BORN FREE—Roger Williams—Kapp KL 1501/KS 3501
MAME—Original Cast—Columbia KOL 6600/KOS 3000
HEADQUARTERS—Monkees—Colgems COM/COS 103
MY CUP RUNNETH OVER—Ed Ames—RCA Victor LPM/LPS 3774
STRANGERS ON THE SHORE—Mr. Acker Bilk—Atco
REVENGE—Bill Cosby—Warner Bros. W/WS 1691
PARSLEY, SAGE, ROSEMARY & THYME—Simon & Garfunkel—Columbia CL 2463/CS 9363
BORN FREE—Andy Williams—Columbia CL 2680/CS 9480
THE BEST OF THE LOVIN' SPOONFUL—Kama Sutra KLP/KLPS 8056
THEMES FOR YOUNG LOVERS—Percy Faith & Orch.—Columbia CL 2704/CS 9504
I WALK THE LINE—Johnny Cash—Columbia CL 2190/CS 8990
SURREALISTIC PILLOW—Jefferson Airplane—RCA Victor LPM/LSP 3766
FLOWERS—Rolling Stones—London LL 3509/PS 509
A MAN AND A WOMAN—Soundtrack—United Artists UAL 4147/UAS 5174
EBB TIDE—Earl Grant—Decca DL/DL 7 4165
BLUE MIDNIGHT—Bert Kaempfert—Decca DL/DL 7 4569
SOUNDS LIKE—Herb Alpert & Tijuana Brass—A&M LP 124/SP 4124
SERGIO MENDES & BRASIL '66—A&M LP 116/SP 4116
SOUNDS OF SILENCE—Simon & Garfunkel—Columbia CL 2469/CS 9269
PAUL REVERE & THE RAIDERS GREATEST HITS—Columbia KCL 2662/KCS 9462
BLONDE ON BLONDE—Bob Dylan—Columbia C2L 41/C2S 841
HIGHWAY 61—Bob Dylan—Columbia CL 2389/CS 9189
BRINGING IT ALL BACK HOME—Bob Dylan—Columbia CL 232B/CS 9128
THE DOORS—Elektra EK 4007/EKS 74007
2ND VAULT OF GOLDEN HITS—Four Seasons—Philips PHM 200-221/PHS 600-221
ODE TO BILLIE JOE—Bobbie Gentry—Capitol T/ST 2830
TONY BENNETT'S GREATEST HITS VOLUME III—Columbia CL 2373/CS 9173
PISCES, AQUARIUS, CAPRICORN AND JONES LTD.—Monkees—Colgems COM/COS 104
SINATRA AT THE SANDS—Frank Sinatra—Reprise 2F/2FS 1019
THEIR ALONG CAME THE ASSOCIATION—Warner Bros. 1702
THEIR SATANIC MAJESTY'S REQUEST—Rolling Stones—London NP/NPS 2
RELEASE ME—Engelbert Humperdinck—Parrat PA 61012/PAS 71012

1966

SUMMER DAYS—Beach Boys—Capitol T/ST-2354
GOLDEN HITS—Roger Miller—Smash 27073/67073
BALLADS OF THE GREEN BERETS—S/Sgt Barry Sadler—RCA Victor LPM-3547/LSP-3547
ROY ORBISON'S GREATEST HITS—Monument—8000/18000
LIVING LANGUAGE SPANISH—Young People's—
LIVING LANGUAGE FRENCH—Young People's—
COLOR ME BARBRA—Barbra Streisand—Columbia CL-247B/CS-9278
I'M THE ONE WHO LOVES YOU—Dean Martin—Reprise—6170/S-6170
BIG HITS (HIGH TIDE & GREEN GRASS)—The Rolling Stones—London LP-1
OLIVER—Original Cast—RCA Victor LOCD/LSOD-2004
SOUTH OF THE BORDER—Herb Alpert's Tijuana Brass—A&M LP/SP-108
THE LONELY BULL—Herb Alpert's Tijuana Brass—A&M LP/SP-101
WHAT NOW MY LOVE—Herb Alpert's Tijuana Brass—A&M LP-114/SP-4114
HERB ALPERT'S TIJUANA BRASS, VOL. 2—A&M LP/SP-103
MY WORLD—Eddy Arnold—RCA Victor LPM/LSP-3466
SOUTH PACIFIC—Original Cast—Columbia OL-4180/OS-2040

1966

IF YOU CAN BELIEVE YOUR EYES AND EARS—Mamas & Papas—Dunhill D/DS 50006
YESTERDAY & TODAY—Beatles—Capitol T/ST 2553
THE BEST OF JIM REEVES—RCA Victor LPM/LSP 2890
THE BEST OF THE ANIMALS—MGM E/SE 4324
DANG ME—Roger Miller—Smash MPS 27049/FRS 67049
GOLD VAULT OF HITS—Four Seasons—Philips PHM 200-196/PHS 600-196
AFTERMATH—Rolling Stones—London LL 3476/PS 4776
DR. ZHIVAGO—Soundtrack—MGM E/SE 6 ST
THINK ETHNIC—Smothers Bros.—Mercury MG 20777/SR 60777
STRANGERS IN THE NIGHT—Frank Sinatra—Reprise F/FS 1017
REVOLVER—Beatles—Capitol T/TS 2576
THE DAVE CLARK FIVE'S GREATEST HITS—Epic LN 24185/BN 26185
SOMEWHERE MY LOVE—Ray Conniff Singers—Columbia CL 2519/CS 9319
THE SHADOW OF YOUR SMILE—Andy Williams—Columbia CL 2499/CS 9299
THE BEST OF AL HIRT—RCA Victor LPM/LSP 3309
I STARTED OUT AS A CHILD—Bill Cosby—Warner Bros. W/WS 1567
WONDERFULNESS—Bill Cosby—Warner Bros. W/WS 1634
WHY IS THERE AIR—Bill Cosby—Warner Bros. W/WS 1606
BILL COSBY IS A VERY FUNNY FELLOW, RIGHT!—Warner Bros. W/WS 1518
JEANNETTE MAC DONALD & NELSON EDDY FAVORITES—RCA Victor LPM/LSP 1738
PERRY COMO SINGS MERRY CHRISTMAS MUSIC—Camden CAL/CAS 600
THE MONKEES—Colgems COM/SOC 101
ELVIS PRESLEY—RCA Victor LPM/LSP 1254
ELVIS' GOLD RECORDS, VOL. 2—RCA Victor—LPM/LSP 2075
ELVIS' GOLD RECORDS, VOL. 3—RCA Victor—LPM/LSP 2765
JOAN BAEZ, VOL. 2—Vanguard—VRS 9094/VSD 2097
JOAN BAEZ—Vanguard—VRS 9078/USD 2077
JOAN BAEZ IN CONCERT—Vanguard—VRS 9112/VSD 2122
SOUL AND INSPIRATION—Righteous Brothers—Verve V/V-6 5001
MAMAS AND PAPAS—Dunhill D/S 50010
THE MONKEES—Colgems—Com/Cos 101
MY NAME IS BARBRA, TWO—Barbra Streisand—Columbia CL-2409/CS-9209
THE BEST OF HERMAN'S HERMITS—MGM 4315/S-4315
DECEMBER'S CHILDREN—The Rolling Stones—London 3451/451
SEPTEMBER OF MY YEARS—Frank Sinatra—Reprise 1014/S-1016
A MAN & HIS MUSIC—Frank Sinatra—Reprise 1016/S-1016

1965

GLAD ALL OVER—Dave Clark Five—Epic LN-24093/BN-26093
PETER, PAUL & MARY IN CONCERT—Warner Bros. 1555/S-1555
EVERYBODY LOVES SOMEBODY—Dean Martin—Reprise R-6130/RS-6130
WONDERLAND OF GOLDEN HITS—Andre Kostelanetz—Columbia CL-2039/CS-8839
BARBRA STREISAND/THE THIRD ALBUM—Columbia CL-2154/CS-8954
RING OF FIRE—Johnny Cash—Columbia CL-2053/CS-8853
BEACH BOYS IN CONCERT—Capitol TAO-2198/STAO-2198
ALL SUMMER LONG—Beach Boys—Capitol T-2110/ST-2110
SUGAR LIPS—Al Hirt—RCA Victor LPM-2965/LSP-2965
PEOPLE—Barbra Streisand—Columbia CL-2215/CS-9015
THE SOUND OF MUSIC—Soundtrack—RCA Victor LOCD-2005/LSOD-2005
TRINI LOPEZ AT P.J.'S—Reprise R-6093/RS-6093
GETZ/GILBERTO—Stan Getz—MGM/Verve 8545/68545
BEATLES VI—Capitol T-2358/ST-2358
DEAR HEART—Andy Williams—Columbia CL 2338/CS 9138
HELP!—The Beatles—Capitol MAS-2386/SMHS-2386
INTRODUCING HERMAN'S HERMITS—MGM 4282/S-4282
HERMAN'S HERMITS ON TOUR—MGM 4295/S-4295
MORE ENCORE OF GOLDEN HITS—The Platters—Mercury 20591/60252
RETURN OF ROGER MILLER—Smash 27061/67061
GREAT SONGS FROM MY FAIR LADY—Andy Williams—Columbia CL-2205/CS-9005
GUNFIRE BALLADS & TRAIL SONGS—Marty Robbins—Columbia CL-1349/CS-8158
LOOK AT US—Sonny & Cher—Atco 177
THE BEACH BOYS TODAY—Capitol T-2269/ST-2269
THE PINK PANTHER—Henry Mancini—RCA Victor LPM-2795/LSP-2795
OUT OF OUR HEADS—The Rolling Stones—London 3429/429
FIDDLER ON THE ROOF—Original Cast—RCA Victor LOC-1093/LSO-1093
SURFER GIRL—The Beach Boys—Capitol 1981/ST-1981
SURFIN' USA—The Beach Boys—Capitol T-1890/ST-1890
SINATRA'S SINATRA—Frank Sinatra—Reprise 1010/9-1010
WELCOME TO THE LBJ RANCH—Capitol W-2423/WS-2423
MY NAME IS BARBRA—Barbra Streisand—Columbia CL-2336/CS-9136
THE DOOR IS STILL OPEN TO MY HEART—Dean Martin—Reprise 6140/S-6140
GOING PLACES—Herb Alpert's Tijuana Brass—A&M LP-112/SP-4112
WHIPPED CREAM AND OTHER DELIGHTS—Herb Alpert's Tijuana Brass—A&M LP/SP-110
RUBBER SOUL—The Beatles—Capitol T-2442/ST-2442

1964

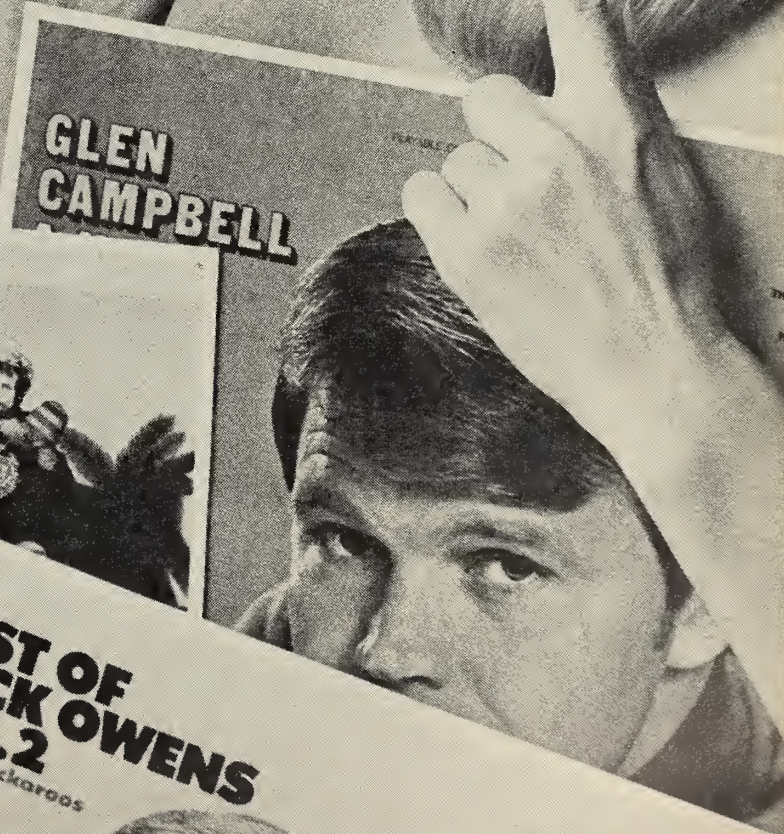
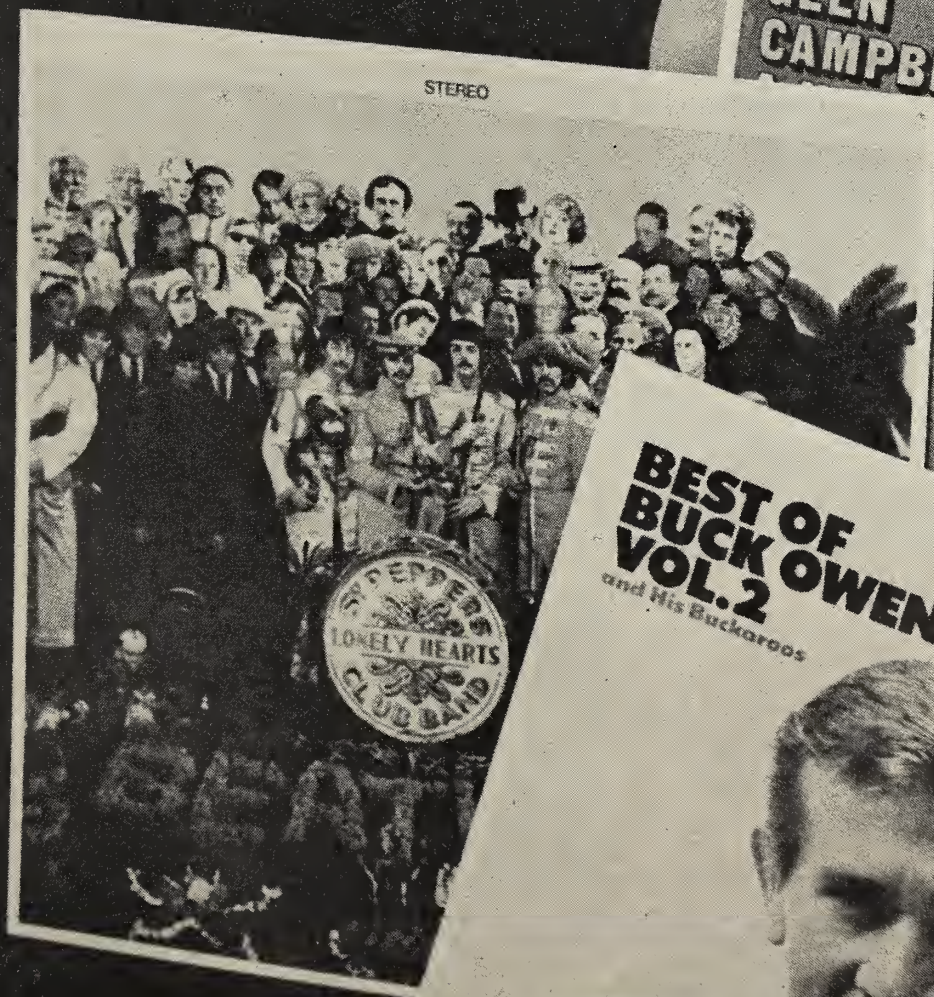
MY FAIR LADY—Original Cast—Columbia OL 5090/OS 2015
JOHN FITZGERALD KENNEDY—A MEMORIAL ALBUM—Premier CXF 402099
CAROUSEL—Film Soundtrack—Capitol—W 694/ SW 694
THE KING AND I—Film Soundtrack—Capitol—W 74/SW 740
RAMBLIN' ROSE—Nat "King" Cole—Capitol T 1793/ST 1793
MEET THE BEATLES—The Beatles—Capitol T 2047/ST 2047
HONEY IN THE HORN—Al Hirt—RCA Victor LPM 2733/LSD 2733
THE BEATLES' SECOND ALBUM—The Beatles—Capitol T 2080/ST 2080
THE SECOND BARBRA STREISAND ALBUM—Barbra Streisand—Columbia CL 2045/CS 8854
HELLO, DOLLY!—Original Cast—RCA Victor LCO 1087/LSO 1087
HELLO, DOLLY!—Louis Armstrong—Kapp 1364/3364
THE WONDERFUL WORLD OF ANDY WILLIAMS—Columbia CL-2137/CS-8937
CHRISTMAS HYMNS & CAROLS—Robert Shaw—RCA Victor LM-2139/LSC-2139
VICTORY AT SEA, Vol. 1—Robert Russell Bennett—RCA Victor LM-2335/LSC-2335
SOMETHING NEW—The Beatles—Capitol T-2108/ST-2108
THE BEST OF THE KINGSTON TRIO—Capitol T-1705, 2280/ST-1705, 2280
UNFORGETTABLE—Nat King Cole—Capitol T-357/DT-357
RAMBLIN'—New Christy Minstrels—Columbia CL-2055/CS-8855
THE BARBRA STREISAND ALBUM—Columbia CL-2007/CS-BB07
FUNNY GIRL—Original Cast—Capitol VAS-2059/SVAS-2059
JOHNNY HORTON'S GREATEST HITS—Columbia CL-1596/CS-8396
COTTON CANDY—Al Hirt—RCA Victor LPM-2917/LSP-2917
THE ANDY WILLIAMS CHRISTMAS ALBUM—Columbia CL-2087/CS-8887
CALL ME IRRESPONSIBLE—Andy Williams—Columbia CL-2171/CS-8971
MY FAIR LADY—Soundtrack—Columbia KOL-8000/KOS-2600
BEATLES '65—Capitol T-2228/ST-2228
THE BEATLES STORY—Capitol TBO-2222/STBO-2222
MARY POPPINS—Soundtrack—Vista 4026/S-4026

(Continued on next page)

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Most Programmed Country Band — The Buckaroos
Most Programmed Up-&-Coming Pop Male Vocalist — Glen Campbell
Most Programmed Up-&-Coming Country Male Vocalist — Glen Campbell



Golden Albums

1963

WEST SIDE STORY—Original Soundtrack—Columbia OL-5670/OS-2070
GLORIOUS SOUND OF CHRISTMAS—Eugene Ormandy—Philadelphia Orchestra—Columbia ML-5769/MS-6369
1812 OVERTURE-TSCHAIKOVSKY—Antal Darati and The Minneapolis Symphony—Mercury MG-50054/SR-90054
EXODUS—Original Soundtrack—RCA Victor LOL-105B/LSO-105B
CALYPSO—Harry Belafante—RCA Victor LPM-124B/LSP-124B
G. I. BLUES—Elvis Presley—RCA Victor LPM-2256/LSP-2256
SEASON'S GREETINGS FROM PERRY COMO—Perry Como—RCA Victor LPM-2066/LSP-2066
VIVA—Percy Faith—Columbia CL-1075/CS-B038
THE MUSIC MAN—Soundtrack—Warner Bras. B-1459/BS-1459
TIME OUT—Dave Brubeck Quartet—Columbia CL-1397/CS-B192
I LEFT MY HEART IN SAN FRANCISCO—Tany Bennett—Columbia CL-1869/CS-B669
ELVIS' CHRISTMAS ALBUM—Elvis Presley—RCA Victor LOC-1035/LPH-1951
GIRLS, GIRLS, GIRLS—Elvis Presley—RCA Victor LPM-2621/LSP-2621
BELAFONTE RETURNS TO CARNEGIE HALL—Harry Belafante—RCA Victor LOC-6007/LSO-6007
BELAFONTE—Harry Belafante—RCA Victor LPM-1150
JUMP-UP-CALYPSO—Harry Belafante—RCA Victor LPM-2388/LSP-2388
MOVIN'—Peter, Paul & Mary—Warner W/WS 1473
EXODUS—Mantavani—Landan LL-3231/PS-224
DAYS OF WINE AND ROSES—Andy Williams—Columbia CL-2015/CS-8815
MOON RIVER & OTHER GREAT MOVIE THEMES—Andy Williams—Columbia CL 1809/CS 8609
HANDEL'S MESSIAH—Eugene Ormandy & Philadelphia Orch.—Columbia M2L 263/M2S 607
CHRISTMAS WITH CONNIFF—Ray Canniff—Columbia CL 1390/CS 81B5
THE LORD'S PRAYER—Marman Tabernacle Choir—Columbia ML 5386/MS 606B
PORGY AND BESS—Original Sound Track—Columbia OL 5410/OS 2016
FOLK SONG SING ALONG—Mitch Miller—Columbia CL 1316/CS B11B
IN THE WIND—Peter, Paul & Mary—Warner Bras. WB 1507/WS 1507
SINGING NUN—Saeur Saurire—Philips PCC 203/PCC 603

1962

PARTY SING ALONG WITH MITCH—Mitch Miller—Columbia CL-1331/LS-B13B
MORE JOHNNY'S GREATEST HITS—Johnny Mathis—Columbia CL-1344/LS-B150
WEST SIDE STORY—Original Cast—Columbia OL-5230/OS-2001
CAMELOT—Original Cast—Columbia KOL-5620/KOS-2031
FLOWER DRUM SONG—Original Cast—Columbia OL-5350/OS-2009
THEME FROM A SUMMER PLACE—Billy Vaughn—Dat 3276/25276
BLUE HAWAII—Billy Vaughn—Dat 3165/25165
SAIL ALONG SILVERY MOON—Billy Vaughn—Dat 3100/25100
BOB NEWHART BUTTON DOWN MIND—Bob Newhart—Warner Bras. W-1379/WS-1379
SATURDAY NIGHT SING ALONG WITH MITCH—Mitch Miller—Columbia CL-1414/CS-8211
MEMORIES SING ALONG WITH MITCH—Mitch Miller—Columbia CL-1542/LS-B342
SENTIMENTAL SING ALONG WITH MITCH—Mitch Miller—Columbia CL-1457/LS-B251
STAR CAROL—Ernie Fard—Capital T-1071/ST-1071
NEARER THE CROSS—Ernie Fard—Capital T-1005/ST-1005
FRANK SINATRA SINGS FOR ONLY THE LONELY—Frank Sinatra—Capital W-1053
NICE 'N' EASY—Frank Sinatra—Capital W-1417
SONGS FOR SWINGIN' LOVERS—Frank Sinatra—Capital W-653
STRING ALONG—Kingston Trio—Capital T-1407
MUSIC, MARTINIS AND MEMORIES—Jackie Gleason—Capital W-509
MUSIC FOR LOVERS ONLY—Jackie Gleason—Capital W-352
JUDY AT CARNEGIE HALL—Judy Garland—Capital WBO-156B
HAPPY TIMES SING ALONG—Mitch Miller—Columbia CL-156B/CS-836B
MEMORIES ARE MADE OF THIS—Ray Canniff—Columbia CL-1574/CS-B374
CONCERT IN RHYTHM—Ray Canniff—Columbia CL-1163/CS-B022
'S MARVELOUS—Ray Canniff—Columbia CL-1074/CS-B037
MODERN SOUNDS IN COUNTRY & WESTERN MUSIC—Ray Charles—ABC ABC-410 ABCS-410

BREAKFAST AT TIFFANY'S—Henry Mancini—RCA Victor LPM-2362/LSP-2362
THIS IS SINATRA—Frank Sinatra—Capital T-76B
BOUQUET—Percy Faith Strings—Columbia CL-1322/CS-8124
SO MUCH IN LOVE—Ray Canniff—Columbia CL-1720/CS-B520
FAITHFULLY—Johnny Mathis—Columbia CL-1422/CS-8219
SWING SOFTLY—Johnny Mathis—Columbia CL-1165/CS-8023
OPEN FIRE, TWO GUITARS—Johnny Mathis—Columbia CL-1270/CS-8056
PETER, PAUL AND MARY—Peter, Paul and Mary—Warner Bras. W-1449/WS-1449
MY SON THE FOLK SINGER—Allan Sherman—Warner Bras. W-1475/WS-1475
THE FIRST FAMILY—Vaughn Meader—Cadence CLP-3060

1961

CALCUTTA—Lawrence Welk—Dat DLP-3359/ST-25359
COME DANCE WITH ME—Frank Sinatra—Capital W-1069/WS-1069
SOLD OUT—Kingston Trio—Capital T-1352/ST-6352
GLENN MILLER STORY—Glenn Miller Orchestra—RCA Victor LPM-1192
CHRISTMAS CAROLS—Mantavani—Landan LL-913/PS-142
THEATRE LAND—Mantavani—Landan LL-1219/PS-125
FILM ENCORES VOL. 1—Mantavani—Landan LL-1700/PS-124
GEMS FOREVER—Mantavani—Landan LL-3032/PS-106
STRAUSS WALTZES—Mantavani—Landan LL-6B5/PS-11B
SPIRITUALS—Ernie Fard—Capital T-B1B
ELVIS' GOLDEN RECORDS—Elvis Presley—RCA Victor LPM-1707
BELAFONTE AT CARNEGIE HALL—Harry Belafante—RCA Victor LOC-6006/LSO-6006
TCHAIKOVSKY CONCERTO—Van Cliburn—RCA Victor LM-2252/LSC-2252
ENCORE-GOLDEN HITS—The Platters—Mercury MG-20472/SR-60243
BLUE HAWAII—Elvis Presley—RCA Victor LPM-2426/LSP-2426
HOLIDAY SING ALONG WITH MITCH—Mitch Miller—Columbia CL-1701/LS-8501

1960

STUDENT PRINCE—Maria Lanza—RCA Victor LM-1837
60 YEARS OF MUSIC—Hananing 30 Great Artists—RCA Victor LM-6074
ELVIS—Elvis Presley—RCA Victor LPM-1382
PAT'S GREAT HITS—Pat Boone—Dat 3071/25071
KINGSTON TRIO AT LARGE—Kingston Trio—Capital T-1199
KINGSTON TRIO—Kingston Trio—Capital T-996
MORE SING ALONG WITH MITCH—Mitch Miller—Columbia CL-1243/CS-8043
HEAVENLY—Johnny Mathis—Columbia CL-1351/CS-B152
WARM—Johnny Mathis—Columbia CL-1078/CS-8039
LOVE IS THE THING—Nat King Cole—Capital W-B24
HERE WE GO AGAIN—Kingston Trio—Capital T-1258
FROM THE HUNGRY I—Kingston Trio—Capital T-1107
SOUND OF MUSIC—Original Cast—Columbia KOL-5450/KOS-2020
MERRY CHRISTMAS—Johnny Mathis—Columbia CL-1195/CS-B021
STILL MORE SING ALONG—Mitch Miller—Columbia CL-1283/CS-B099

1959

HYMNS—Ernie Fard—Capital T-256
JOHNNY'S GREATEST HITS—Johnny Mathis—Columbia CL-1133
MUSIC MAN—Original Cast—Capital WAO/SWAO-990
SING ALONG WITH MITCH—Mitch Miller—Columbia CL-1160/CS-8004
SOUTH PACIFIC—Radgers & Hammerstein—RCA Victor LOC/LSO-1032
PETER GUNN—Henry Mancini—RCA Victor LPM/LSP-1956

1958

OKLAHOMA—Gardan MacRae—Capital WAO-595

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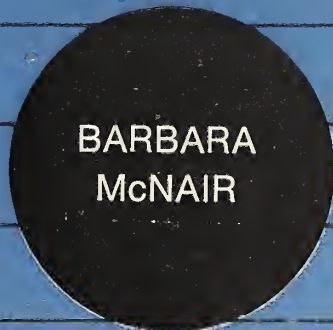
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Million-Sellers

SINGLES THAT HAVE SOLD A MILLION OR MORE COPIES
*SIGNIFIES RIAA-CERTIFIED MILLION SELLER

American Breed Ames Brothers	*Bend Me, Shape Me Sentimental Me (Rag Mop) You You You	Acta 1968 Carol 1950 Victor 1953	Covington, Warren Cowsills Cramer, Floyd Crew Cuts Crickets Crosby, Bing	Tea For Two Cha Cha *The Rain, The Park & Other Things Last Date Sh-Boom That'll Be The Day Silent Night Sunday, Monday, Or Always I'll Be Home For Christmas Swinging On A Star Too-Ra-Loo-Ra-Loo-Ral I Can't Begin To Tell You Dear Hearts And Gentle People New San Antonio Rose MacNamara's Band Sweet Leilani White Christmas Now Is The Hour Galway Bay Pistol Packin' Mama Jingle Bells Don't Fence Me In South America, Take It Away Play A Simple Melody True Love Whiffenpoof Song Prisoner's Song You're Breaking My Heart At The Hop Splish Splash Dream Lover Queen Of The Hop Mack The Knife Rockin' Robin Secret Love Whatever Will Be, Will Be *Big Bad John The Peppermint Twist Come Go With Me Quiet Village Little Darlin' The Stroll Teen Angel Runaround Sue Honky Tonk The Fat Man Goin' Home You Said You Loved Me Please Don't Leave Me Going To The River Love Me All My Myself I Can't Go On Ain't That A Shame I'm In Love Again Bo Weevil Blue Monday Blueberry Hill It's You I Love I'm Walkin' I Still Love You Whole Lotta Lovin' *Light My Fire Maria Elena Green Eyes So Rare Marie Boogie Woogie There Are Such Things Gambler's Guitar There Goes My Baby True Love, True Love/Dance With Me Save The Last Dance For Me	Decca 1958 1968 RCA 1961 Mercury 1954 Brunswick 1957 Decca 1942 Decca 1943 Decca 1943 Decca 1944 Decca 1944 Decca 1945 Decca 1946 Decca 1946 Decca 1946 Decca 1948 Decca 1948 Decca 1943 Decca 1943 Decca 1944 Decca 1946 Decca 1950 Decca 1950 Capitol 1957 Victor 1924 Mercury 1949 ABC-Par 1958 Atco 1958 Atco 1959 Atco 1959 Atco 1960 Class 1958 Columbia 1954 Columbia 1956 Columbia 1961 Roulette 1961 Dot 1957 Liberty 1959 Mercury 1957 Mercury 1958 MGM 1960 Laurie 1961 King 1956 Imperial 1948 Imperial 1952 Imperial 1953 Imperial 1953 Imperial 1953 Imperial 1954 Imperial 1955 Imperial 1955 Imperial 1955 Imperial 1956 Imperial 1956 Imperial 1956 Imperial 1957 Imperial 1957 Imperial 1957 Imperial 1960 Elektra 1967 Decca 1946 Decca 1946 Fraternity 1957 Victor 1937 Victor 1938 Victor 1942 Mercury 1953 Atlantic 1960 Atlantic 1960 Atlantic 1961 Vee Jay 1962 MGM 1951 MGM 1958 APT 1958 Dimension 1962 Cadence 1957 Cadence 1957 Cadence 1958 Cadence 1958 Warner Bros. 1960 Atco 1962 Columbia 1953 Columbia 1960 Un. Artists 1961 Victor 1938 Victor 1951 Victor 1953 Victor 1953 Victor 1954 Decca 1944 Dolton 1959 Dolton 1959 Dot Capitol 1955 Decca 1951 Decca 1955 Columbia 1955 Columbia 1956 VeeJay 1962 VeeJay 1962 Philips 1964
Anderson, Leroy Andrews Sisters	Blue Tango Rum And Coca-Cola I Can Dream, Can't I	Decca 1951 Decca 1944 Decca 1949			
Anka, Paul	Diana Lonely Boy	ABC Par 1957 ABC Par 1960			
Association	*Cherish *Never My Love *Windy	Valiant 1966 Warner Bros. 1967 Warner Bros. 1967			
Austin, Gene Autry, Gene	Ramona Silver Haired Daddy Rudolph The Red-Nosed Reindeer	Victor 1928 Columbia 1939 Columbia 1950			
Avalon, Frankie Baker, LaVern Barber, Chris Barron, Blue Barton, Eileen	Venus I Cried A Tear Petite Fleur Cruising Down The River If I Knew You Were Comin' I'd Of Baked A Cake	Chancellor 1958 Atlantic 1959 Laurie 1959 MGM 1949			
Baxter, Les Beatles	Poor People Of Paris *I Want To Hold Your Hand *Can't Buy Me Love She Loves You *A Hard Day's Night *I Feel Fine *Help! *Eight Days A Week *Yesterday *We Can Work It Out *No Where Man *Paperback Writer *Yellow Submarine *Penny Lane *All You Need Is Love *Hello Goodbye *Lady Madonna	National 1950 Capitol 1956 Capitol 1964 Capitol 1964 Swan 1964 Capitol 1964 Capitol 1964 Capitol 1965 Capitol 1965 Capitol 1965 Capitol 1966 Capitol 1966 Capitol 1966 Capitol 1966 Capitol 1967 Capitol 1967 Capitol 1968 Capitol 1968	with Andrews Sisters with Gary Crosby with Grace Kelly with Fred Waring Dalhart, Vernon Damone, Vic Danny & Juniors Darin, Bobby		
Bennett, Tony	Because Of You Cold Cold Heart Rags To Riches Stranger In Paradise It's Just A Matter Of Time Stranger On The Shore Smokie White Silver Sands Josephine He'll Have To Stay Quarter To Three Green Onions Ain't That A Shame I'll Be Home Friendly Persuasion Remember You're Mine I Almost Lost My Mind Love Letters In The Sand Don't Forbid Me Why, Baby, Why April Love *The Letter	Columbia 1952 Columbia 1952 Columbia 1953 Columbia 1954 Mercury 1959 Atco 1962 Hi 1959 Hi 1960 Hi 1960 Capitol 1960 Legrand 1962 Stax 1962 Dot 1955 Dot 1955 Dot 1955 Dot 1956 Dot 1956 Dot 1957 Dot 1957 Dot 1957 Dot 1958 Mala 1967 Columbia 1952 Coral 1952 Coral 1953	Day, Bobby Day, Doris Dean, Jimmy Dee, Joey & Starlites Del-Vikings Denny, Martin Diamonds		
Benton, Brook Bilk, Mr. Acker Black's Combo, Bill	Smokie White Silver Sands Josephine He'll Have To Stay Quarter To Three Green Onions Ain't That A Shame I'll Be Home Friendly Persuasion Remember You're Mine I Almost Lost My Mind Love Letters In The Sand Don't Forbid Me Why, Baby, Why April Love *The Letter	Mercury 1959 Atco 1962 Hi 1959 Hi 1960 Hi 1960 Capitol 1960 Legrand 1962 Stax 1962 Dot 1955 Dot 1955 Dot 1955 Dot 1956 Dot 1956 Dot 1957 Dot 1957 Dot 1958 Mala 1967 Columbia 1952 Coral 1952 Coral 1953	Dinning, Mark Dion Doggett, Bill Domino, Fats		
Black, Jeanne Bonds, Gary U. S. Booker T & MG's Boone, Pat	He'll Have To Stay Quarter To Three Green Onions Ain't That A Shame I'll Be Home Friendly Persuasion Remember You're Mine I Almost Lost My Mind Love Letters In The Sand Don't Forbid Me Why, Baby, Why April Love *The Letter	Capitol 1960 Legrand 1962 Stax 1962 Dot 1955 Dot 1955 Dot 1955 Dot 1956 Dot 1956 Dot 1957 Dot 1957 Dot 1958 Mala 1967 Columbia 1952 Coral 1952 Coral 1953	Doors Dorsey, Jimmy		
Box Tops Boyd, Jimmy Brewer, Teresa	I Saw Mamma Kissing Santa Claus Till I Waltz Again With You Ricochet	Columbia 1952 Coral 1952 Coral 1953	Doors Dorsey, Jimmy		
Britt, Elton	There's A Star-Spangled Banner Waving Somewhere	Victor 1942 Columbia 1945	Dorsey, Tommy		
Brown, Les Browns Buchanan & Goodman Byrnes, Edd Calloway, Cab Channel, Bruce Cannon, Freddie Cavallaro, Carmen Champs Charles, Ray Checker, Chubby	Sentimental Journey Three Bells Flying Saucer Kookie Lend Me Your Comb Jumpin Jive Hey Baby Way Down Yonder In New Orleans Polonaise (by Chopin) Tequila *I Can't Stop Loving You The Twist Let's Twist Again Limbo Rock/Popeye Mr. Sandman *Lightnin' Strikes *Downtown Come On-A My House Hey There Searchin' Yakety Yak Charlie Brown Poison Ivy Topsy (Part II) Nature Boy Mona Lisa Too Young Ramblin' Rose Temptation Hubba Hubba Till The End Of Time Prisoner Of Love When You Were Sweet Sixteen Because Don't Let The Stars Get In Your Eyes Wanted Hot Diggity Papa Loves Mambo Round And Round *Catch A Falling Star Do You Love Me You Send Me	Victor 1942 Columbia 1945 Victor 1959 Luniverse 1956 Warner Bros. 1959 Columbia 1939 Smash 1962 Swan 1959 Decca 1945 Challenge 1958 ABC Par 1962 Parkway 1960 Parkway 1961 Parkway 1962 Cadence 1954 MGM 1966 Warner Bros. 1965 Columbia 1951 Columbia 1954 Atco 1957 Atco 1958 Atco 1959 Atco 1959 Love 1958 Capitol 1948 Capitol 1949 Capitol 1951 Capitol 1962 Victor 1945 Victor 1945 Victor 1945 Victor 1946 Victor 1947 Victor 1948 Victor 1952 Victor 1954 Victor 1956 Victor 1956 Victor 1956 Victor 1957 Victor 1958 Gordy 1962 Keen 1958	Draper, Rusty Drifters	Duke Of Earl (Gene Chandler) Eckstine, Billy Edwards, Tommy Elegants Eva, Little Everly Bros.	
Chordettes Christie, Lou Clark, Petula Clooney, Rosemary	*Lightnin' Strikes *Downtown Come On-A My House Hey There Searchin' Yakety Yak Charlie Brown Poison Ivy Topsy (Part II) Nature Boy Mona Lisa Too Young Ramblin' Rose Temptation Hubba Hubba Till The End Of Time Prisoner Of Love When You Were Sweet Sixteen Because Don't Let The Stars Get In Your Eyes Wanted Hot Diggity Papa Loves Mambo Round And Round *Catch A Falling Star Do You Love Me You Send Me	MGM 1966 Warner Bros. 1965 Columbia 1951 Columbia 1954 Atco 1957 Atco 1958 Atco 1959 Atco 1959 Love 1958 Capitol 1948 Capitol 1949 Capitol 1951 Capitol 1962 Victor 1945 Victor 1945 Victor 1945 Victor 1946 Victor 1947 Victor 1948 Victor 1952 Victor 1954 Victor 1956 Victor 1956 Victor 1956 Victor 1957 Victor 1958 Gordy 1962 Keen 1958	Fabric, Bent Faith, Percy	Duke Of Earl I Apologize It's All In The Game Little Star The Loco-Motion Bye Bye Love Wake Up Little Susie All I Have To Do Is Dream Bird Dog/Devoted To You Cathy's Clown Alley Cat The Song From Moulin Rouge *Theme From A Summer Place Exodus Jealousie Anytime I'm Walking Behind You Oh My Papa I Need You Now Into Each Life Some Rain Must Fall Come Softly To Me Mr. Blue Hearts of Stone Sixteen Tons Tell Me Why Love Is A Many-Splendored Thing Moments To Remember No Not Much Sherry Big Girls Don't Cry *Rag Doll	
Coasters	Searchin' Yakety Yak Charlie Brown Poison Ivy Topsy (Part II) Nature Boy Mona Lisa Too Young Ramblin' Rose Temptation Hubba Hubba Till The End Of Time Prisoner Of Love When You Were Sweet Sixteen Because Don't Let The Stars Get In Your Eyes Wanted Hot Diggity Papa Loves Mambo Round And Round *Catch A Falling Star Do You Love Me You Send Me	Atco 1957 Atco 1958 Atco 1959 Atco 1959 Love 1958 Capitol 1948 Capitol 1949 Capitol 1951 Capitol 1962 Victor 1945 Victor 1945 Victor 1945 Victor 1946 Victor 1947 Victor 1948 Victor 1952 Victor 1954 Victor 1956 Victor 1956 Victor 1956 Victor 1957 Victor 1958 Gordy 1962 Keen 1958	Ferrante & Teicher Fiedler, Arthur Fisher, Eddie		
Cole, Cozy Cole, Nat "King"	Nature Boy Mona Lisa Too Young Ramblin' Rose Temptation Hubba Hubba Till The End Of Time Prisoner Of Love When You Were Sweet Sixteen Because Don't Let The Stars Get In Your Eyes Wanted Hot Diggity Papa Loves Mambo Round And Round *Catch A Falling Star Do You Love Me You Send Me	Capitol 1948 Capitol 1949 Capitol 1951 Capitol 1962 Victor 1945 Victor 1945 Victor 1945 Victor 1946 Victor 1947 Victor 1948 Victor 1952 Victor 1954 Victor 1956 Victor 1956 Victor 1956 Victor 1957 Victor 1958 Gordy 1962 Keen 1958	Fitzgerald, Ella & Ink Spots Fleetwoods		
Como, Perry	Nature Boy Mona Lisa Too Young Ramblin' Rose Temptation Hubba Hubba Till The End Of Time Prisoner Of Love When You Were Sweet Sixteen Because Don't Let The Stars Get In Your Eyes Wanted Hot Diggity Papa Loves Mambo Round And Round *Catch A Falling Star Do You Love Me You Send Me	Capitol 1948 Capitol 1949 Capitol 1951 Capitol 1962 Victor 1945 Victor 1945 Victor 1945 Victor 1946 Victor 1947 Victor 1948 Victor 1952 Victor 1954 Victor 1956 Victor 1956 Victor 1956 Victor 1957 Victor 1958 Gordy 1962 Keen 1958	Fontane Sisters Ford, Tennessee Ernie Four Aces		
Contours Cooke, Sam	Do You Love Me You Send Me	Gordy 1962 Keen 1958	Four Lads Four Seasons		

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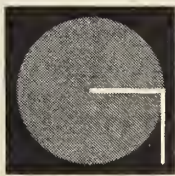
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Francis, Connie	Who's Sorry Now My Happiness Among My Souvenirs Mama/Teddy Everybody's Somebody's Fool/ Jealous Of You Together Many Tears Ago Where The Boys Are *Respect *I Never Loved A Man *Baby I Love You *Chain Of Fools *Since You've Been Gone St. George And The Dragonet *Judy In Disguise	MGM 1958 MGM 1959 MGM 1959 MGM 1960 MGM 1960 MGM 1961 MGM 1961 MGM 1961 Atlantic 1967 Atlantic 1967 Atlantic 1967 Atlantic 1968 Atlantic 1968 Capitol 1958 Paula 1968	Lanza, Mario	Be My Love Loveliest Night of the Year Go Away Little Girl I'm Sorry/That's All You Gotta Do Manana *This Diamond Ring *Green Tambourine Rock-A-Bye Your Baby With A Dixie Melody Great Balls Of Fire Whole Lot of Shakin' Going On Third Man Theme Humoresque Easter Parade Christmas Island Cry Me A River *He's Got The Whole World Shanty Town *Summer In The City Green Door Susie Darlin' Mam'selle Auf Weidersehn *To Sir With Love	Victor 1950 Victor 1951 Columbia 1963 Decca 1960 Capitol 1948 Liberty 1967 Buddah 1968 Decca 1956 Sun 1957 Sun 1958 Decca 1944 Decca 1946 Decca 1947 Decca 1946 Liberty 1955 Capitol 1958 Decca 1940 Kama Sutra 1966 Dot 1957 Dot 1958 MGM 1947 Epic 1967
Franklin, Aretha	*Ode To Billie Joe Kiss Of Fire Tweedle Dee Dance With Me Henry	Capitol 1967 Mercury 1952 Mercury 1955 Mercury 1955	Lewis, Steve Lee, Brenda Lee, Peggy Lewis, Gary Lemon Pipers Lewis, Jerry	with Andrews Sisters London, Julie London, Laurie Long, Johnny Lovin' Spoonful Lowe, Jim Luke, Robin Lund, Art Lynn, Vera Lulu	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
Freberg, Stan Fred, John & Playboys	*Sugar Shack Beer Barrel Polka Melancholy Serenade Too Fat Polka *Honey Suddenly There's A Valley Wayward Wind	Dot 1963 Victor 1938 Capitol 1953 Columbia 1947 United Artists 1968 Era 1955 Era 1956	Lombardo, Guy	Maddox, Johnny Mamas & Papas	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
Gentry, Bobbi Gibbs, Georgia	*Ode To Billie Joe Kiss Of Fire Tweedle Dee Dance With Me Henry	Capitol 1967 Mercury 1952 Mercury 1955 Mercury 1955	London, Julie London, Laurie Long, Johnny Lovin' Spoonful Lowe, Jim Luke, Robin Lund, Art Lynn, Vera Lulu	Mangano, Sylvana Marterie, Ralph	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
Gilmer, Jimmy & Fireballs Glahe, Will Gleason, Jackie Godfrey, Arthur Goldsboro, Bobby Grant, Gogi	*Sugar Shack Beer Barrel Polka Melancholy Serenade Too Fat Polka *Honey Suddenly There's A Valley Wayward Wind	Dot 1963 Victor 1938 Capitol 1953 Columbia 1947 United Artists 1968 Era 1955 Era 1956	Martin, Dean	Martindale, Wink Marvelettes Mauriat, Paul Mathis, Johnny	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
Haley, Bill	Shake, Rattle And Roll Rock Around The Clock A Rose And A Baby Ruth The Thing Kansas City Davy Crockett You'll Never Know Little White Lies *Sunny Deep In The Heart Of Texas My Special Angel Laura Woodchopper's Ball Mrs. Brown You've Got A Lovely Daughter *I'm Henry VIII, I Am *There's A Kind Of A Hush Michael P.S. I Love You Peggy Sue Alley-Oop Battle Of New Orleans To Each His Own 12th Street Rag Oh Young Love Itsy Bitsy Teenie Bikini	Decca 1955 Decca 1955 ABC-Par 1958 Victor 1950 Fury 1959 Cadence 1955 Decca 1943 Decca 1948 Philips 1966 Columbia 1941 Decca 1957 Columbia 1945 Decca 1947	Martin, Freddy	McGuire, Sisters	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
Hamilton IV, George Harris, Phil Harrison, Wilbert Hayes, Bill Haymes, Dick	Shake, Rattle And Roll Rock Around The Clock A Rose And A Baby Ruth The Thing Kansas City Davy Crockett You'll Never Know Little White Lies *Sunny Deep In The Heart Of Texas My Special Angel Laura Woodchopper's Ball Mrs. Brown You've Got A Lovely Daughter *I'm Henry VIII, I Am *There's A Kind Of A Hush Michael P.S. I Love You Peggy Sue Alley-Oop Battle Of New Orleans To Each His Own 12th Street Rag Oh Young Love Itsy Bitsy Teenie Bikini	Decca 1955 Decca 1955 ABC-Par 1958 Victor 1950 Fury 1959 Cadence 1955 Decca 1943 Decca 1948 Philips 1966 Columbia 1941 Decca 1957 Columbia 1945 Decca 1947	Martin, Freddy	McPhatter, Clyde Miller, Glenn	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
Hebb, Bobby Heidt, Horace Helms, Bobby Herman, Woody	Shake, Rattle And Roll Rock Around The Clock A Rose And A Baby Ruth The Thing Kansas City Davy Crockett You'll Never Know Little White Lies *Sunny Deep In The Heart Of Texas My Special Angel Laura Woodchopper's Ball Mrs. Brown You've Got A Lovely Daughter *I'm Henry VIII, I Am *There's A Kind Of A Hush Michael P.S. I Love You Peggy Sue Alley-Oop Battle Of New Orleans To Each His Own 12th Street Rag Oh Young Love Itsy Bitsy Teenie Bikini	Decca 1955 Decca 1955 ABC-Par 1958 Victor 1950 Fury 1959 Cadence 1955 Decca 1943 Decca 1948 Philips 1966 Columbia 1941 Decca 1957 Columbia 1945 Decca 1947	Martin, Freddy	McPhatter, Clyde Miller, Glenn	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
Herman's Hermits	Shake, Rattle And Roll Rock Around The Clock A Rose And A Baby Ruth The Thing Kansas City Davy Crockett You'll Never Know Little White Lies *Sunny Deep In The Heart Of Texas My Special Angel Laura Woodchopper's Ball Mrs. Brown You've Got A Lovely Daughter *I'm Henry VIII, I Am *There's A Kind Of A Hush Michael P.S. I Love You Peggy Sue Alley-Oop Battle Of New Orleans To Each His Own 12th Street Rag Oh Young Love Itsy Bitsy Teenie Bikini	Decca 1955 Decca 1955 ABC-Par 1958 Victor 1950 Fury 1959 Cadence 1955 Decca 1943 Decca 1948 Philips 1966 Columbia 1941 Decca 1957 Columbia 1945 Decca 1947	Martin, Freddy	McPhatter, Clyde Miller, Glenn	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
Highwaymen Hilltoppers Holly, Buddy Hollywood Argyles Horton, Johnny Howard, Eddy Hunt, Pee Wee	Shake, Rattle And Roll Rock Around The Clock A Rose And A Baby Ruth The Thing Kansas City Davy Crockett You'll Never Know Little White Lies *Sunny Deep In The Heart Of Texas My Special Angel Laura Woodchopper's Ball Mrs. Brown You've Got A Lovely Daughter *I'm Henry VIII, I Am *There's A Kind Of A Hush Michael P.S. I Love You Peggy Sue Alley-Oop Battle Of New Orleans To Each His Own 12th Street Rag Oh Young Love Itsy Bitsy Teenie Bikini	Decca 1955 Decca 1955 ABC-Par 1958 Victor 1950 Fury 1959 Cadence 1955 Decca 1943 Decca 1948 Philips 1966 Columbia 1941 Decca 1957 Columbia 1945 Decca 1947	Martin, Freddy	McPhatter, Clyde Miller, Glenn	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
Hunter, Tab Hyland, Brian	Shake, Rattle And Roll Rock Around The Clock A Rose And A Baby Ruth The Thing Kansas City Davy Crockett You'll Never Know Little White Lies *Sunny Deep In The Heart Of Texas My Special Angel Laura Woodchopper's Ball Mrs. Brown You've Got A Lovely Daughter *I'm Henry VIII, I Am *There's A Kind Of A Hush Michael P.S. I Love You Peggy Sue Alley-Oop Battle Of New Orleans To Each His Own 12th Street Rag Oh Young Love Itsy Bitsy Teenie Bikini	Decca 1955 Decca 1955 ABC-Par 1958 Victor 1950 Fury 1959 Cadence 1955 Decca 1943 Decca 1948 Philips 1966 Columbia 1941 Decca 1957 Columbia 1945 Decca 1947	Martin, Freddy	McPhatter, Clyde Miller, Glenn	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
Impalas Ink Spots	Shake, Rattle And Roll Rock Around The Clock A Rose And A Baby Ruth The Thing Kansas City Davy Crockett You'll Never Know Little White Lies *Sunny Deep In The Heart Of Texas My Special Angel Laura Woodchopper's Ball Mrs. Brown You've Got A Lovely Daughter *I'm Henry VIII, I Am *There's A Kind Of A Hush Michael P.S. I Love You Peggy Sue Alley-Oop Battle Of New Orleans To Each His Own 12th Street Rag Oh Young Love Itsy Bitsy Teenie Bikini	Decca 1955 Decca 1955 ABC-Par 1958 Victor 1950 Fury 1959 Cadence 1955 Decca 1943 Decca 1948 Philips 1966 Columbia 1941 Decca 1957 Columbia 1945 Decca 1947	Martin, Freddy	McPhatter, Clyde Miller, Glenn	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
James, Harry	Shake, Rattle And Roll Rock Around The Clock A Rose And A Baby Ruth The Thing Kansas City Davy Crockett You'll Never Know Little White Lies *Sunny Deep In The Heart Of Texas My Special Angel Laura Woodchopper's Ball Mrs. Brown You've Got A Lovely Daughter *I'm Henry VIII, I Am *There's A Kind Of A Hush Michael P.S. I Love You Peggy Sue Alley-Oop Battle Of New Orleans To Each His Own 12th Street Rag Oh Young Love Itsy Bitsy Teenie Bikini	Decca 1955 Decca 1955 ABC-Par 1958 Victor 1950 Fury 1959 Cadence 1955 Decca 1943 Decca 1948 Philips 1966 Columbia 1941 Decca 1957 Columbia 1945 Decca 1947	Martin, Freddy	McPhatter, Clyde Miller, Glenn	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
James, Joni	Shake, Rattle And Roll Rock Around The Clock A Rose And A Baby Ruth The Thing Kansas City Davy Crockett You'll Never Know Little White Lies *Sunny Deep In The Heart Of Texas My Special Angel Laura Woodchopper's Ball Mrs. Brown You've Got A Lovely Daughter *I'm Henry VIII, I Am *There's A Kind Of A Hush Michael P.S. I Love You Peggy Sue Alley-Oop Battle Of New Orleans To Each His Own 12th Street Rag Oh Young Love Itsy Bitsy Teenie Bikini	Decca 1955 Decca 1955 ABC-Par 1958 Victor 1950 Fury 1959 Cadence 1955 Decca 1943 Decca 1948 Philips 1966 Columbia 1941 Decca 1957 Columbia 1945 Decca 1947	Martin, Freddy	McPhatter, Clyde Miller, Glenn	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
James, Sonny James, Tommy & the Shondells Jenkins, Gordon with The Weavers Jolson, Al	Shake, Rattle And Roll Rock Around The Clock A Rose And A Baby Ruth The Thing Kansas City Davy Crockett You'll Never Know Little White Lies *Sunny Deep In The Heart Of Texas My Special Angel Laura Woodchopper's Ball Mrs. Brown You've Got A Lovely Daughter *I'm Henry VIII, I Am *There's A Kind Of A Hush Michael P.S. I Love You Peggy Sue Alley-Oop Battle Of New Orleans To Each His Own 12th Street Rag Oh Young Love Itsy Bitsy Teenie Bikini	Decca 1955 Decca 1955 ABC-Par 1958 Victor 1950 Fury 1959 Cadence 1955 Decca 1943 Decca 1948 Philips 1966 Columbia 1941 Decca 1957 Columbia 1945 Decca 1947	Martin, Freddy	McPhatter, Clyde Miller, Glenn	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
Jones, Jimmy	Shake, Rattle And Roll Rock Around The Clock A Rose And A Baby Ruth The Thing Kansas City Davy Crockett You'll Never Know Little White Lies *Sunny Deep In The Heart Of Texas My Special Angel Laura Woodchopper's Ball Mrs. Brown You've Got A Lovely Daughter *I'm Henry VIII, I Am *There's A Kind Of A Hush Michael P.S. I Love You Peggy Sue Alley-Oop Battle Of New Orleans To Each His Own 12th Street Rag Oh Young Love Itsy Bitsy Teenie Bikini	Decca 1955 Decca 1955 ABC-Par 1958 Victor 1950 Fury 1959 Cadence 1955 Decca 1943 Decca 1948 Philips 1966 Columbia 1941 Decca 1957 Columbia 1945 Decca 1947	Martin, Freddy	McPhatter, Clyde Miller, Glenn	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
Jones, Spike	Shake, Rattle And Roll Rock Around The Clock A Rose And A Baby Ruth The Thing Kansas City Davy Crockett You'll Never Know Little White Lies *Sunny Deep In The Heart Of Texas My Special Angel Laura Woodchopper's Ball Mrs. Brown You've Got A Lovely Daughter *I'm Henry VIII, I Am *There's A Kind Of A Hush Michael P.S. I Love You Peggy Sue Alley-Oop Battle Of New Orleans To Each His Own 12th Street Rag Oh Young Love Itsy Bitsy Teenie Bikini	Decca 1955 Decca 1955 ABC-Par 1958 Victor 1950 Fury 1959 Cadence 1955 Decca 1943 Decca 1948 Philips 1966 Columbia 1941 Decca 1957 Columbia 1945 Decca 1947	Martin, Freddy	McPhatter, Clyde Miller, Glenn	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
Jordan, Louis Justis, Bill Kaempfert, Bert Kalin Twins Kallen, Kitty King, Claude King, Pee Wee Kingston Trio Knight, Evelyn Kyser, Kay	Shake, Rattle And Roll Rock Around The Clock A Rose And A Baby Ruth The Thing Kansas City Davy Crockett You'll Never Know Little White Lies *Sunny Deep In The Heart Of Texas My Special Angel Laura Woodchopper's Ball Mrs. Brown You've Got A Lovely Daughter *I'm Henry VIII, I Am *There's A Kind Of A Hush Michael P.S. I Love You Peggy Sue Alley-Oop Battle Of New Orleans To Each His Own 12th Street Rag Oh Young Love Itsy Bitsy Teenie Bikini	Decca 1955 Decca 1955 ABC-Par 1958 Victor 1950 Fury 1959 Cadence 1955 Decca 1943 Decca 1948 Philips 1966 Columbia 1941 Decca 1957 Columbia 1945 Decca 1947	Martin, Freddy	McPhatter, Clyde Miller, Glenn	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor 1941 Victor 1942 Victor 1942 Columbia 1955 Smash 1965 Decca 1944 Decca 1948 Decca 1952 Columbia 1950 Columbia 1957 Decca 1958 Colgems 1966 Colgems 1966 Colgems 1967
Laine, Frankie	Shake, Rattle And Roll Rock Around The Clock A Rose And A Baby Ruth The Thing Kansas City Davy Crockett You'll Never Know Little White Lies *Sunny Deep In The Heart Of Texas My Special Angel Laura Woodchopper's Ball Mrs. Brown You've Got A Lovely Daughter *I'm Henry VIII, I Am *There's A Kind Of A Hush Michael P.S. I Love You Peggy Sue Alley-Oop Battle Of New Orleans To Each His Own 12th Street Rag Oh Young Love Itsy Bitsy Teenie Bikini	Decca 1955 Decca 1955 ABC-Par 1958 Victor 1950 Fury 1959 Cadence 1955 Decca 1943 Decca 1948 Philips 1966 Columbia 1941 Decca 1957 Columbia 1945 Decca 1947	Martin, Freddy	McPhatter, Clyde Miller, Glenn	Dot Dunhill 1966 Dunhill 1966 MGM 1953 Mercury 1952 Mercury 1953 Capitol 1953 Capitol 1955 Capitol 1964 Victor 1941 Victor 1942 Dot 1960 Tamla 1960 Philips 1968 Columbia 1957 Columbia 1957 Coral 1955 Coral 1958 Atlantic 1958 Victor 1939 Victor 1939 Victor 1939 Victor 1940 Victor 1940 Victor

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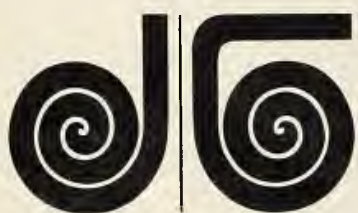
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Playmates Prado, Perez			Rolling Stones	*Ballad Of The Green Berets Sukiyaki *Soul Man	RCA Victor 1966 Capitol 1963 Stax 1967
Presley, Elvis			Rooftop Singers Rose, David Royal Guardsmen Rydell, Bobby	*Wooly Bully *Lil' Red Riding Hood Teen Age Crush Sleepwalk My True Love/Leroy What In The World's Come Over You *Georgy Girl Witch Doctor Chipmunk Song Alvin's Harmonica Runaway Mashed Potato Time Begin The Beguine Star Dust Summit Ridge Drive Soldier Boy Buttons And Bows Get A Job *Sounds Of Silence Young At Heart *These Boots Are Made For Walking *Something Stupid *When A Man Loves A Woman I Got You Babe Rose O'Day Temptation Make Love To Me It's In The Book Wheel Of Fortune Rock And Roll Waltz Pink Shoelaces Moonglow & Picnic Theme I Hear You Knockin' *Incense & Peppermints	MGM 1965 MGM 1966 Capitol 1957 Can-Am 1959 Carlton 1958 Top Rank 1960 Seekers 1967 Liberty 1958 Liberty 1959 Liberty 1959 Bigtop 1961 Cameo 1962 Victor 1938 Victor 1940 Victor 1940 Scepter 1962 Columbia 1948 Ember 1958 Columbia 1966 Capitol 1954 Reprise 1966
	96 Tears	Cameo 1966	Sands, Tommy Santo & Johnny Scott, Jack		Reprise 1967 Atlantic 1966 Atco 1965 Columbia 1941 Capitol 1948 Columbia 1954 Capitol Capitol 1952 RCA Victor 1955 Crystalette 1958 Decca 1956 Dot UNI 1968
			Seekers Seville, David		
			Shannon, Del Sharp, Dee Dee Shaw, Artie		
			Shirelles Shore, Dinah Silhouettes Simon & Garfunkel Sinatra, Frank Sinatra, Nancy		
			Sinatra, Nancy & Frank Sledge, Percy Sonny & Cher Smith, Kate Stafford, Jo		
			Standley, Johnny Starr, Kay Stevens, Dodie Stoloff, Morris		
			Storm, Gale Strawberry Alarm Clock		
? Question Mark & the Mysterians			Teddy Bears Tex, Joe Todd, Art & Dotty Tokens Toys Tucker, Orrin Turtles Twitty, Conway	To Know Him Is To Love Him *Skinny Legs & All Chanson D'Amour *The Lion Sleeps Tonight *A Lover's Concerto Oh, Johnny *Happy Together It's Only Make Believe Lonely Blue Boy	Dore 1958 Dial 1968 Era 1957 Victor 1961 Dynavoice 1965 Columbia 1939 White Whale 1967 MGM 1958 MGM 1960
Ray, Johnnie Rays Redding, Otis Reeves, Jim Reynolds, Debbie Riddle, Nelson Righteous Bros.	Cry Silhouettes *(Sitting On The) Dock Of The Bay He'll Have To Go Tammy Lisbon Antigua *Soul & Inspiration	Columbia 1951 Cameo 1958 Volt 1968 Victor 1960 Coral 1957 Capitol 1955 Verve 1966	Union Gap	*Woman, Woman *Young Girl	Columbia 1968 Columbia 1968



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Vaughan, Sarah Vee, Bobby		
Vinton, Bobby		
Wallace, Jerry Ward, Billy Waring, Fred Warwick, Dionne Washington, Dinah & Benton, Brook Weavers, The Weber, Joan Weems, Ted Welk, Lawrence Whiteman, Paul	Primrose Lane Stardust *Twas The Night Before Christmas *I Say A Little Prayer	Challenge 1960 Liberty 1957 Decca 1942 Scepter 1968
Whitfield, David Whiting, Maggie with Jimmy Wakely Whitman, Slim	Baby (You Got What It Takes) On Top Of Old Smoky Let Me Go Lover Heartaches *Calcutta Whispering Three O'Clock In The Morning Cara Mia The Tree In The Meadow Slipping Around Indian Love Call Secret Love Rose Marie I'm Gonna Sit Right Down Autumn Leaves Smoke, Smoke, Smoke What Am I Living For Night/Dogging Around Canadian Sunset Purple People Eater	Mercury 1960 Decca 1951 Columbia 1954 Decca 1950 Dot 1961 Victor 1920 Victor 1922 London 1956 Capitol 1948 Capitol 1949 Imperial 1951 Imperial 1953 Imperial 1954 Coral 1957 Kapp 1955 Capitol Atlantic 1958 Brunswick 1960 Victor 1956 MGM 1958
Williams, Billy Williams, Roger Williams, Tex Willis, Chuck Wilson, Jackie Winterhalter, Hugo Wooley, Sheb		
Young Rascals	*Groovin	Atlantic 1967

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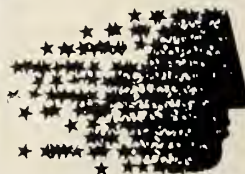
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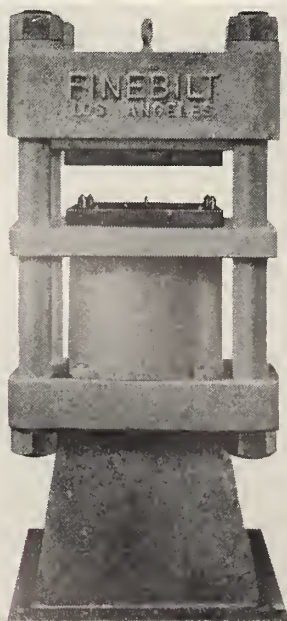
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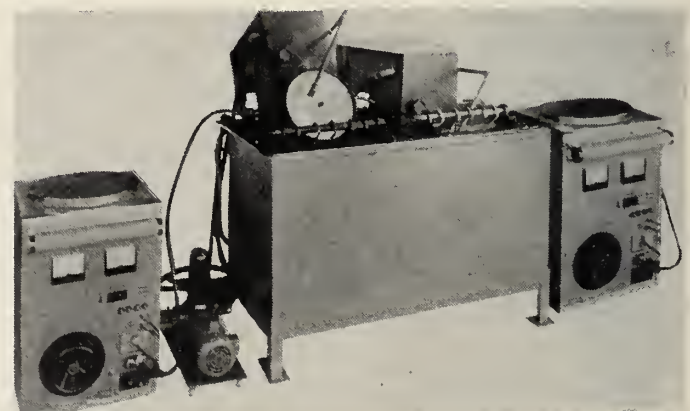
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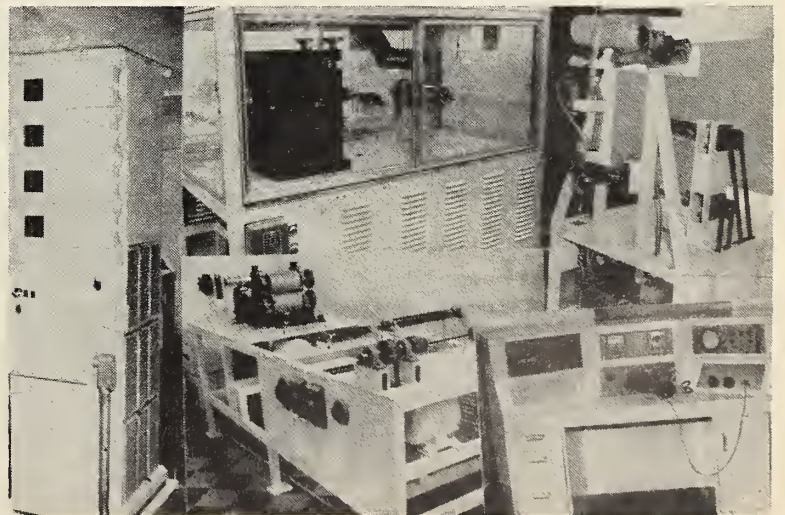
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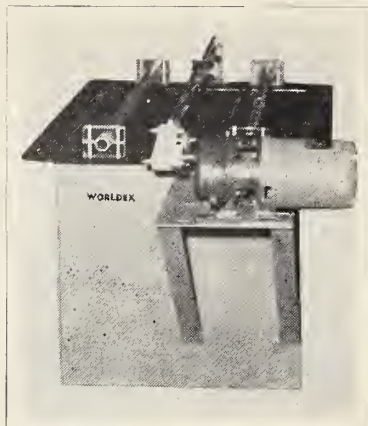
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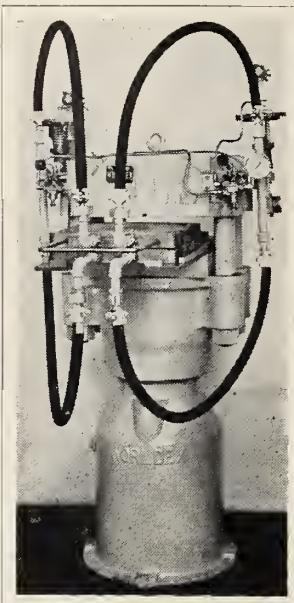


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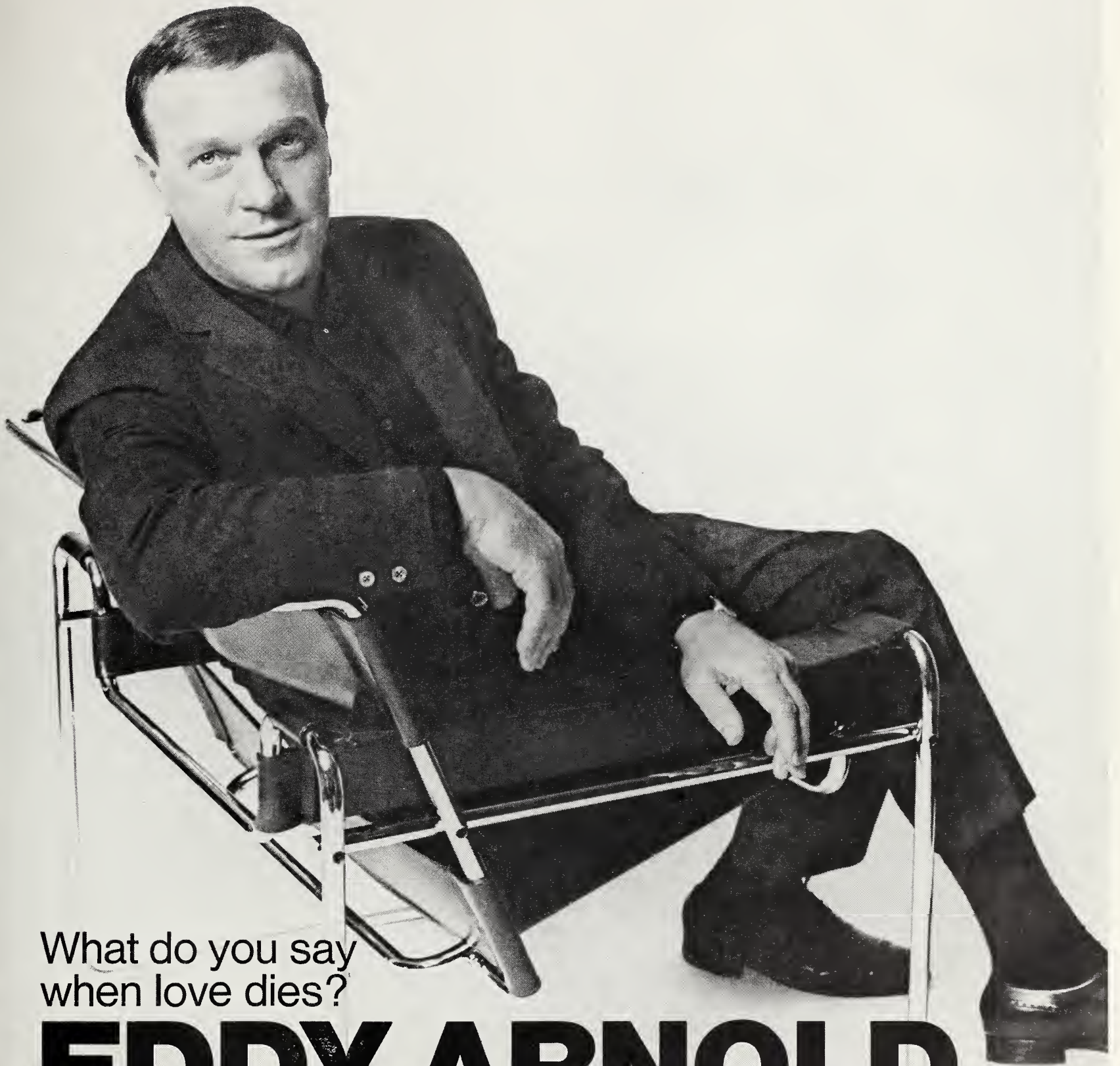


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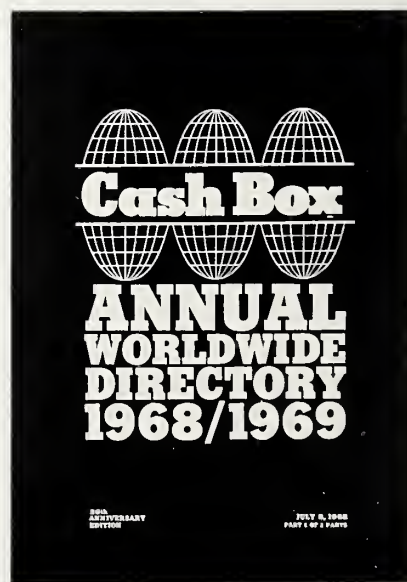
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2120 S. Michigan
Chicago 16, Ill.

Texas Sound Studios
506 W. Hildebrand Ave.
San Antonio 12, Texas

Titra Sound Corp.
1600 Broadway
New York, N. Y.

Todd Recording
1719 Westend Ave.
Nashville, Tenn.

Tommy Allsup
Box 6406, 5600 E. Country Rd.
Odessa, Texas 79760

Topper Music
1587 Highland
Detroit, Mich.

Tower Sound Studios
1697 Broadway
New York, N. Y.

David Trimble
205 West 57th St.
New York, N. Y.

True Tone Rec. Co.
160 West 73rd St.
Studio 4-F
New York, N. Y.

Ultimate Sound Recorders
7619 W. Sunset Blvd.
Hollywood, Calif.

United Recording Co. of Nevada
3143 Industrial Rd.
Las Vegas, Nev.

United Recording Corp.
6052 Sunset Blvd.
Hollywood, Calif.

United Rec. Labs, Inc.
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New York, N. Y.

Universal Recorders
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Hollywood, Calif.

Universal Recording
46 E. Walton
Chicago, Ill.

Variety Sound Corporation
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New York 36, N. Y.

Vault Recording Studio
2525 West Ninth
Los Angeles, Calif. 9606

Virtue Recording Studio
1618 N. Broad St.
Phila., Pa.

Wally Heider Recording
6373 Selma Ave.
Hollywood, Calif.

WG Recording Studio
66 Elmwood Ave.
Holyoke, Mass. 01040

WTTW Recording Services
5400 North Saint Louis
Chicago, Ill.

Webb Recording
812 N. Dearborn
Chicago, Ill.

Wedge Recording
3308 Eastern Ave.
Baltimore, Md. 21224

West Coast Sound
1721 N. Vermont
Los Angeles, Calif.

Western Recorders
6000 Sunset Blvd.
Hollywood, Calif.

Woodland Sound Studio
1001 Woodland St.
Nashville, Tenn. 37206

World Artists United
1595 Broadway
New York, N. Y.

World Pacific Studio
8175 W. 3rd
Los Angeles, Calif.

TRADE ASSOCIATIONS

American Guild of Authors & Composers (AGAC)
158 W. 55 St.
New York, N. Y. PL 7-8833

American Guild of Variety Artists (AGVA)
551 Fifth Ave.
New York, N. Y. TN 7-5600

American Tape Cartridge Assoc.
527 Madison Ave.
New York, New York 10022
Tel. 212-753-3305

Country Music Assoc. (CMA)
801-16th Ave. South
Nashville, Tenn. 615-244-2840

Electronic Industries Assoc.
1721 De Sales St., N.W.
Washington 36, D. C.

Int'l Record & Music Mens Club (IRMMC)
c/o Walter Hofer
221 West 57th St.
New York, N. Y. JU 2-5030

International Rhythm & Blues Assoc.
711 West 60th St.
Chicago, Ill. 60621
Tel. 312-874-6808

Magnetic Recording Industry Assoc. (MRIA)
See Electronic Industries Assoc.

Music Operators of America (MOA)
228 N. La Salle St.
Chicago 1, Ill. 726-2810-1

National Music Publishers' Association
460 Park Ave.
New York, N. Y. PL 1-1930

National Assoc of Music Merchants (NAMM)
222 W. Adams
Chicago 6, Ill. AN 3-0679

Nat'l Academy of Recording Arts & Sciences (NARAS)
New York: 21 W. 58 St., PL 5-1535
Hollywood: 1741 Ivar Ave., HO 5-2124
Chicago: 46 E. Walton, MI 2-6465
Nashville: Box 6155, Acklen Station 255-6535

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150 W. 34th St.
New York, N. Y. 10001
212-244-1884

Nat'l Assoc. of Radio Announcers (NARA)
850 7th Ave.
New York, N. Y. 10019
Tel. 212-582-5814

Nat'l Assoc. of Record Merchandisers (NARM)
Suite 703 Trianon Building
20 Conshohocken State Rd.
Bala Cynwyd, Pa. 19004

Professional Music Men, Inc.
1270 Sixth Ave.
New York 20, N. Y. 10020
CO 5-7362

Record Industry Assoc. of America (RIAA)
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Arlington Sales
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Bronx, N. Y.

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Miami, Beach, Flo. 33139

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Los Angeles, Calif.

Chuterman Paper Co.
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Cohoes Envelope Co.
Cohoes, N. Y.

Cole Corp.
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Chicago, Ill.

Container-Kraft
Carton & Paper Supp. Co.
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Creative Sound Prod.
9000 Sunset Blvd.
Los Angeles, Calif. 90069

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Fine-Tone
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Globe Albums
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Bloomfield, N. J.

Monarch Record Mfg.
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RCA Custom Recordings
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Hollywood, Calif.

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2457 Woodward Ave.
Detroit, Mich.

Atkins, Chet
c/o RCA Victor Records
800 17th Ave. So.
Nashville, Tenn.

Axelrod, David
c/o Capitol Records
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Bacharach, Burt
c/o Fred Ahlert Jr.
15 E. 48th St.
New York, N.Y.

Barrett, Art
c/o Desert Sound
Phoenix, Ariz.

Barry, Jeff
300 E. 74th St.
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Barton, Earl
1121 So. Glenstone
Springfield, Mo.

Beach Boys, The
c/o Capitol Records
1750 N. Vine
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Bernard, Andrew
c/o Jewel Paula
728 Texas St.
Shreveport, La.

Bell, Thom
c/o Nickel Shoe Pub.
261 S. 52nd St.
Phila., Pa.

Big Kahoona
c/o Roulette Records
1631 Broadway
New York, N.Y.

Bledso, Ron
c/o Liberty Records
6920 Sunset Blvd.
Hollywood, Calif.

Bono, Sonny
8560 Sunset Blvd.
Los Angeles, Calif.

Bowen, Jimmy
c/o Warner Bros./Seven Arts
4000 Warner Blvd.
Burbank, Calif.

Boyce, Tommy
c/o A&M Records
1416 La Brea
Hollywood, Calif.

Bright Tunes
1697 Broadway
New York, N.Y.

Bristol, J.
c/o Tamla/Motown Records
2457 Woodward Ave.
Detroit, Mich.

Brown, James
1540 Brewster Ave.
Cincinnati, Ohio

Buie, Buddy
c/a Lowery
Box 9687
Atlanta, Ga.

Burgess, John
c/o E.M.I. Gramophone Bldg.
Hayes, Middlesex, England

Burke, Clarence Jr.
c/o Kama Sutra Records
1650 Broadway
New York, N.Y.

Burke, Sonny
c/o Reprise Records
4000 Warner Blvd.
Burbank, Calif.

Cavanaugh, David
c/o Capitol Records
1750 N. Vine
Los Angeles, Calif.

Cisco, Carl
c/o Tinal
22821 Hayden Rd.
Farmington, Mich.

Clark, Dave
c/o Epic Records
51 West 52nd St.
New York, N.Y.

Clarke, Tony
c/o Decca House
London, England

Claunch, Quinton
2445 Chelsea Ave.
Memphis, Tenn.

Cleveland, A.
c/o Tamla/Motown Records
2457 Woodward Ave.
Detroit, Mich.

Cogbill, Tom
c/o Atco Records
1841 Broadway
New York, N.Y.

Cordell, Ritchie
c/o Roulette Records
1631 Broadway
New York, N.Y.

Cosby, Henry
c/o Tamla/Motown Records
2457 Woodward Ave.
Detroit, Mich.

Cowsill, Bill
c/o Akbestal
888 8th Ave.
New York, N.Y.

Cowsill, Bob
c/o Akbestal
888 8th Ave.
New York, N.Y.

Crewe, Bob
1841 Broadway
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Cropper, Steve
c/o Volt Records
1841 Broadway
New York, N.Y.

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c/o G. Scheck
161 W. 54th St.
New York, N.Y.

Canopy Productions
9255 Sunset Blvd.
Los Angeles, Calif.

Dant, Charles Bud
c/o Decca Records
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New York, N.Y.

David, Hal
c/o Fred Ahlert Jr.
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New York, N.Y.

Dean, J.
c/o Tamla/Motown Records
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De Angelis, Peter
Black Horse Pike
Williamstown, N.J.

de'Azevedo, Lex
c/o Capitol Records
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Hollywood, Calif.

DeLory, Al
c/o Capitol Records
1750 N. Vine
Hollywood, Calif.

Dorough, Bob
28-12 41st Ave.
Long Island City, N.Y.

Dowd, Tom
c/o Atco Records
1841 Broadway
New York, N.Y.

Dozier, Lamont
c/o Tamla/Motown Records
2457 Woodward Ave.
Detroit, Mich.

Evans, Joe
c/o Carnival Records
24 Branford Place
Newark, N.J.

Evans, Richard
c/o Cadet Records
320 E. 21st St.
Chicago, Ill.

Farrell, Wes
39 West 55th St.
New York, N.Y.

Finiz, Bob
c/o Jamie Records
919 N. Broad St.
Phila, Pa.

Fogelsong, Jim
c/o RCA Records
155 E. 24th St.
New York, N.Y.

Foster, Fred
c/o Monument Records
530 W. Main St.
Hendersonville, Tenn.

Foxx, Charlie
c/o Dynamo Records
240 W. 55th St.
New York, N.Y.

Fred, John
c/o Jewel Paula
728 Texas St.
Shreveport, La.

Freda, M.
408 Tanforan Rd.
Cherry Hill, N.J.

Fuqua, H.
c/a Tamla/Motown Records
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Detroit, Mich.

Fuller, Jerry
c/o Columbia Records
51 W. 52nd St.
New York, N.Y.

Gamble, Kenny
250 S. Broad St.
Phila., Pa.

Gant, Don
c/o Hickory Records
2510 Franklin Rd.
Nashville, Tenn.

Garret, Snuff
1800 N. Argyle St.
Los Angeles, Calif.

Garrett, W.
c/o Ric Tic
4039 Buena Vista
Detroit, Mich.

Gentry, Bo
c/o Roulette Records
1631 Broadway
New York, N.Y.

Gernhard, Phil
6747 1st Ave. S
Petersburg, Fla.

(Continued on next page)

THE RASCALS

Management: Sid Bernstein



PRODUCERS OF THE TOP 100 HITS

Gilmore, Boyle
c/o Capitol Records
1750 N. Vine
Hollywood, Calif.

Gold, Jack
c/o Columbia Records
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New York, N.Y.

Golden, Jim
c/o MG
2131 S. Michigan Ave.
Chicago, Ill.

Goldstoro, Bobby
806 17th Ave. S.
Nashville, Tenn.

Goldstein, Jerry
369 Lexington Ave.
New York, N.Y.

Gordon, Kelly
c/o Capitol Records
1750 N. Vine
Hollywood, Calif.

Gordy, Berry Jr.
c/o Tamla/Motown Records
2457 Woodward Ave.
Detroit, Mich.

Green, Chos. R.
120 E. Hertsdale Ave.
Hertsdale, N.Y.

Greene, Morlin
c/o Norala Recording Corp.
102 E. 2nd St.
Sheffield, Ala.

Greenwich, Ellie
1414 Ave. of the Americas
New York, N.Y.

Gross, J.
40B Tanforan Rd.
Cherry Hill, N.J.

Hall, Rick
P.O. Box 2238
Muscle Shoals, Ala.

Hart, Bobby
c/o A&M Records
1416 La Brea
Hollywood, Calif.

Hatch, Tony
c/o Pye Records
A.T.V. House
G. T. Cumberland Pl.
London, W2, England

Hawkins, Dale
311 S Akard
Dallas, Texas

Hoyes, Isaac
c/o Stax Records
1841 Broadway
New York, N.Y.

Hozlewood, Lee
c/o Marty Machel
1501 Broadway
New York, N.Y.

Holland, Brian
c/o Tamla/Motown Records
2457 Woodward Ave.
Detroit, Mich.

Holland, Eddy
c/o Tamla/Motown Records
2451 Woodward Ave.
Detroit, Mich.

Holmes, Bill
c/o Claridge Records
6363 Sunset Blvd.
Hollywood, Calif.

Holtzman, Scott
for Zax-Altfield
c/o UNI Records
8255 Sunset Blvd.
Hollywood, Calif.

Holtzman, Vivian
for Zax-Altfield
c/o UNI Records
8255 Sunset Blvd.
Hollywood, Calif.

Howe, Bones
c/o Binder/Howe Prod.
8833 Sunset Blvd. Suite 410
Los Angeles, Calif.

Huff, Leon
250 S. Brood St.
Philo., Pa.

Hunter, Ivy
c/o Tamla Motown Records
2457 Woodward Ave.
Detroit, Mich.

Hunter, Mikel
c/o Capitol Records
1750 N. Vine
Hollywood, Calif.

Ivy, Quinn
c/o Norala Recording Corp.
102 E. 2nd St.
Sheffield, Ala.

Jackson, Al Jr.
c/o Stax Records
1841 Broadway
New York, N.Y.

James, Dick
c/o Lenny Hodes
1780 Broadway
New York, N.Y.

James, Jesse
c/o Jamie/Guyden Records
919 N. Brood St.
Phila., Pa.

Johnston, Bob
c/o Columbia Records
51 West 52nd St.
New York, N.Y.

Jones, Booker T.
c/o Stax Records
925 McLeMORE Ave.
Memphis, Tenn.

J. R. Enterprises
2127 Chickering Rd.
Nashville, Tenn.

Koproluk, David
c/o Epic Records
51 West 52nd St.
New York, N. Y.

Kennedy, Jerry
c/o Smash Records
35 E. Wacker Dr.
Chicago, Ill.

Kent, A.
c/o Ric Tic
4039 Buena Vista
Detroit, Mich.

Kerr, George
c/o ABC Records
1330 Ave. of the Americas
New York, N.Y.

Kesh, Abe
c/o Philips Records
35 E. Wacker Dr.
Chicago, Ill.

Killen, Buddy
c/o Tree Music
905 16th Ave. S.
Nashville, Tenn.

Koppelman, Charles
1650 Broadway
New York, N.Y.

Lambert, Kit
6 Chesterfield Gardens
London W1 England

Lone, Ronnie
c/o Immediate Records
63 New Oxford St.
London, England
(Continued on Next Page)

Many, many
thanks.
Glen Campbell



Personnel Manager: Nick Sevano

(Glen features the hottest new song of the year
"Dreams Of The Everyday Housewife" on his opening show as host
of the Summer Brothers Smothers Show. June 23 on CBS.)





*Sincerest
Thanks*

Bretha

PRODUCERS OF THE TOP 100 HITS

Leka, Paul
c/o Kama Sutra Records
1650 Broadway
New York, N.Y.

Levi, Stewart
c/o Chisa Records
2217 Crestway
Hollywood, Calif.

Lindsay, Mark
9125 Sunset Blvd.
Los Angeles, Calif.

Linzer, Sandy
c/o Epic Records
51 West 52nd St.
New York, N.Y.

Long, Shorty
c/o Tamla/Motown Records
2457 Woodward Ave.
Detroit, Mich.

Lorber, Allan
c/o Interval Records
15 West 72nd St.
New York, N.Y.

Lowery, Bill
P.O. Box 9687
Atlanta, Ga.

Macaulay, Tony
c/o Pye Records
Great Cumberland Pl.
London, England

McLaughlin, Ollie
c/o Atlantic Records
1841 Broadway
New York, N.Y.

Mack, Tom
c/o Dot Records
1507 N. Vine
Hollywood, Calif.

Marriott, Steve
c/o Immediate Records
63 New Oxford St.
London, England

Martin, George
c/o E.M.I. Ltd.
Blythe Rd.
Hays Middlesex,
London W1 England

Mayfield, Curtis
c/o Camad
79 W. Monroe St.
Chicago, Ill.

Meaux, Huey
c/o Music Enterprises, Inc.
3111 Leeland Ave.
Houston, Texas.

Medley, Bill
1521 S. Grand
Santa Ana, Calif.

Mersey, Bob
c/o Columbia Records
51 West 52nd St.
New York, N.Y.

Milhaud, Alain
Libertad 24
Madrid 4 Spain

Miller, Bobby
c/o Cadet Records
320 E. 21st St.
Chicago, Ill.

Mitchell, Willie
306 Poplar
Memphis, Tenn.

Moman, Chips
827 Thomas St.
Memphis, Tenn.

Monaco, Bab
c/o MG
2131 S. Michigan Ave.
Chicago, Ill.

Monkees, The
c/o Colgems
711 5th Ave.
New York, N.Y.

Montgomery, Bob
806 17th Ave. S.
Nashville, Tenn.

Morgan, Tom
c/o Capitol Records
1750 N. Vine
Hollywood, Calif.

Most, Mickie
101 Dean St.
London, England.

O'Dell, Kenny
c/o Pyramid
120 E. Flamingo, Rd.
Las Vegas, Nev.

Pell, Dave
c/o Liberty Records
6920 Sunset Blvd.
Hollywood, Calif.

Penn, Dan
2870 Baskin St.
Memphis, Tenn.

Perry, Richard
c/o Reprise Records
4000 Warner Blvd.
Burbank, Calif.

Petty, Norman
c/o Dundee
Box 926
Clovis, N. Mex.

Papa Don Prod.
3520 Rothschild Dr.
Pensacola, Fla.

Pappalardi, Felix
106 MacDougal St.
New York, N.Y.

Parker, Butch
c/o Lo-Twi
P.O. Box 9687
Atlanta, Ga.

Pate, Johnny
c/o LZMC
888 8th Ave.
New York, N.Y.

Phillips, John
449 S. Beverly Dr.
Beverly Hills, Calif.

Plumb, Neely
c/o RCA Victor Records
155 East 24th St.
New York, N.Y.

Porter, Bill
c/o Pyramid
120 E. Flamingo Rd.
Las Vegas, Nev.

Porter, David
c/o Stax Records
1841 Broadway
New York, N.Y.

Post, Mike
c/o Reprise Records
4000 Warner Blvd.
Burbank, Calif.

Ragovoy, Jerry
219 West 79th St.
New York, N.Y.

Randall, Denny
c/o Epic Records
51 West 52nd St.
New York, N.Y.

Rascals, The
c/a Slacсар
444 Madison Ave.
New York, N.Y.

Reig, Teddy
c/o Brunswick Records
445 Park Ave.
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Richards, Ron
101 Baker St.
London, England.

Rivers, Johnny
6920 Sunset Blvd.
Hollywood, Calif.

Roberts, Howard A
c/o Columbia Records
51 West 52nd St.
New York, N.Y.

Robinson, Smokey
c/o Tamla/Motown Records
2457 Woodward Ave.
Detroit, Mich.

Roe, Tommy
c/o Lo-Twi
P.O. Box 9687
Atlanta, Ga.

Ross, Jerry
1855 Broadway
New York, N.Y.

Rothchild, Paul
c/o Elektra Records
1855 Broadway
New York, N.Y.

Rubin, Don
1650 Broadway
New York, N.Y.

Rubinson, David
c/o Columbia Records
51 West 52nd St.
New York, N.Y.

Russell, Rudolph
2445 Chelsea Ave.
Memphis, Tenn.

Saraceno, Joe
c/o Imperial Records
6920 Sunset Blvd.
Hollywood, Calif.

Schmitt, Al
c/o RCA Victor Records
155 East 24th St.
New York, N.Y.

Schroeder, John
c/o Pye Records
Great Cumberland Pl.
London, England.

Screen Gems/Columbia
711 5th Ave.
New York, N.Y.

Shadow Morton
For Community
1650 Broadway
New York, N.Y.

Shekeryk, Peter
1619 Broadway
New York, N.Y.

Sherrill, Billy
c/o Epic Records
51 West 52nd St.
New York, N.Y.

Simpson, V
c/o Tamla/Motown Records
2457 Woodward Ave.
Detroit, Mich.

Slay, Frank
c/o Claridge Records
6363 Sunset Blvd.
Hollywood, Calif.

Smith, Dallas
c/o Liberty Records
6290 Sunset Blvd.
Hollywood, Calif.

Smith, Mike
6 S. Hampton Place
London WC 2 England.

South, Joe
P.O. Box 9687
Atlanta, Ga.

Stan & Bell
c/o Nickle Shoe
261 S. 52nd St.
Phila, Pa

Stevens, Ray
c/o Monument Records
530 W. Main St.
Hendersonville, Tenn.

Stigwood, Robert
c/o N.E.M.S. Enterprises
Sutherland House
Argyle St.
London W2 England.

Stone, Sly
700 Urbano
San Francisco, Calif.

Sullivan, Peter
c/o E.M.I.
Hays Middlesex,
London W1 England

Super K Prod.
200 West 57th St.
New York, N.Y.

Super Sonic Sound
9350 Grand River Ave.
Detroit, Mich.

Tarnonpol, Nat
c/o Brunswick Records
445 Park Ave.
New York, N.Y.

Taylor, Chip
c/o Columbia Records
51 West 52nd St.
New York, N.Y.

Taylor, Creed
36 East 57th St.
New York, N.Y.

Thiele, Bob
c/o ABC Records
1330 Ave of the Americas
New York, N.Y.

Tokens, The'
1697 Broadway
New York, N.Y.

Traut, Bill
c/o Dunwick Prod.
25 E. Chestnut St.
Chicago, Ill.

Usher, Gary
c/o Columbia Records
51 West 52nd St.
New York, N.Y.

Watson, Stan
c/o Nickel Shoe Pub.
261 S. 52nd St.
Phila, Pa.

Weatherspoon, William
c/o Tamla/Motown Records
2457 Woodward Ave.
Detroit, Mich.

Web IV
1650 Broadway
New York, N.Y.

Weems, H
c/o Ric Tic
4039 Buena Vista
Detroit, Mich.

Weiss, Hy
200 West 57th St.
New York, N.Y.

Wexler, Jerry
c/o Atlantic Records
1841 Broadway
New York, N.Y.

Whitefield, Norman
c/o Tamla/Motown Records
2457 Woodward Ave.
Detroit, Mich.

Whitely, Ray
P.O. Box 9687
Atlanta, Ga.

Williams, Ken
c/o Epic Records
51 West 52nd St.
New York, N.Y.

Wilson, Tom
361 Waverly Place
Brooklyn, N.Y.

Wisner, Jimmy
c/o Columbia Records
51 West 52nd St.
New York, N.Y.

Zito, Lou
c/o LZMC
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(Continued on Next Page)

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Phoenix, Ariz. 85015—Leonard Singer

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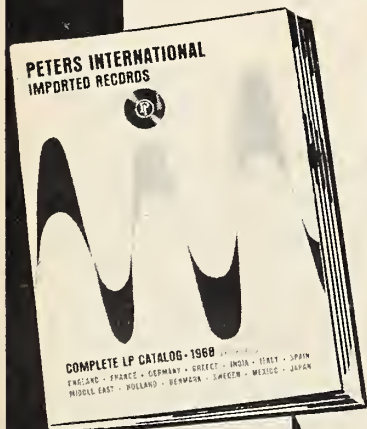
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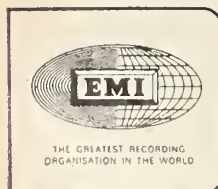
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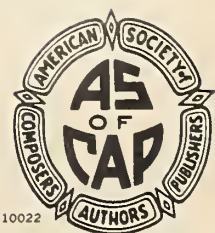
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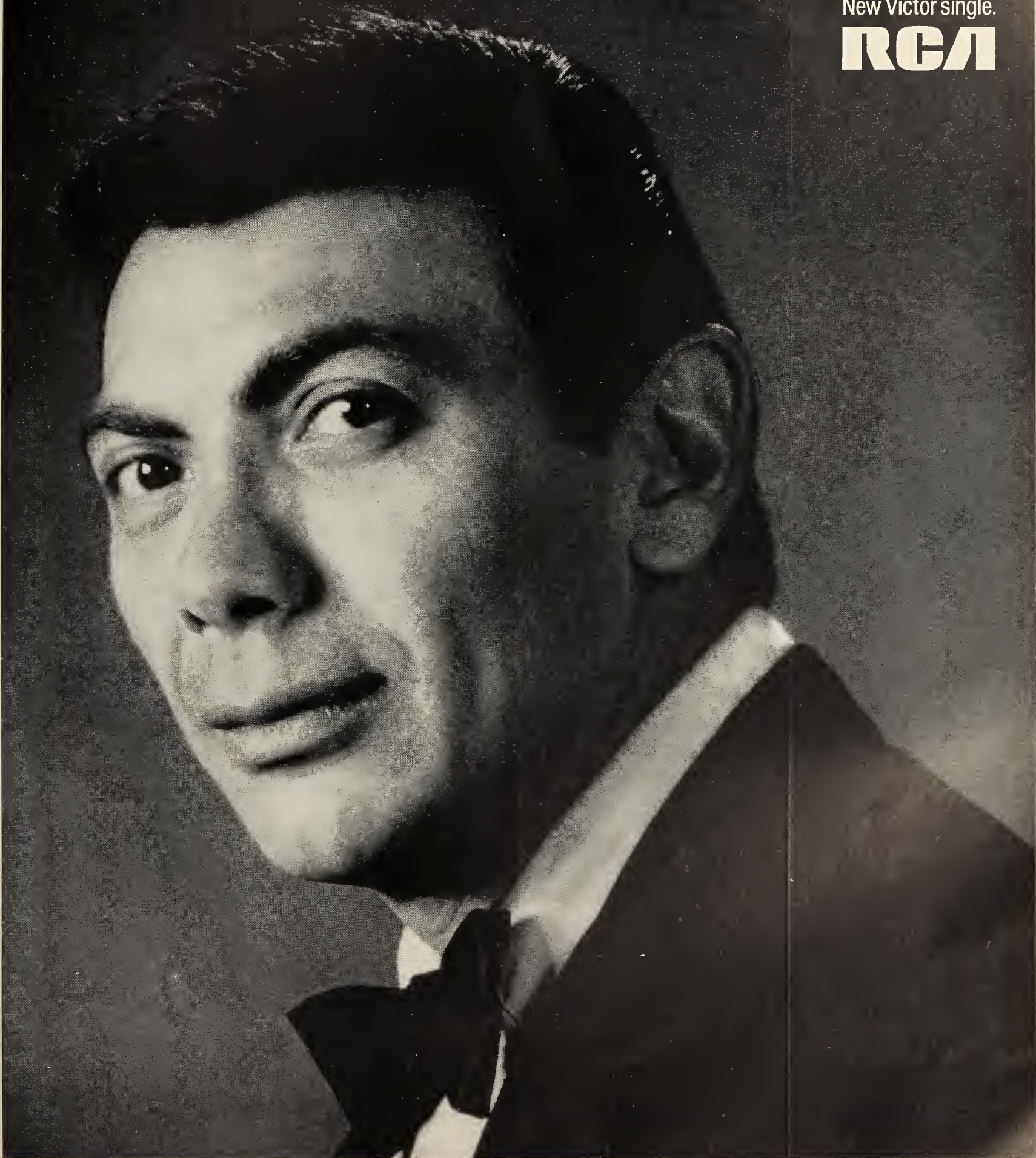
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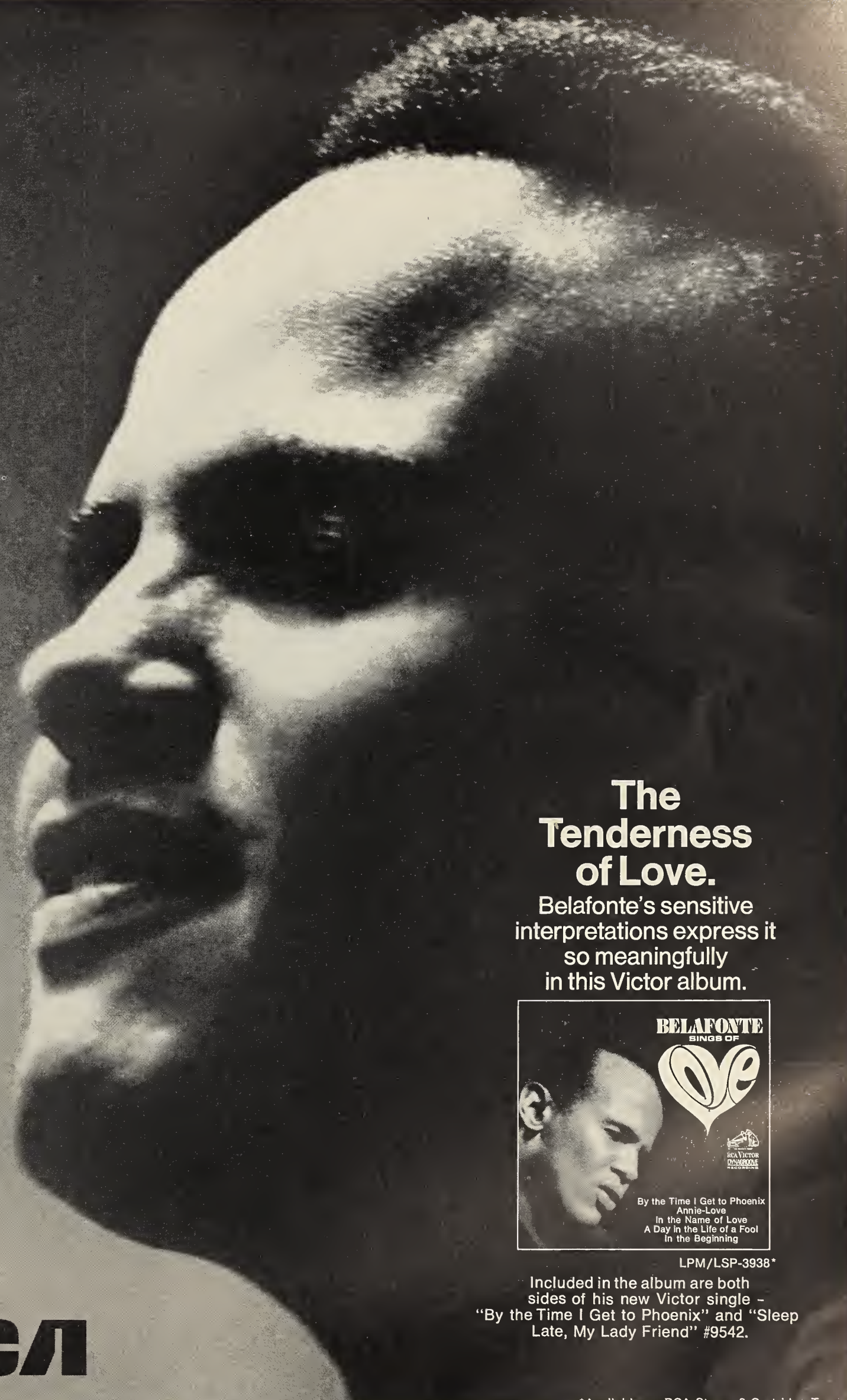
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(Continued on next page)

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A lot of new things are happening at April/Blackwood. Things that cover every area of the music business. That's because we believe the business is changing. And that a music publisher has to do a lot more to be a music publisher.

April/Blackwood is involved—in a production company, Daylight Productions, Inc. Our artists write, perform, and produce their own records (see charts).

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Naturally, with all this happening, we've expanded our facilities considerably. We've added more promotion men, and we have staff offices in New York, Nashville and Los Angeles. Working at everything to do with music.

So, if you've been hearing more than ever about April/Blackwood, that's because we're doing more than ever.

New York: (l. to r.)—(Bottom row) Neil Anderson, David Rosner. (Back row) Chip Taylor, Billy Vera, Jim Fragale, Margo Guryan, John Hill, Herb Martin, Bobby Weinstein, Mickey Leonard. (Not pictured—Al Gorgoni.)

California: (l. to r.)—Joel Hirschhorn, Al Kasha.

Nashville: (l. to r.)—(Bottom row) Judy Thomas, Phyllis Hiller, Dan Dillon. (Back row) Jack Grady, Bobby Prince, Jon Reid. Not pictured—Butch Thomasen, Fran Powell, Lona Sparks.

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Surfer Girl — 1963
In My Room — 1963
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Surfin' Safari — 1962
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2. SKIP A ROPE—HENSON CARGILL—MONUMENT-TREE BMI
3. ALL THE TIME—JACK GREENE—DECCA

MOST PROGRAMMED ALBUM

1. BEST OF EDDY ARNOLD—RCA
2. FOR LOVING YOU—BILL ANDERSON & JAN HOWARD—DECCA
3. I'M A LONESOME FUGITIVE—MERLE HAGGARD—CAPITOL

MOST PROGRAMMED MALE VOCALIST—COUNTRY

1. BUCK OWENS—CAPITOL
2. MERLE HAGGARD—CAPITOL
3. EDDY ARNOLD—RCA

MOST PROGRAMMED VOCAL GROUPS—COUNTRY

1. WILBURN BROTHERS—DECCA
2. HARDIN TRIO—COLUMBIA
3. TOMPALL & GLASER BROS.—MGM

MOST PROGRAMMED FEMALE VOCALIST—COUNTRY

- TIE 1. LORETTA LYNN—DECCA
- TIE 1. TAMMY WYNETTE—EPIC
2. CONNIE SMITH—RCA
 3. LYNN ANDERSON—CHART

MOST PROGRAMMED INSTRUMENTALISTS—COUNTRY

1. CHET ATKINS—RCA VICTOR
2. FLOYD CRAMER—RCA VICTOR
3. BUCKAROOS—CAPITOL

MOST PROMISING UP & COMING MALE VOCALIST—COUNTRY

1. GLEN CAMPBELL—CAPITOL
2. HENSON CARGILL—MONUMENT
3. JERRY REED—RCA

MOST PROGRAMMED BANDS—COUNTRY

1. BUCKAROOS—CAPITOL
2. PO' BOYS—DECCA
3. TEXAS TROUBADORS—DECCA

MOST PROMISING UP & COMING FEMALE VOCALISTS—COUNTRY

1. DOLLY PARTON—RCA
2. ARLENE HARDIN—COLUMBIA
3. JUNE STEARNS—COLUMBIA

MOST PROMISING UP & COMING VOCAL GROUPS—COUNTRY

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1. BUCK OWENS—CAPITOL
2. MERLE HAGGARD—CAPITOL
3. EDDY ARNOLD—RCA
4. Sonny James—Capitol
5. Jack Greene—Decca
6. Glenn Campbell—Capitol
7. Bill Anderson—Decca
8. David Houston—Epic
9. George Jones—Musicor
10. Jim Reeves—RCA
11. Charlie Pride—RCA
12. Ray Price—Columbia
13. Mel Tillis—Kapp
14. Waylon Jennings—RCA
15. Porter Wagoner—RCA
16. Johnny Cash—Columbia
17. Leon Ashley—Ashley
18. Hank Locklin—RCA
19. Johnny Bush—Stop
20. Marty Robbins—Columbia
21. Jerry Reed—RCA
22. Wynn Stewart—Capitol
23. Faron Young—Mercury
24. Billy Walker—Monument
25. Jim Ed Brown—RCA
26. Bobby Lord—Decca

MOST PROGRAMMED FEMALE VOCALIST

1. TIE: LORETTA LYNN—DECCA
TAMMY WYNETTE—EPIC
2. CONNIE SMITH—RCA
3. LYNN ANDERSON—CHART
4. Dottie West—RCA
5. Dolly Parton—RCA
6. Norma Jean—RCA
7. Bobbie Gentry—Capitol
8. Bonnie Owens—Capitol
9. Kitty Wells—Decca
10. Wanda Jackson—Capitol

MOST PROMISING UP & COMING MALE VOCALIST

- | | |
|----------------------------|---------------------------|
| 1. GLEN CAMPBELL—CAPITOL | 6. Van Trevor—Date |
| 2. HENSON CARGILL—MONUMENT | 7. Johnny Bush—Stop |
| 3. JERRY REED—RCA | 8. Johnny Carver—Imperial |
| 4. Jack Reno—JAB | 9. Tom T. Hall—Mercury |
| 5. Leon Ashley—Ashley | 10. Jimmy Nall—Monument |

MOST PROMISING UP & COMING FEMALE VOCALIST

- | | |
|---------------------------|----------------------------|
| 1. DOLLY PARTON—RCA | 6. Bobbie Staff—RCA |
| 2. ARLENE HARDIN—COLUMBIA | 7. Cheryl Pool—Paula |
| 3. JUNE STEARNS—COLUMBIA | 8. Maxine Brown—Chart |
| 4. Lawanda Lindsey—Chart | 9. Margie Singleton—Ashley |
| 5. Bobbie Gentry—Capitol | 10. Jamie Ryan—Columbia |

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2. FOR LOVING YOU—BILL ANDERSON & JAN HOWARD—DECCA
3. I'M A LONESOME FUGITIVE—MERLE HAGGARD—CAPITOL
4. David Houston's Greatest Hits—Epic
5. Johnny Cash's Greatest Hits—Columbia
6. Ray Price's Greatest Hits—Columbia
7. Gentle On My Mind—Glen Campbell—Capitol
8. By The Time I Get To Phoenix—Glen Campbell—Capitol
9. It Takes People Like You—Buck Owens—Capitol
10. Best Of Sonny James—Capitol
11. Just Between You And Me—Porter Wagoner & Dolly Parton—RCA
12. Branded Man—Merle Haggard—Capitol
13. Buck Owens At Carnegie Hall—Capitol
14. The Country Way—Charley Pride—RCA
15. Look Into My Teardrops—Conway Twitty—Decca
16. Pride Of Country Music—Charley Pride—RCA
17. Touch My Heart—Ray Price—Columbia
18. Promises, Promises—Lynn Anderson—Chart
19. Soul Of Country Music—Connie Smith—RCA
20. Turn The World Around The Other Way—Eddie Arnold—RCA



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1. WILBURN BROTHERS—DECCA
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7. Browns—RCA
8. Willis Bros.—Starday
9. Blue Boys—RCA
10. Homesteaders—Little Darlin'
11. Johnny Cash & June Carter—Columbia
12. Bill Anderson & Jan Howard—Decca
13. David Houston & Tammy Wynette—Epic

MOST PROGRAMMED COUNTRY SINGLE

1. I DON'T WANNA PLAY HOUSE—TAMMY WYNETTE—EPIC
2. SKIP A ROPE—HENSON CARGILL—MONUMENT
3. ALL THE TIME—JACK GREENE—DECCA
4. For Loving You—Bill Anderson & Jan Howard—Decca
5. There Goes My Everything—Jack Greene—Decca
6. It's Such A Pretty World Today—Wynne Stewart—Capitol
7. By The Time I Get To Phoenix—Glen Campbell—Capitol
8. Ode To Billie Joe—Bobbie Gentry—Capitol
9. Take Me To Your World—Tammy Wynette—Epic
10. You Mean The World To Me—David Houston—Epic
11. Gentle On My Mind—Glen Campbell—Capitol
12. Sam's Place—Buck Owens—Capitol
13. You Are My Treasure—Jack Greene—Decca
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17. My Elusive Dreams—Tammy Wynette & David Houston—Epic
18. Honey—Bobby Goldsboro—United Artists
19. It's The Little Things—Sonny James—Capitol
20. Here Comes Heaven—Eddy Arnold—RCA

MOST PROGRAMMED INSTRUMENTALISTS

1. CHET ATKINS—RCA VICTOR
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10. Po' Boys—Decca
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14. Grady Martin—Decca

MOST PROMISING UP & COMING VOCAL GROUPS

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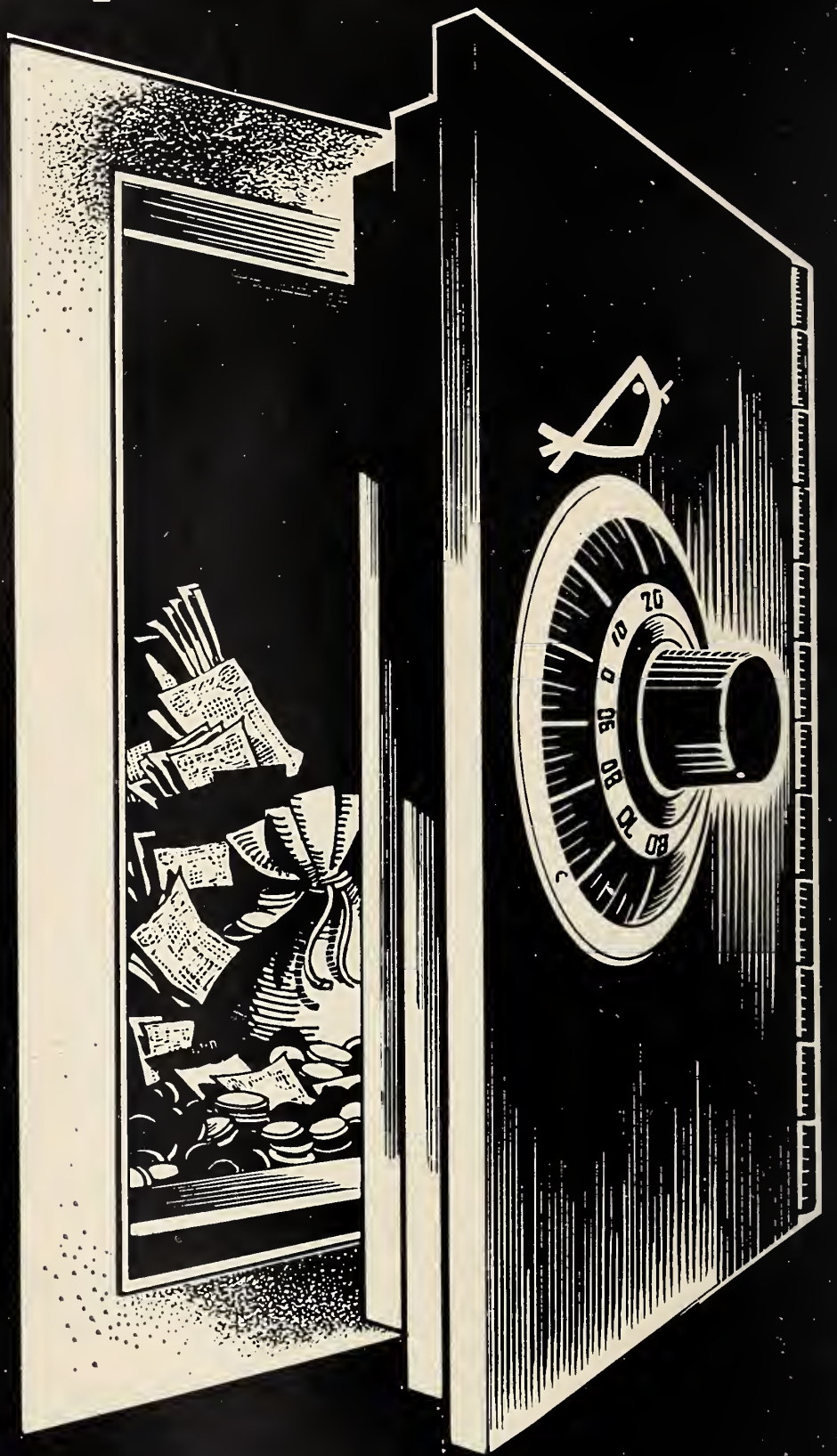
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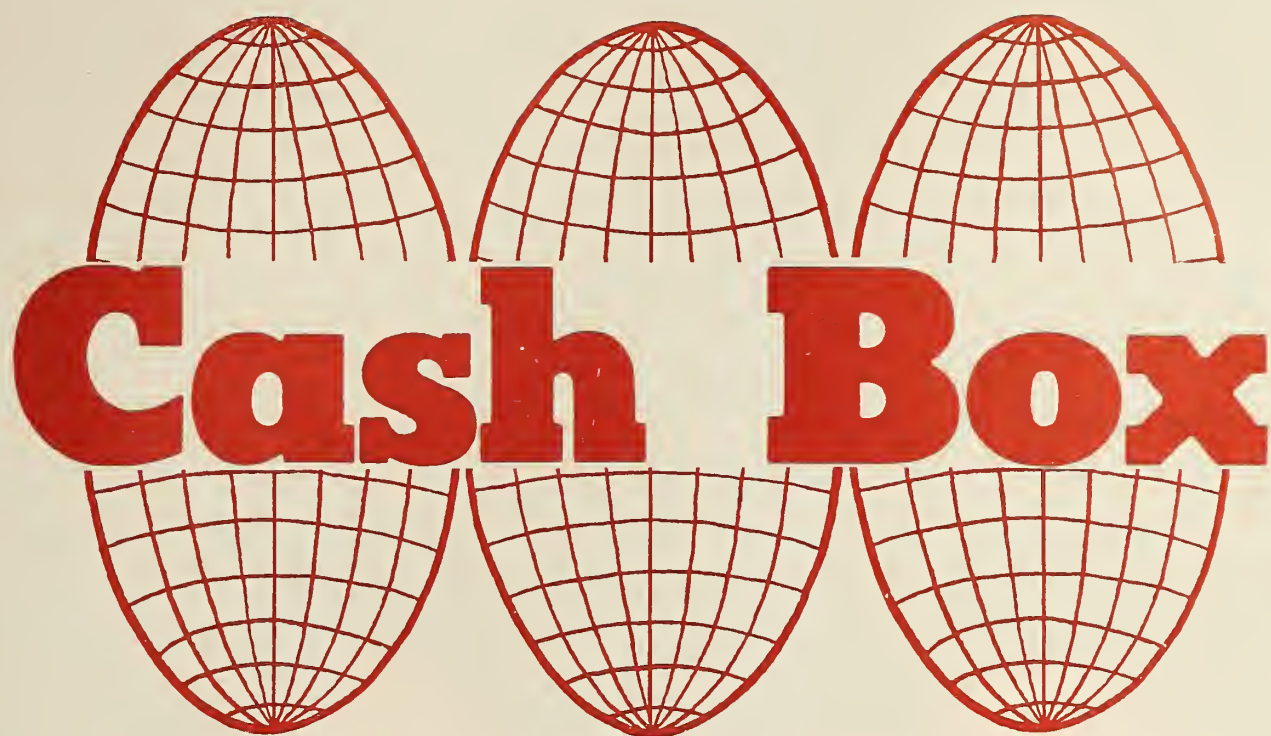
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GREAT BRITAIN—THE PAST TWELVE MONTHS

Measured in terms of the cash register—and in the final analysis loot is the name of the game—the British music business came out well ahead in the past twelve months notwithstanding an unprecedented measure of bleats and grumbles, disturbances and provocations, controversial changes and far reaching innovations. Unquestionably, the British disk business is in process of substantial growth; the market is widening, the competition growing. The problems, too, are getting bigger as can be expected in a market which is undergoing severe economic strictures and in which leisure spending is being calculatedly curtailed. But there is little doubt within the disk trade that, as an industry, it will surmount the snags to go on to still greater profitability and to broaden still further the record buying public. An indication of the surprising tenacity of the trade comes in the early reports that the massive increase in purchase tax on records—up from 27½% to 50%—has not substantially hurt over-the-counter business. Proof of the industry's performance in this respect will not emerge until later when the Board of Trade reveals authenticated sales statistics, but a consensus among leading retailers would indicate that the tax cloud is not as black as was first thought. It is in the area of product price that the British record business feels most vulnerable. The enforced increase in prices is bad enough but the greater ogre of price cutting looms still larger. This will come about if the mantle of Resale Price Maintenance is lifted from the disk trade as it has been from several 'kindred' businesses.

The record industry's case for maintaining set price levels has yet to come before the industrial court and, officially at any rate, the trade is confident of winning. But in what some consider the more likely event of RPM being lifted the major record companies have taken steps to protect their interests.

Over the past months EMI has conducted a substantial research into rack-jobbing. In April it decided to adopt racking as part of its policy but subject to controlled development. Wisdom of the move was endorsed by Decca Records and these two major elements of the British industry linked on an equal basis in Record Merchandisers. This new autonomous company should really broaden the record market and strengthen both majors' marketing prowess in the event of the demise of record stores in a price war. The larger companies have also been building up chains of retail outlets in order to keep reins on retailing. EMI and Pye moved most noticeably in this direction, the latter acquiring the Alex Strickland record stores to give it 14 key outlets in London and the vicinity.

The interest in racking follows the enormous success of the Music for Pleasure L.P. range which combines the marketing skills of Paul Hamlyn, who cut his teeth in the paperback book trade, and the vast reservoirs of deleted catalog on EMI shelves. In the first year MFP established that the market was there, in the second term it showed how the market could be made to grow. By fixing a high volume-low return price, the label pioneered a whole new area for the major record companies and, with the exception of Decca Records, all the other large firms have followed suit. It is the budget lines which have spiraled album production in this country (a record 39,665,000 in 1967) seemingly without detracting from the regular price ranges which feature more current items. With the purchase tax increase, the budget lines are thought to be in an even more advantageous position, pricewise, in relation to regular albums and even singles. Now even the reticent Decca is 'considering' the merits of entering the low-price market.

Even as the record companies in the past year have sought and developed new areas of business which have demanded new marketing procedures,

the past 12 months have seen the initial effect of direct distribution in the regular sales areas. The elimination of wholesalers has provided two clear benefits for the major companies (1) a substantial cutting of costs which, in turn, has led to a greater profit margin and (2) has enabled the companies to pinpoint precise areas where product is breaking out. Feeding of these breakout areas has become such an intense *modus operandi* that one company, CBS, has even chartered an airplane to ensure speedy delivery.

Throughout the year a plethora of new labels burst upon the market bringing the total to around 160 of which 45% are American. The past semester has, for instance, seen the setting up here as independent forces such banners as MGM, Liberty, United Artists, M.C.A., RCA, Bueno Vista et al which have followed CBS Records lead in handling their own affairs in the U.K. domain. They have all made their mark on the domestic scene, some more notably than others, but in general are cutting a bigger slice of the British melon than they were when affiliated with local record companies. The phenomenal rise of the independent producer and of independent labels pioneered by native sources continued to bring about an even more varied array of logos in the national sales charts. Starts were made by Beacon Records, Spark Records, Nems, Chapter One, Toast and Marmalade among others. Most of the newbies, however, have distribution affiliations with the major companies which have been facing the very real prospect of becoming more distribution houses than record producers. Such are the rewards of independent producers these days that the majors are finding some difficulty in holding top creative talent. This, plus the fact that the incoming American companies have conducted hefty recruiting from among the ranks of tried and tested record men, has threatened to leave the big British companies in an embarrassing position. The rise of the independent labels and the increasing business all round has been achieved in the face of diminishing airtime exposure. The 'pirate' broadcasters finally threw in the towel when Radio Caroline, the first and last of the offshore radio ships, quit broadcasting earlier this year. This was not before their Top 40 format and the substantial audience it attracted forced the BBC to adopt a new radio program format. The network revamped its whole radio output to establish a pop music service much closer to American radio than anything the BBC had done hitherto. Radio Luxembourg, the only legal commercial station to give substantial coverage of the UK, also re-jigged its format to follow more closely the successful pirate line. The television networks, however, declared an end to its honeymoon with pop music pure and simple. The odd show remains, "Top of the Pops" most notably but the multiplicity of beat productions has given way to series featuring more established artists. The business, therefore, can no longer look to TV to break out new artists as was done in the halycon days after the Beatles became international attractions.

Paradoxically, television provided the business with the biggest single plug spot ever known when the Beatles were commissioned to write a number for a world wide simulcast of "Our World." This satellite venture which hit 24 countries plugged the group's "All You Need Is Love" to an estimated 400,000,000 people. Needless to say, it was released globally by EMI while the plug was still warm and the Beatles racked up world sales of 200,000,000 units.

Probably the major disappointment of the year was the effect of the increased purchase tax is bound to have on musicassettes. Launched by Philips Records in July they looked set to establish the pre-recorded tape trade as an industry to be reckoned with. Retailing at slightly above the regular album price, the cassettes, in common with all tape, carried no purchase tax. The last budget, however, slapped

on a 50% charge which must price cartridges right out of the market notwithstanding their obvious application to the car trade.

Most stunning event was the untimely death of Brian Epstein who died at his Belgravia home aged 32. Epstein, as history noted, was primarily responsible for the major revolution in the British music business and through the Beatles, whom he discovered, promoted and managed, paved the way for a new internationalism for British product. Epstein's brother Clive assumed chairmanship of Nems Enterprises, a major talent agency developed by Brian. His 70% stockholding in the company reverted to his mother. Most novel event was the involvement of the Post Office in the promotion of pop music. After an experiment in two major cities, the Post Office introduced a successful dial-a-disk scheme to 14 key locations throughout the country.

Efforts to increase overall business as the competition within the 'legit' trade became more intense spurred several ideas for turnover over an extra buck. Philips Records, for instance, moved in to the premium offer field for the first time with an offer comprising 18 LPs. CBS linked with Pickwick International to get itself into the budget field and struck out specialist labels in a year which was to prove its most successful by far. Towards the end of 1967 the Mechanical Rights Society ran head on with the record companies in seeking to increase its royalty from 6¼% to 10%. The diskeries refused point blank to negotiate on the issue, construed as an unfair increase and for a while record production in this country was threatened. However, this disaster was averted when the publishers, whose interests in this matter were represented by MRS, adopted a more reasonable attitude and registered willingness to negotiate on more reasonable terms. In the interim the pertaining agreement was extended by six months.

As in the past couple of years the British element in the domestic hit parade was well represented and in December the natives scooped 19 out of the Top 20 production, a factor which helped boom British disk sales to a record level. But even as pop sales boomed expressions of dissatisfaction were heard from the Songwriters Guild of Great Britain who took exception to BBC Radio's new format. The songwriters suggested that by devoting a whole network to pop music (Radio 1) it precluded opportunities for new works to be aired. The never-ending battle between SWGB and the radio network remains unresolved though the composers claim to be bringing the BBC round to their way of thinking. One unwelcome body blow to the music industry in general was the devaluation of sterling against the dollar in November. Effects of this, added to the general climate of freeze and squeeze served to cut profit margins on waxes though the major diskeries did not incur immediate losses. Importers of foreign disks were more brutally affected however and devaluation may well have curtailed what was a growing business. The BBC finally saw the virtues of entering the commercial disk business with a label of its own and marketed a half dozen or so albums of top radio shows and BBC presentations. But even as the network began to make money in one direction the Performing Right Society won from the network an increase in payments for music used by them. The BBC now pays £1,500,000 (\$3,600,000) annually for use of music—an increase of £220,000 (\$528,000 a year).

One major feature of the year was the rapid expansion of Electric and Musical Industries. Already one of the two major waxing factions in the U.K. (and the world) the company acquired the Blackpool Tower Company, a key entity in the complex amusement centres in Blackpool, a big holiday resort. Additionally, it bought a 25% stake in Associated British Picture Corporation, a show business giant deeply in-

involved in films, TV, bowling and sundry other activities. A bid for the remaining 75% of APBC stock was thwarted however, when the company failed to work out a formula with the Independent Television Authority for the takeover and running of ABC TV. In the end EMO and ABPC have agreed to closely co-operate, each having representation on the other's Board of Directors. But even as the major companies developed, certain independent outfits showed signs of rapid growth. One classic example is Robert Stigwood who left Nems Enterprises where he was joined Managing Director with the late Brian Epstein, to set up his own operation. In his departure from Nems he retained representation of the Bee Gees, The Cream and The Foundations and he struck up an association with Associated London to become a total unit covering every aspect of show business.

The Music Trades Association, which took the Gramophone Record Retailers Association into its fold, calculated that it was a boom year with total sales in the music industry of £70,000,000 (\$168,000,000). Official Board of Trade statistics revealed that disk sales for 1967 accounted for a mammoth £27,918,000 (\$67,003,200) an 11% increase on the previous year's all time record total.

The past twelve months have been marked therefore with more testing tribulations than ever before and there have been more people moving in to snatch a slice of the melon. But, happily, the melon is getting bigger.

EMI RECORDS

A year which was to give E.M.I. increased record sales and notable chart successes began—in July 1967—with a re-organisation of the company's 'Popular repertoire division. Ron White, General Manager of Marketing Services Division, took on additional responsibility as General Manager of the 'Popular' repertoire division from July 1st and Roy Featherstone became Manager of the Popular Repertoire and Marketing Division. The moves coincided with EMI signing a distribution deal with the newly opened London office of MGM Records. There was further reorganisation in the EMI sales force—a streamlined sales and distribution division followed intensive market research on retail outlets and the productivity of salesmen's calls following a year's direct distribution by E.M.I. The sales force was remodelled to tie in with E.M.I.'s distribution service from Hayes and Manchester and geared also to a next-day service to any dealer anywhere in the country. The company went further ahead with rack jobbing—another innovation on the sales side—and later in the year were to confirm the success of the venture by making it company policy. July also saw the introduction by EMI, of stereo-only classical albums—a pioneer move generally welcomed by the industry—and in the same month the company announced that they were to introduce Command label L.P.s in October. Again, releases were to be in stereo-only. In August Larry Uttal, Bell Chief signed a long term agreement with EMI for the release in the U.K. of the Bell label under its own logo (previously issued on Stateside). In the single and album charts The Beatles were busy scoring a double No: 1 with "All You Need Is Love" and Sgt. Pepper's Lonely Hearts Club Band." October saw the fifth anniversary of the Beatles as recording artists, and E.M.I. announced that world sales had reached the equivalent of 200 million singles. Their Sgt Pepper L.P. was still at the top of the album charts. It was in October that E.M.I. issued their "Breakthrough" album designed specifically to demonstrate the spectacular Studio 2 Stereo series. Retailed at a special low rate of 12/6d it went on to become an L.P. best seller. In November E.M.I. announced that its

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The greatest organisation in the great world-wide record industry

The worldwide record market adds up to nearly

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representing over 40,000 years of continuous playing time! Knowing where these buyers are, their changing tastes, and how to serve and sell them is the business of recording industry experts, specializing in international marketing.

Time was when each country was dominated by its own domestic recordings . . . as a matter of language, taste, pride, or perhaps just availability. The only exception was classical music, which has always been international.

Today, as we all know, cowboy singers from Nashville are concerned over their chart showings in South Africa as well as other remote areas. Teenage groups rock the world, with a beat that knows no barriers.

India, mysterious and far off to westerners for decades is no longer remote. At Shelly's Manne-Hole, in Hollywood, a strange guitar-like instrument entrances a packed-in Saturday afternoon crowd. It's Indian Ravi Shankar in an informal recital on the sitar. Today music from India is high on the list of imports to the United States and other countries. And there is a growing acceptance for "western" music in India.

Currently, Australia has produced a leading contender on the world hit parade, while at the same time showing English and American artists high on their polls.

One could go on for pages with colourful examples in Germany, Japan, France, Italy—you name it. But most of us travel, and few are unaware of the "one world of music" today.

● **It's the "where and how" that needs spotlighting. That's why EMI are so important to all who seek success in this great industry.**

ELECTRIC AND MUSICAL INDUSTRIES LIMITED, (E.M.I.), LONDON, ENGLAND.

GREAT BRITAIN—THE PAST TWELVE MONTHS

(Continued from page 4)

famous HMV label was to be used for classical repertoire only. Also announced—a massive consumer press and sales promotion campaign to boost Christmas sales of record tokens. December saw the issue of yet another mammoth Beatles seller "Magical Mystery Tour". The New Year started most happily for E.M.I. with six recording in the Top Ten. The Beatles held the No: 1 and 2 spots with "Hello Goodbye" and "Magical Mystery Tour". In February the company announced fantastic public response to a special Tamla Motown L.P. campaign launched in the New Year—an observation confirmed by nine Tamla Motown L.P.s showing in the album charts., the most there had ever been for an American label at any one time. March saw the release of the Bell logo and the first two releases "Captain Of Your Ship" by Reparata & The Delrons and "The Letter" by The Box Tops were soon destined to carry the Bell label into the British charts. It was in March, too, that E.M.I. announced the introduction of the Dot label—the second label from America to be introduced on its own logo by E.M.I. this year. First issues included albums by The American Breed and "Liberace. In March E.M.I. set up another distribution deal with an American company, this time with United Artists who had started operations from London headquarters. In March 36 record dealers flew off to the sunshine of Bermuda for ten days as the guests of E.M.I. They were the winners of a four-month long competition which E.M.I. had launched as part of their "Fly to the Sun" sales campaign. In April E.M.I. issued a unique L.P. and made the stars of it London and Londoners. Entitled "The Sounds & Songs of London" it was launched officially in May at a reception at which the guest of honour was the Lord Mayor of London.

DECCA RECORDS

One of the two big elements on the British disk scene Decca Records had another strong sales year and distinguished itself by breaking new artistes as well as consolidating the enormous sales potential of its established artistes. Among the important new acts to emerge from Decca was The Amen Corner which, in July 1967, had an immediate hit in "Gin House". Subsequently the act had an even bigger hit in "Bend Me Shape Me" and a top selling album "Round Amen Corner." In Tom Jones and Engelbert Humperdinck Decca retained two of the most exciting artistes to emerge in the U.K. for many years. Their constant success at the top of the sales charts confirmed for Decca its early belief that they would measure up as two of the great record artistes of our time. The Deram label which got off to such a bright start is now firmly established as a top selling label with hits from half a dozen artistes. These included the mammoth "Whiter Shade of Pale" by The Procul Harum through to "Let's Go To San Francisco" by The Flower Pot Men. Most recently, the label has broken The Honeybus, another act of great potential who scored a significant hit with "I Can't Let Maggie Go." In September Decca introduced the Deramic Sound System (DSS) with a six album launch and this was immediately recognized to have "great clarity, tremendous depth and unique all round sound." In fact the sound of the 70s. Decca is proud to have released in November the album "Days of Future Past" by The Moody Blues. This is considered to be one of the most adventurous musical albums of recent years which combined the vitality of modern music with a subtle blending of classical musical sounds.

PYE RECORDS

Louis Benjamin, Managing Director of Pye Records, is delighted by the progress made by the company during the year 1967-8 which has been the best ever for Pye. A considerable part of the success has been accounted for

by the tremendous sale of singles during the year. They have had 36 chart entries during the year which included four No: 1s "Let The Heartaches Begin" by Long John Baldry; "Baby Now That I've Found You" by The Foundations; "Puppet on a String" by Sandie Shaw and "Something Stupid" Frank and Nancy Sinatra. Considerable sales were achieved with "This Is My Song" by Petula Clark; Nancy Sinatra's "You Only Live Twice" "Judy in Disguise" by John Fred and his Playboy Band"; "Green Tambourine" by The Lemon Pipers; "If The Whole World Stopped Loving" by Val Doonican; "Waterloo Sunset" by The Kinks; and "Autumn Almanac"; Don't Sleep In The Subway" by Petula Clark; "Tonight in Tokyo" and "You've Not Changed" by Sandie Shaw; "Something Here In My Heart" by The Paper Dolls; "Pictures of Matchstick Men" by The Status Quo; "Death of a Clown" by Dave Davies and "Simon Says" by 1910 Fruitgum Co. The company has awarded Gold Disks to Sandie Shaw for sales of 4 million copies of "Puppet on a String" throughout the world and the Foundations for their sales of "Baby Now That I've Found You" in the U.K. and U.S.A. Pye Records best selling L.P. was "Val Doonican Rocks But Gently" which reached the No: 1 spot and sold over 150,000 copies. Herb Alpert's "Going Places" album remained in the charts for 52 weeks. The Marble Arch budget label sold over 2,000,000 copies during the year which included successes with The Kinks, Donovan, Stars of 67 and Stars of 68 collection albums. The Marble Arch stereo series was launched with considerable success, and the Golden Guinea series is being developed to cater for enthusiasts of Brass Bands, Scottish material, Welsh choirs and Military Bands. Pye launched a new full-priced classical series "Virtuoso" with material from the Baroque period and the best of contemporary British music. The Pye recording studios continue to add to its facilities and has now introduced 8-track recording equipment and has the most advanced mixing console in use in London. The new mobile recording equipment and reduction facilities have increased the quality and level of the studio's business. Artistes such as Anita Kerr, Spencer Davis, The Fortunes, Alan Price, The Small Faces, Francois Hardy, Sammy Davis Jr., The Rolling Stones, Morton Gould and Larry Adler have all recorded in the Pye studio. Tranco, Pye Records manufacturing subsidiary continues with its rebuilding and modernizing programme which will increase the production potential by 20% for 7" records and 50% for 12" records by the early summer. Their publishing company Welbeck Music has had a tremendous year primarily with the compositions of Tony Macaulay and John McLeod in association with Schroeder Music Ltd. —"Let The Heartaches Begin"; "Back On My Feet Again"; "Baby Now That I've Found You" and "Something Here In My Heart." Tony Hatch has continued to write such best sellers as "Don't Sleep In The Subway"; "The Other Man's Grass" and "You've Gotta Be Loved." Pye recently completed their direct nation wide distribution system when they began servicing Wales and South West England. This system now successfully covers the whole of the U.K. In September 1967 an International Conference was held in London and licensors attending were Warner Bros (USA), Vogue (France), Negram (Holland), Hispavox (Spain), Pye (New Zealand), Vogue (Belgium), Music Box (Greece), Arnaldo Trindade (Portugal), Melodi Records (Turkey), Norsk Phonogram (Norway), Morks Musik (Denmark), Deutsche Vogue (Germany), Ariola (Austria), Finlevy (Finland), RCA (Italy), Philips Sonora (Sweden), Pye Representatives (USA), Pye (Ireland). Already plans are well in hand for the 1968 event. Considerable interest has been shown in the tape market and the Pye product is now available on the Philips cassettes system and also 4-track and 8-track cartridges. During the year Geoffrey Bridge joined the company as

International Director. The actual physical export of records to Europe has increased during the year by over 15% and the Pye product is now available in Canada, U.S.A. Mexico, Central and South America, Scandinavia, France, Germany, Spain, Portugal, Italy, Austria, Greece, Turkey, Lebanon, Israel, Holland, Belgium, Switzerland, Finland, South and West Africa, India and Pakistan, Malaysia, Philippines, Hong Kong, Australia, and New Zealand and the Arab States.

PHILIPS

The highlight for Philips Records during the past twelve months has been having Nos: 1, 2 and 3 in the Hit Parade with Manfred Mann's "Mighty Quinn"; Dave Dee's "Legend of Xanadu" and Esther & Abi Ofarim's "Cinderella Rockefella." All these records went to No: 1. Although not new to Europe the Ofarims were previously unknown to British record buyers and "Cinderella Rockefella" has sold over 500,000 in Britain alone with ten weeks in the charts. Their album "2 in 3" has consistently topped the album charts. Other artistes successfully launched by Philips include The Herd with their third-in-a-row hit "I Don't Want Our Loving To Die"; Jacky with "White Horses"; Spanish singer Massiel with her Eurovision winner "La La La" and Paul Mauriat's "Love is Blue." Established artistes like Dusty Springfield, Harry Secombe, Scott and John Walker and The New Vaudeville Band had a successful year although foreign tours prevented big hit singles as in the past. The musicassette business developed during the year but suffered a set-back from the new 50% tax. Philips sales practically doubled the 1967 figure and there has been a developing interest throughout the musical and equipment trade. They launched the Fontana Special Series budget line in April and Vanguard under its own label in May with an initial release of 18 disks. In June Philips are to launch the new Living Presence Stereo Series with regular releases throughout the year. Philips say that as yet they have not felt the effect of the recent budget on singles. There has been a slight downward trend on catalogue material in the top price range but not on new L.P.s with top artistes which shows that the public will go on spending as much as ever on records but will become more selective as to how to spend that money.

BEACON RECORDS

Providing one of the big success stories of the year Beacon Records, a small independent opened up with a bang. Its first release "Ain't Nothing But a Houseparty" by The Showstoppers climbed high into the Top 10 without the aid of distribution by the major companies. The company was founded this year by Milton Samuel with a view to selling r&b to the public as pop records. Samuel, formerly an indie producer, intends to keep to a restricted release list but each disk issued will be subject to intensive promotion.

CBS

The past year has seen a build up of British hit acts on the label. The Tremeloes have continued to give the company hit after hit—Anita Harris has registered in the charts for nearly nine months; Georgie Fame hit hard with "Bonnie & Clyde" and The Love Affair were the first British group to have a No: 1 hit in 1968. The Tremeloes, CBS' first successful British act, collected a Silver and Gold disk for a million world sales of "Silence is Golden" and followed with "Even The Bad Times Are Good" and "Suddenly You Love Me." Anita Harris had a long running success with "Just Loving You" then replaced it with "Anniversary Waltz." Georgie Fame hit the No: 1 slot with "Bonnie & Clyde" and proceeded to climb the charts in a dozen more countries around the world. The year has seen

CBS corner the market in London Cast Show albums with L.P. chart topper "Fiddler on the Roof"; "Sweet Charity"; "Cabaret" and "Charlie Girl". "Fiddler" also gave the company a long running chart entry with Topol's "If I Were a Rich Man." Bob Dylan's "John Wesley Harding" album zoomed straight to No: 1 position in the album charts and looks set for a long stay. This has also been a year of diversification for CBS with the launch of three new labels Direction, Blue Horizon and Nems with a fourth (Aurora) planned. Blue Horizon, marketed and distributed for Mike Vernon was an immediate success with "Fleetwood Mac." The Nems label is marketed and distributed for Nems Enterprises. Visiting pop artistes have included Tony Bennett, Simon and Garfunkel, Manitas de Plata, Leonard Cohen, Tim Rose, Maurice Chevalier, Monique Leyrac, Johnny Cash, Juan and Junior, The Clancy Brothers and Tommy Maken, Johnny Mathis, Scott McKenzie and The New Christy Minstrels. In the summer of 1967 flower power overtook CBS' London office and Scott McKenzie came in to receive a Silver Disk for "San Francisco." Andy Williams notched a chart hit with "Can't Take My Eyes Off You" a month before his first ever British concert dates. CBS also successfully entered the budget LP market by leasing repertoire to Pickwick International's Hallmark label and the musicassette field through Philips. On the classical side Pierre Boulez who signed an exclusive contract with CBS Great Britain in 1965 won Grammy Awards with his recording of Berg's "Wozzeck" for The Album of the Year and Best Opera Recording. The classical top selling record of the year was Ormandy's Rachmaninov Symphony No: 1. Sales were unprecedented. In June 1967 the company embarked on the mammoth undertaking of recording the complete works of Anton Webern, supervised and conducted by Pierre Boulez.

DELYSE RECORDS

Following the success of their first Mahler recording "Des Knaben Wunderhorn" not only in Europe but in the United States where it was nominated for the "Grammy" award the Delyse Recording Company issued yet another highly praised recording in February of Mahler's "Das Klagende Lied" which, in the first few months since its release is already doing well all over the world. The release of this recording on 1st February 1968 coincided with the start of a seven-year contract between Delyse and the Decca Record Co. for the distribution and pressing of their complete catalogue which is now expanding very fast especially children's records. Delyse expect to build their children's catalogue to at least 100 records this year and amongst their new releases "Sean the Leprechaun" should prove to be very popular as the stories have already become well known through television in the U.K. and Ireland. Color films of this highly successful TV cartoon are soon to be seen in many countries the world over. Another major part of the Delyse catalogue is Regional music of which Welsh is the most important and Delyse plan a big increase to this especially in view of Prince Charles' Investiture as Prince of Wales next year.

EMBER RECORDS

The year started with the launch in 39 overseas territories of international model Twiggy and she reached the Top Ten in the Japanese charts. Singles by The Casinos and Bobby Johnson and The Atoms also did well in world markets. Irish artistes Tommy Drennan & The Monarchs entered the Top Ten of the Irish charts and their album was issued in the States by Decca. Ember's recordings by John Barry who won two Academy Awards in Hollywood in 1967 for the Best Musical Score and Best Musical Composition did very

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London, W.1.
Tel. AMBassador 5502

Custom Pressing Facilities
Transcription Manufacturing
and Recording Co.,
James Estate,
Western Road,
Mitcham, Surrey.
Tel. MITcham 7000

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well as did recordings by Chad and Jeremy issued in the States on Capitol. A long term export and overseas licensing deal was entered into with EMI Records International with whom Ember work closely in the overseas markets and EMI represent Ember's export in all areas of the world. Licensing deals were done world wide with the soundtrack from "The Penthouse" and released successfully in America by United Artists. Ember entered into a second rights releasing deal with Capitol and issued albums by Roy Rogers and Dale Evans, Scott McKenzie and The Journeymen. They launched Glen Campbell on his recording career in the U.K. with "By The Time I Get To Phoenix" and Glen arrived in Britain to promote "I Wanna Live." Ember retain Glen Campbell's services under the terms of this Capitol agreement.

EMERALD RECORDS

The year under review has proved to be the year in which the Irish based Emerald broke through in a big way on the British and Continental charts mainly with Frankie McBride whose single "Five Little Fingers" made the British charts and also entered the Top 40 Album charts with "Frankie McBride Sings." It remains one of the largest selling country and western albums ever made outside U.S.A. Emerald also had the Irish entrant for the Eurovision Song Contest whose "Chance of a Lifetime" came fourth in the contest. Through these and their other artistes Emerald have signed contracts with the USA and Canada, Australia and New Zealand, Philippines, Germany, France, Sweden, Denmark, Finland, Benelux, Norway, Italy, Switzerland, Spain and South Africa. Emerald also built a new recording studio in Belfast during the year.

IMMEDIATE

In June 1967 Immediate celebrated their second birthday and it was at this time that The Small Faces joined the company and with other Immediate artists visited every European capital for p.a.'s and TV. A second tour followed in October and the same month saw the launch of the Immediate label in the U.S.A. distributed by Columbia. "Itchycoo Park" by The Small Faces repeated its European success and sold one million copies. Immediate scored heavily with hits by The Beach Boys, The Small Faces, Val Doonican and had six albums on the charts throughout the year. At the time of writing they are having enormous success with The Small Faces' "Lazy Sunday" which has become their fastest selling disk. During the coming year Immediate plan to open offices in Los Angeles and publishing offices in every major territory.

LIBERTY

Just one year ago—July 1st 1967—Liberty Records Ltd., the British branch of Liberty Records Inc. became the first of the U.S. recording companies to declare independence. The same week Vikki Carr leaped into the British Top Twenty with "It Must Be Him" and by August she had captured the No. 2 position while another 'first time' in the charts came with "Up Up And Away" by The Johnny Mann Singers. This reached No. 5. The end of 1967 saw Liberty entering the cassette market and introducing a r & b/soul label Minit. Other disk successes came with Brook Benton, P. J. Proby, Eddie Cochran and the company scored well with their first British group The Bonzo Dog Doo-Dah Band. Future plans include the release of albums by Mel Torme, Jackie de Shannon, Cher and Buddy Rich who will be making another tour in September. The main undertaking, however, will be the inception of a new budget line Sunset which bows in the autumn with 25 L.P.s from artists such as Jimmy Smith, Chet Baker, Henri Mancini, and Johnny Ray.

MAJOR MINOR

Major Minor was unknown at the beginning of 1967 but during the year it

achieved success throughout Europe and in early 1968 began to blossom in America. First major hit for the company was "Seven Drunken Nights" by The Dubliners which sold over 300,000. Three albums were issued: "A Drop of the Hard Stuff"; "More of the Hard Stuff" and "Drinkin' and Courtin'" which between them sold close on 200,000. "Reaymond Lefevre" album also achieved Top Twenty album success. During the year Major Minor launched David McWilliams via "Days of Pearly Spencer" and although he made no impact in Britain he was No. 1 in France for seven weeks. He also reached chart status in Belgium, Holland, Italy, Spain and Germany. The Toast label was launched in January. In the music field Major Minor's associated companies have had success during the year not only with the above mentioned artists but with the Catilian catalogue which gave them Otis Redding's "Dock of the Bay."

MCA

MCA set up operations here in February 1968 under the direction of Brian Broly and within two months had three singles in the U.K. charts. John Rowles went as high as No. 2 with "If I Only Had Time" and in March and April Bill Haley entered the Top Twenty for the third time in ten years with "Rock Around the Clock" and Buddy Holly's "Peggy Sue" made the Top 30. Mike Sloman, previously Label Manager with Decca, is in charge of A & R and record production is handled by Mike Leander whose triple pronged flairs in the fields of production, arrangement and composition had established him as one of the country's most interesting independent personalities on the London pop scene prior to his joining MCA. Apart from the MCA and Uni labels the company plans to launch a budget line later in the year and to enter the cartridge field.

M.G.M.

On July 1st 1967 EMI relinquished all rights to MGM, Verve and Verve Forecast labels with the exception of a year's grace to sell off old stock but retained the pressing and distribution of MGM and Verve product. Thus MGM went independent in the British market. Their first release "Good Times" by Eric Burdon made the British Top 20 and his follow-up "San Franciscan Nights" went to No. 7. Deejay Tony Blackburn's first disk "So Much Love" made the Top 30 and Jimmy Young's "Silver and Blue" and The Sun Dragon's version of "Green Tambourine" were both strong chart contenders. On the album front MGM's soundtrack L.P. of "Dr. Zhivago" has been in the Top 20 for the past 52 weeks. American group The Mothers of Invention visited the U.K. in October and stimulated good album sales. Jazz artists Stan Getz, Duke Ellington, Count Basie and Ella Fitzgerald have all proved good sellers throughout the year. By agreement with MGM and Music for Pleasure all product on the Metro and Leo the Lion labels have been leased to Music for Pleasure. As well as promoting local talents MGM have brought over from the States Mothers of Invention, The Cowbills, Astrud Gilberto, Stan Getz and Erroll Garner to promote their American product in the U.K. MGM looks forward to an increased share of the U.K. market in the years to come.

MUSIC FOR PLEASURE

With the sale of well over 4 million L.P.s in the last year Music for Pleasure is now Britain's undisputed market leader and the country's largest selling L.P. label at any price. They now have approximately 40 per cent of the U.K. budget L.P. market and over 12 per cent of the total L.P. market. Music for Pleasure records are now stocked by over 6000 retail outlets including supermarkets, news agents, wine stores and chemists as well as the conventional record retailer. Regular incentive promotions are a feature of the company's marketing strategy whilst monthly new releases—about 10 each month—maintain constant interest from dealer and consumer alike.

Because budget price L.P.s are now a high turnover — impulse purchased product sleeve design is very important and MFP spend a lot of time and money on this feature. An increasing number of albums are being devised and recorded by the label specially for the budget market. Show music continues to be the most popular category of music with such titles as "The Sound of Music" and "Mary Poppins" consistently topping the label's best seller list. Big names like Dean Martin, Nat King Cole, Frank Sinatra, Russ Conway and Hank Williams continue to be extremely popular. Classical records make up approximately 30 per cent of the label's list and account for a similarly high proportion of sales. Repertoire for re-issue is obtained from a variety of sources including MGM and Walt Disney in addition to EMI and other British sources.

PAGE ONE

The past year has seen Page One Records striding forward in all aspects of promotional ideas and the culling of new repertoire. The Troggs "Love Is All Around" hit the No. 1 spot in five countries and made the Top Ten in America. Another Gold Disk looks like coming their way. Page One now comprises all types of repertoire from pop, jazz, folk, country & western, light orchestral and classic. One of the major agreements in 1968 was the Bell Records-Page One Records pact for all Page One repertoire to be issued in America on its own logo. Another major agreement was the forming of Different Class Productions in association with Bill Martin and Phil Coulter. Third major agreement during the year has been that Page One has the exclusive rights to Gre-Gar Records, Dorset Records. George Grief's U.S. based company with such artistes as Dr. West's Medicine Band, Randy Boone etc. Larry Page produced one of the first hit records of 1968 "Everything I Am" by The Plastic Penny which reached Top 5 here and registered in the charts of many overseas countries. "I'm a Train" by The Colours of Love" also reaped good sales. In the stereo-album field Page One scored with The Larry Page Orchestra and Pancho Gonzales.

POLYDOR

Probably the fastest growth in the British record industry has been shown by Polydor Records and a year of increased activity has taken the Polydor Organization into a leading place in the British market. When Roland Rennie took over the helm late in 1965 he aimed to reach 10% of the British market within three years. This fact was achieved in two and has been considerably exceeded since. The achievement at home led to substantial success overseas. A highlight was the outstanding sales achieved around the world with "Massachusetts" by The Bee Gees with sales now at 4 million and still in some charts nearly a year after release. Development of The Bee Gees, in association with manager-producer Robert Stigwood, into one of the world's major recording acts has been the most successful outcome to date of the policy of giving maximum opportunity to new talent. The Who, The Cream, Jimi Hendrix, The Bee Gees, Julie Driscoll, Brian Auger etc. are now established artistes and James Last now joins Bert Kaempfert as a successful selling artiste in the U.K. Progress has continued in the classical area. The Deutsche Grammophon and Archive lines were supplemented by the introduction last fall of the Heliodor range and more recently a DGG Privilege economy-price series. Polydor extended their stereo-only policy beyond the classical into popular releases and classical musicassettes were marketed for the first time during the year. Further development was initiated on the Atlantic and Stax catalogues and agreements linking Polydor and the Atlantic Corporation were recently extended for a lengthy period. Reputation of American artistes were considerably enhanced and the death of Otis Redding was keenly felt. Redding scored

heavily here with "Dock of the Bay" single and "History of Otis Redding" L.P. An important licensing acquisition during the year was with the Elektra, Nonesuch and Bounty labels which had previously been marketed by Elektra's own British company, and The Incredible String Band hit the charts heavily with "The Hangman's Beautiful Daughter" album. The policy of aggressive marketing has been coupled with deep involvement in British pop production and a stable of contract writers has been built up recently to supplement the Polydor production team. "It is a further example of Polydor's emphasis on creativity" explained Roland Rennie. "This is the overall policy motivation which, applied to marketing as well as A & R activity, has been the keystone to our remarkable progress in the last year or so."

PRESIDENT

President now has its own logo in all important European countries as well as the U.S.A. and Canada and had a world hit with The Equals "Baby Come Back." Felice Taylor also achieved chart success with "I Feel Love Comin' On" and The Equals also made the Top Ten album charts with "Unequal Equals."

R.C.A.

After being affiliated with Decca Records for many years RCA launched itself as an independent label on June 1st under the helmanship of Bernard Noss. The new company RCA Great Britain Ltd. set up offices at RCA House, Curzon Street several months ago in readiness for the big event. RCA boasts many well established American artistes such as Jim Reeves, Elvis Presley and The Monkees on the pop side and Arthur Rubenstein, Julian Bream and Andre Previn on the classical side but now the company, under the guidance of Terry Oates, will be establishing itself on the British market with British material and British artistes. Bob Angles joined the company from Decca at the beginning of the year as Repertoire Co-Ordinator and John Collins is in charge of the Stereo 8 launching.

TRANSATLANTIC

Transatlantic enjoyed a further year of substantial expansion and overall sales were up by 50 per cent on the previous 12 months. Two new labels were added to the Transatlantic roster. In September they signed a long term deal for the Everest classical catalogue and it has since firmly established itself as one of the best selling classical lines on the British market one of the most notable sellers being the only available recording of Shostakovich's 13th Symphony. Transatlantic also added Big T to its domestic labels and hit with singles by Chuck Wood and The Royalties. In the autumn of 1967 Transatlantic issued "The Best of The Dubliners" taken from their previous recordings with Transatlantic which proved an enormous success. Established folk acts such as Bert Jansch, John Renbourn and The Young Tradition all topped the folk charts and The Young Tradition were invited to take part in the Newport Folk Festival. In November 1967 the company launched their Transatlantic Champagne Christmas Stocking sales drive and dealers placing orders for £30 worth of L.P.s received a bottle of champagne. Over 1000 bottles were distributed to British record dealers. In January Transatlantic held their first sales convention attended by overseas agents and licensees and this is now to become an annual affair. Bringing the Transatlantic story right up to date the company have signed two new groups The Pentangle and The Johnstons.

For Orlake Ltd. Britain's No. 1 pressing plant it has been another outstanding year. With their production output doubled by new presses they take pride in providing a 24-hour round-the-clock-service including shipping and delivery. Orlake also undertake production of labels, sleeves, cat-

(Continued on page 10)

Today. CBS/SONY.

SONY Corporation—a distinguished and long-standing leader in the electronics industry—and CBS International have formed CBS/SONY Records, Inc., in Japan. The corporation will produce, manufacture and distribute phonograph records and tapes and engage in music publishing.

It will also record distinguished Japanese music and musicians, both classical and popular, marketing them all over the world. We would like to take this opportunity to say "Dozo" to the new CBS/SONY Records company.

The presence of CBS Records is now being felt all over the world.

In fact it is becoming increasingly difficult to find a piece of earth we are not entertaining.

It's just a matter of time.

CBS RECORDS/ENTERTAINING
THE ENTIRE WORLD 



GREAT BRITAIN—THE PAST TWELVE MONTHS

(Continued from page 8)

alogues and promotional material. The British publishing scene is a healthy one and during the year British songwriters and artists not only maintained their hold in the U.K. and U.S.A. markets but regained some of the ground lost during the previous twelve months. The continental charts have also seen an upsurge in British material and the popularity of British artists abroad continues. During the year under review no less than 66 British copyrights entered the American Top 100 as against 65 in 1966/67 and 58 in 1965/66.

It has been another year of success for Dick James who began the year under review with the Beatles "Sgt Pepper's Lonely Hearts Club Band" L.P. which not only had a fantastic sales reaction but received a Grammy Award for the Outstanding Album of the Year. "She's Leaving Home" won the Ivor Novello Award for 1967 as The Most Outstanding Song of the Year, Melodically and Lyrically. So Northern Songs continued its very successful way and when the interim dividends was announced from this public company, an additional 2%, making 26% for the half year, was paid. The Hollies "Carrie Anne" was a big hit published by Galto Music as was "San Francisco" recorded by Scott McKenzie and sub-published from Trousdale U.S.A. by Dick James. Other big sellers for the company include "Creeque Alley" by The Mama's and Papa's" (Dick James); "Time Seller" by Spencer Davis (Spencer Davis Music) The Hollies "King Midas in Reverse" (Galto) and "Love Is All Around" by The Troggs which, although was an instant hit in Britain, took three months to break in the States. On September 30th the BBC started their new format station—Radio 1—and George Martin penned the official theme titled "Theme One" which is used for opening and closing the programme as well as station identification. "Theme One" is published by Maribus Music which also came up with a hit by Roger Cook and Roger Greenaway called "Something's Gotten Hold Of My Heart" which brought Gene Pitney back into the British and continental charts. The two writers have now set up Cookaway Music in association with Maribus and penned "High 'n' Dry" which ran second to "Congratulations" in the Eurovision Song Contest British heats and is on the 'B' side of the Cliff Richard Columbia single which has already sold several hundred thousand. Using their recording names of David and Jonathan the duo waxed "Softly Whispering I Love You" which is just breaking into the charts of the U.S.A., Australia and Europe. Although The Beatles television show "Magical Mystery Tour" caused great controversy there was no controversy over the sales of the disk which rocketed to the top of the charts, followed by their new single "Lady Madonna". The Beatles also gave Cilla Black chart success with "Step Inside Love" and Dick

James negotiates the release of her recordings in USA, France, Holland and Italy. "Jennifer Eccles" has proved to be a big hit for The Hollies and through a catalogue deal with Ed Silvers and Snuff Garret has come the first hit for The Union Gap with "Young Girl". Earlier in the year Dick James acquired the Eurovision Spanish entry "La La La" and which won the finals by only one point from Cliff Richard. "This Record Company" run by Dick James' son, Stephen, secured the rights to release Spanish artiste Massiel for the English speaking territories and an English version "He Gives Me Love" was issued by Philips Records within three days. It is already in the lower regions of the charts and looks like international success for Dick James, Massiel and This Record Company. Dick James also enjoyed success in the United States and the rest of the world with "Carrie Anne"; "Pay You Back With Interest"; "Let's Live For Today"; "All You Need Is Love"; "Time Seller"; "King Midas in Reverse"; "Yesterday"; "Dear Eloise"; "Hello Goodbye"; "Love Is All Around"; "Lady Madonna"; "Jennifer Eccles"; "Best of Both Worlds" and of course "Sgt Pepper" album plus L.P.s by The Hollies and The Troggs. A song picked up by James in Germany "Romeo and Julia" has just been recorded by Val Doonican as his new single. Another outstanding feature of the Dick James year was at MIDEM in Cannes where a deal was negotiated between Dick James Music Inc and Larry Uttal of Bell Records whereby a number of highly successful recordings by Page One and This Record Company and acquired masters are to be released in the U.S.A. via Bell on the Page One label and also on the new D.J.M. label.

Under the guidance of Bob Kingston Southern Music have chalked up yet another successful year and Donovan-penned British copyrights such as "Sunshine Superman"; "Mellow Yellow"; "There is a Mountain" and "Jennifer Juniper" have achieved international recognition. The Flower Pot Men hit hard with "Let's Go to San Francisco" and The New Vaudeville Band followed up with "Finchley Central" and "Peekaboo." Southern published Tom Jones' "Detroit City" and currently have a smash on their hands with Herman's Hermit's "Rise and Shine Sleepy Joe." An important step in the development of Southern's activities in Britain was taken in February 1968 when Spark Records was formed. New artists A New Generation, Simon de Lacey, Cindy Ann Lee were signed and country artist Carl Perkins will also be issued on the label. The company are very active on the film front and the scores of films such as "Rocket to the Moon"; "Far From The Madding Crowd"; "Poor Cow" and "The Private Right" are controlled by Southern. Many more films are in the pipeline, and a musical "The Likes of Us" penned by Andrew Lloyd Webber and Tim Rice will make its debut later this year in Dublin.

FRANCIS DAY & HUNTER

The Big Three — Francis Day & Hunter, Feldman and Robbins — can look back on yet another successful year. The Donna Music subsidiary which houses the Les Reed-Barry Mason repertoire has provided Francis Day & Hunter with such smash hits as Englebert Humperdinck's "The Last Waltz"; Tom Jones' "Delilah" and "I'm Coming Home"; Dave Clark's "Everybody Knows" and "No-One Can Break A Heart Like You" and Solomon King's latest "When We Were Young." These copyrights have not only achieved top ratings at home but have been enormously successful world wide. During the year Director David Day visited his American office and General Manager Bert Corri attended the party given by the F D & H Hamburg office who were celebrating Peter Alexander's No. 2 position with "Delilah" whilst Tom Jones rated No. 1 position. Under the helmanship of Ben Nisbet Feldmans have continued their success story with such items as the Bob Dylan composition "Mighty

Quinn" with world sales of Manfred Mann's recording now exceeding the million and a quarter mark. Dylan's current L.P. "John Wesley Harding" has topped the Best Selling L.P. charts in Britain for many weeks. Georgie Fame gave the pubbery "Because I Love You"; "Try My World" and the not unrewarding B side of "Bonnie And Clyde" titled "Beware of the Dog." Other charters include "The Letter" by Bos Tops; "Hello How Are You" by The Easybeats and "This Wheel's on Fire" by Julie Driscoll. Feldmans signed a catalogue deal with The Cowsills which have them "The Rain The Park And Other Things." Recently Ben Nisbet signed a deal with Artie Mogull of Tetragrammaton Company which gives Feldmans catalogue rights to their vast empire which includes comedian/singer Bill Cosby. Robbins Music have hit with "Excerpt From a Teenage Opera" which also scored heavily throughout Europe and won an Ivor Novello Award for The Outstanding Novelty Song of the Year. Another Novello award went to the score of "Dr. Dolittle" and an Academy Award for The Best Song of the Year went to "Talk to the Animals." Single successes came via "Kites" by Simon Dupree; "She'd Rather Be With Me" by The Turtles and songwriter Tim Hardin provided many top name artists with both single and album track compositions. His "If I Were a Carpenter" which proved a hit for Bobby Darin also gave The Four Tops international chart success. Another important record during the year was The Mike Sammes recording of "Somewhere My Love" from "Dr. Zhivago." This was issued nine months after all the other recordings were available and achieved charts success for nearly six months during which time of course the album was maintaining its hold on the album charts.

Keith Prowse Music headed here by Jimmy Phillips began the year under review with sales of 250,000 in the U.K. for the Eurovision winner "Puppet On a String". Sales now stand at nearly 500,000 in the U.K. and 4,000,000 throughout the world. The song achieved an Ivor Novello Award for The Most Performed Song of the Year and Bill Martin and Phil Coulter received awards as the writers. There are now around 167 individual recordings of the song around the world but, strangely enough, the song has not clicked at all in America. The KPM Mood Music Library is developing Recorded Mood Music Library is developing rapidly and is three times as successful as it was three years ago. The company had a No. 1 with "Everlasting Love" by The Love Affair and one of their standards "Glory of Love" was revived by the film "Guess Who's Coming to Dinner" and added 7 more recordings. Winners of the 1967 Eurovision Song Contest the company failed to make it "two in a row" when Cliff Richard's "Congratulations" lost out to Spain's Massiel by just one vote. Nevertheless it gave the publisher a No. 1 smash not only in the U.K. but in Sweden and it has registered in the charts of most European countries. "Congratulations" has been well covered by local artistes around the world. Bobby Goldsboro's "Honey" which rated No. 1 in the American charts is a KPM copyright which looks like heading to the top in Britain. The American musical "Man From La Mancha" just opened in Britain with a score published by KPM.

For Burlington Music it has been another year of achieving the maximum number of hits with the minimum number of copyrights. Their two biggest have been "There Goes My Everything" and "Am I That Easy To Forget" both recorded by Englebert Humperdinck. Burlington copyrights have been issued on Humperdinck's "The Last Waltz" album which was an enormous seller and album tracks are being set by Tom Jones, Humperdinck, Val Doonican and John Rowles. Popularity with Jim Reeves was sustained by hits such as "Pretty Brown Eyes" and "Trying to

Forget". During the year Burlington entered the film score line with "Robbery" by Johnny Keating. Burlington's General Manager John Nice paid a month-long visit to the States meeting licensors in New York, Hollywood, New Orleans, Nashville, Memphis and San Francisco.

Len Taylor of Bourne Music Ltd. describes the past year as an L.P. Year in that they have had wide coverage of the catalogue by artistes such as Vince Hill, The Bachelors, Petula Clark, Sandie Shaw, Long John Baldry, Tony Bennett, Harpers Bizarre, Jack Jones, Peggy Lee, Ed Ames, Bert Kaempfert etc. Bourne Educational works continue to expand in the Concert Band, teaching methods and choral fields. Recordings are planned for several of these works.

Lawrence Wright Music with their varied catalogues of Pop, Standards, Light and Choral music have had a bumper year with records of "Marta" by Arthur (Street Singer) Tracy, The Bachelors, Los Zafros; "In The Morning" by Anita Kerr Singers; "The Folk I Love" by Mary McCarthy and "Waiting for Sheila" by Kenneth McKellar. Lawrence Wright are now seeing the results from acquiring some 350 hitherto unpublished songs featured and recorded by the late George Formby. Already they have a long list of singles and albums of the first few published and use by artists on television and radio is growing and will continue to grow as further songs are selected for publication. After nearly 20 years the Wright world copyrights "Dream of Olwen" and "The Apartment" (as popular in the States as the U.K.) continue their uninterrupted success with performance and new recordings. Tony Carr, Ivor Novello Award Winner with "March of the Mods" has been signed as a writer to the company.

For Bron Music it has been another year of great expansion particularly on the recording and artiste management front. Under the guidance of Gerry Bron, Manfred Mann and Gene Pitney have reaped world wide success—Mann with his "Mighty Quinn" Fontana single which is now nearing the two million mark and Pitney with his "Something's Gotten Hold of My Heart" on Stateside.

Having acted as Manager and record producer for Gene Pitney for the last four years Bron has now taken over the agency for Pitney in Europe. Another scoop came with the signing of a deal with Art Talmadge giving Bron representation of the American Musicor and Dynamo labels in the U.K. whose product is issued here by EMI (Stateside) and CBS (Direction). Artists under this deal include Gene Pitney, The Platters, The Toys, Charles and Inez Fox, George Jones etc. Bron also produces The Bonzo Dog Doo Dah Band whose L.P. "Gorilla" did very well. It has also been a year of continued success on the publishing scene with contract writer Tony Hazard scoring a world wide success with "Me The Peaceful Heart" recorded by Lulu on Columbia. Hazard has recently turned artiste by recording one of his own compositions entered for the Eurovision Song Contest British Heats "Song of the Candy Man's Trumpet" released on CBS. Sydney Bron is in charge of administration, Gerry Bron takes care of recording, Colin Richardson agency and Lilian Bron promotion.

For Sparta Music the year has seen a string of good sellers including "Groovin'" and "A Girl Like You" by The Young Rascals; "Tramp" by Otis Redding and Carla Thomas and Wilson Pickett's "Billy The Kid". Successful as artistes The Moody Blues turned producers and came up with "The Days of Future Passed" and Mike Pinder with "Dawn is a Feeling". Sparta were responsible for recording the original cast album of the National Theatre production featuring "Rosencrantz and Guildenstern Are Dead" which five months later won a Tony Award for Tom Stoppard as the Best Broadway Show of 1967. Album projects for the year include a spoken word album of "Rubiya of Omar Khayyam" and an

(Continued on page 22)

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Labels: CBS, Direction, Blue Horizon, Nems, Aurora, Realmjazz, SNB

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Decca House
9, Albert Embankment, London, S.E. 1
Tel: 01-735-8111
Chairman: Sir Edward Lewis
Director & Commercial Manager: W. W. Townsley
Labels: Decca, Deram, Ace of Clubs, Ace of Diamonds, London, Monument, London-Globe, LHI, Brunswick, Ace of Hearts, Editions de L'Oiseau Lyre, Vox, Turnabout, Argo, Telefunken, Coral, Vocalion, Emerald, Contemporary, Good Time Jazz, Beltona, Rex
Distributors: of: Bigtop, Challenge, Kapp, Sun, Starday, American London Group, Congress, Phyllis, White Whale, Mira, Bang, Jamie, Hickory, Garrison, Laurie, Co and Cee, Compass, Bunky, Innis

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25, Marylebone Road, London, N.W. 1
Tel: 01-486-4266
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Labels: Delyse, Envoy

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Tel: 01-839-8010
Managing Director: Frank Weintrop
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EMBER RECORDS
Carlton Tower Place, Sloane Street, London, S.W. 1
Tel: 01-245-9339
Managing Director: Jeffrey Kruger
Labels: Ember Famous Artists, Speciality
Distributors of: Circa, Ambassador, Sun, Aravel, LMI, Barclay, Kapp, Palette, Davon, Bethlehem, King, Starday, Rondo, Flip, Everest, Kent, Crown, Roulette, Tico, Festival, Roost, Nashville P & S Speciality

EMERALD RECORDS LTD.
67/69 Ann Street, Belfast 1, Northern Ireland
Tel: 31616
President: Mervyn A. Solomon
Label: Emerald

E.M.I. RECORDS
E.M.I. House, 20 Manchester Square, London, W. 1
Tel: 01-486-4488
Managing Director: K. East
Labels: H.M.V., Capitol, Columbia, Parlophone, Impulse, Regal-Zonophone, Encore, Stateside, Command, Waverley, Tamla-Motown, Bell Dot
Distributors of: ABC (Bluesway, Senate, Tangerine, Twentieth-Fox, Westminster), Acta, Boone, Canusa, Diamond, Downey, Dynovoice, Jay-Gee (Jubilee, Toot), Musicor, Steed, Tuba, Tower, Metronome (Denmark)

ESQUIRE RECORDS (LONDON) LTD
76 Bedford Court Mansions, Bedford Avenue
London, W.C. 1
Tel: 01-687-1810
Director: Carlo Krahmer
Labels: Esquire, Starlight

EVEREST PLASTICS LTD.
Victoria Works, Edgware Road, Cricklewood, N.W. 2
Tel: 01-450-7746
Managing Director: Monty Lewis
Labels: Rainbow, Instant Learning

IMMEDIATE RECORDS CO. LTD.
Immediate House
69 New Oxford Street, London, W.C. 1
Tel: 01-836-8341
Managing Directors: Tony Calder, Andrew Oldham, T. J. S. Hardacre
Label: Immediate

ISLAND RECORDS
155 Oxford Street, London, W. 1
Tel: 01-784-6228
Managing Director: Christopher Blackwell
Labels: Island Sue, Surprise Black Swan, Jump-up Delphin, Studio One

KING RECORDS (R & B DISCS LTD.)
176/178 Clacton Common, Stamford Hill
London, E. 5
Tel: 01-800-9061/2 & 01-800-4127
Managing Director: Mrs. R. Isen-King
Director: Mr. B. Isen-King
Labels: King, Domain, Giant, Ska-Beat, Carnival

JUPITER RECORDINGS LTD.
140 Kensington Church Street, London, W. 8
Tel: 01-229-9531
Directors: V. C. Clinton-Baddeley, Wallace Southam, Edgar Vetter

LEOMARK LTD.
Winchester House, 77 London, Wall, London, E.C. 2
Tel: 01-588-1815

LIBERTY RECORDS LTD.
11 Albemarle Street, London, W. 1
Tel: 01-629-7326
Managing Director: Bob Reisdorff
Labels: Liberty, Bluenote, Minit
Distributors of: Dolton, Imperial, Soul City, Sunset, World Pacific/Pacific Jazz

M.C.A. RECORDS LTD.
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Tel: 01-629-7211
Managing Director: Brian Brolly
Labels: M.C.A.

M.G.M. RECORDS LTD.
2 Dean Street, W. 1
Tel: 01-734-6466
Managing Director: Rex Oldfield
Labels: M.G.M.

MAJOR MINOR RECORDS LTD.
58/59 Gt. Marlborough Street, London, W. 1
Tel: 01-437-5803
Managing Director: Philip Solomon
Label: Major Minor, Toast

MELODISC RECORDS LTD.
12 Earham Street, London, W.C. 2
Tel: 01-405-2848
Managing Director: Emil Shalit
Labels: Melodisc, Bluebeat, Dice, Kalypso

MERCURY RECORD PRODUCTIONS
1 Chesterfield Street, London, W. 1
Tel: 01-629-8308
Managing Director: Lou Reizner
Label: Mercury

MUSIC FOR PLEASURE
Astronaut House, Hounslow Road, Feltham, Middlesex
Tel: 01-751-8400
Managing Director: Richard Baldwin
Label: Music for Pleasure

PAGE ONE RECORDS LTD.
71/75 New Oxford Street, London, W.C. 1
Tel: 01-493-4864
Managing Director: Larry Page
Label: Page One

PHILIPS RECORDS LTD.
Stanhope House, Stanhope Place, London, W. 2
Managing Director: Leslie Gould
Labels: Philips, Fontana, Mercury, Wing, Caedmon, Limelight, Vanguard, Gem
Distributors of: Smash, Vee Jay, Mainstream, Page One, Island, Liberty, Minit

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Tel: 01-450-7746
Managing Director: Monty Lewis
Labels: Happy Time, Allegro, Bravo

POLYDOR RECORDS LTD.
17/19 Stratford Place, London, W. 1
Tel: 01-493-7401
Managing Director: Roland Rennie
Labels: Deutsche Grammophon, Archive Production, Helidor, Polydor, Polydor Special, Polydor International, Atlantic, Atlantic Special, Stax, Electra, Bounty, Track, Storyville, Marmalade, Spin, Privilege, Nonesuch

PRESIDENT RECORDS LTD.
25 Denmark Street, London, W.C. 2
Tel: 01-405-3026
Director: D. A. Dane
Label: President

PYE RECORDS LTD.
A.T.V. House, Great Cumberland Place, London, W. 1
Tel: 01-262-5502
Managing Director: Louis Benjamin
Labels: Sacred, Golden Guinea, Piccadilly, Pye, Pye International, Pye Jazz, Reprise, Warner Bros., Vogue, Durium, Marble Arch, Chess, Kama Sutra, Hispavox, Century 21, Hanna-Barbera, Virtuoso, Colpix, B. T. Puppy, A & M
Distributors of: Checker, Cadet, Paula, Scepter/Wand, Mode, Buddah

RCA GREAT BRITAIN LTD.
RCA House, 50/52 Curzon Street, London, W. 1
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SAGA RECORDS LTD.
326 Kensal Road, London, W. 10
Tel: 01-523-6651
Managing Director: Marcel Rodd
Labels: Saga, Pan, Eros, Society, Fidelity, Presto, Lyrique, Opus, Heritage, Dandy, Language Records

SPIN RECORDS LTD.
Dunville Buildings, Adelaide Street, Belfast, 2
Tel: Belfast 21939
Managing Director: Gordon Smyth

77 RECORDS
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Tel: 01-580-4197
Managing Director: Doug Dobell
Labels: 77, Folklore

TRACK RECORD RECORDS
6 Chesterfield Gardens, London, W. 1
Tel: 01-629-4726
Managing Director: Kit Lambert
Label: Track

TOPIC RECORDS LTD.
27 Nassington Road, London, N.W. 3
Tel: 01-435-9983
Managing Director: G. Sharp
Label: Topic

TRANSATLANTIC RECORDS LTD.
120/122 Marylebone Lane, London, W. 1
Tel: 01-486-4353
Managing Director: Nathan Joseph
Labels: Transatlantic, Xtra, Audio Fidelity, Prestige, Big T, Everest
Distributors of: Folkways, Conversaphone

UNITED ARTISTS RECORDS LTD.
Mortimer House
37/41 Mortimer Street, London, W. 1
Tel: 01-636-1655
Managing Director: Noel Rogers
Label: United Artists

WORLD RECORD CLUB
Parkbridge House, Little Green, Richmond, Surrey
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Labels: World Record Club, Conquest

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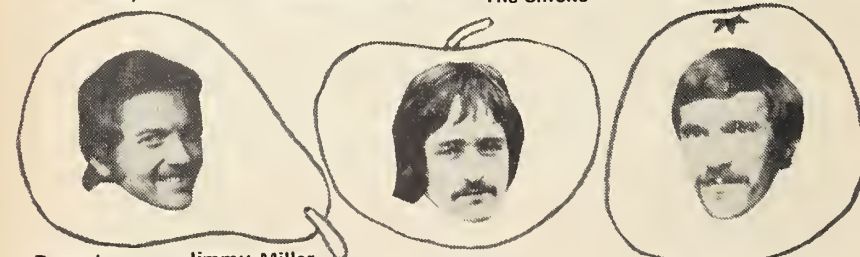


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Title	Artiste	British Publisher	American Publisher	British Label	American Label
A Whiter Shade of Pale	Procul Harum	Essex	Essex	Deram	Deram
All You Need is Love	The Beatles	Northern	Maclen	Parlophone	Capitol
A Little Bit Now	Dave Clark Five	Metric	Travis	Columbia	Epic
Am I That Easy to Forget	Englebert Humperdinck	Palace	4 Star	Decca	Parrot
Anything	Eric Burdon & Animals	Schroeder/Slomina	Sea Lark	MGM	MGM
Baby You're a Rich Man	The Beatles	Northern	Maclen	Parlophone	Capitol
Best of the Worlds	Lulu	Lords	Dick James	Columbia	Epic
Baby Now That I've Found You	The Foundations	Welbeck/Schroeder	Saturday	Pye	Uni
Born Free	The Hesitations	Screen Gems	Screen Gems	---	Kapp
Ballad of Bonnie & Clyde	Georgie Fame	Clan	Peer Int	CBS	Epic
Back on My Feet Again	The Foundations	Welbeck/Schroeder	January	Pye	Uni
Carrie Ann	The Hollies	Gralto	Maribus	Parlophone	Epic
Cat in the Window	Petula Clark	Robbins	Chardon	Pye	Reprise
Call Me Lightnin'	The Who	Fabulous	Fabulous	Track	Decca
Don't Sleep In The Subway	Petula Clark	Welbeck	Duchess	Pye	Warner Bros.
Don't Go Out in the Rain	Herman's Hermits	United Artists	Unart	Columbia	MGM
Dandelion	Rolling Stones	Mirage	Gideon	Decca	London
Dear Eloise	The Hollies	Gralto	Maribus	Parlophone	Epic
Delilah	Tom Jones	Donna	Donna	Decca	Parrot
Even the Bad Times are Good	The Tremeloes	Skidmore	Ponderosa	CBS	Epic
Everybody Knows	Dave Clark Five	Donna	Francis Day & Hunter	Columbia	Epic
Give Me Time	Dusty Springfield	Shapiro Bernstein	Ponderosa	Philips	Philips
Happy Jack	The Who	Fabulous	Essex	Reaction	Decca
Heaven and Hell	Easybeats	Feldman	Miller	U.A.	U.A.
Ha Ha Said the Clown	The Yardbirds	Bron	Ponderosa	Columbia	Epic
Holiday	Bee Gees	Abigail	Nemperor	Polydor	Atco
Hello Goodbye	The Beatles	Northern Songs	Maclen	Parlophone	Capitol
I'll Never Fall in Love Again	Tom Jones	Tyler	Hollis	Decca	Parrot
I Can See for Miles	The Who	Fabulous	Essex	Track	Decca
Itchycoo Park	Small Faces	Avakak	Nice Songs	Immediate	Immediate
I Am a Walrus	The Beatles	Northern Songs	Maclen	Parlophone	Capitol
I'm Coming Home	Tom Jones	Donna	E. H. Morris	Decca	Parrot
I Can Take or Leave Your Loving	Herman's Hermits	Active	Miller	Columbia	MGM
I'm Gonna Make You Love Me	Madeline Bell	Flamingo	Act 3	Philips	Philips
Jennifer Eccles	The Hollies	Gralto	Maribus	Parlophone	Epic
Jumbo	Bee Gees	Abigail	Nemperor	Polydor	Atco
Jennifer Juniper	Donovan	Donovan	Peer Int.	Pye	Epic
King Midas in Reverse	The Hollies	Gralto	Maribus	Parlophone	Epic
Kiss Me Goodbye	Petula Clark	Donna	Donna	Pye	Warner Bros.
Look of Love	Dusty Springfield	Screen Gems	Colgems	Philips	Philips
Let The Heartaches Begin	Long John Baldry	Schroeder	January	Pye	Warner Bros.
Love Is All Around You	The Troggs	Dick James	Dick James	Page One	Fontana
Lady Madonna	The Beatles	Northern Songs	Maclen	Parlophone	Capitol
Museum	Herman's Hermits	Southern	Peer Int	Columbia	MGM
Mr. Pleasant	The Kinks	Davray/Carlin	Pye	Noma	Reprise
Marta	The Bachelors	Lawrence Wright	E. B. Marks	Decca	London
Massachusetts	Bee Gees	Abigail	Nemperor	Polydor	Atco
Monterey	Eric Burdon & Animals	Schroeder/Slomina	Slamira	MGM	MGM
Mighty Quinn	Manfred Mann	Feldman	Dwarf	Fontana	Mecury
Me The Peaceful Heart	Lulu	Bron	Dick James	Columbia	Epic
Never Ever	Peter & Gordon	P & G	Felicia	Columbia	Capitol
Nights in White Satin	Moody Blues	Tyler	Essex	Deram	Deram
On the Other Side	The Seekers	Springfield	Chappell	Columbia	Capitol
Paper Sun	Traffic	Island	Essex	Island	U.A.
Purple Haze	Jimi Hendrix	Schroeder	Sea Lark	Track	Reprise
Pay You Back with Interest	The Hollies	Gralto	Maribus	Parlophone	Imperial
Pictures of Lily	The Who	Fabulous	Unart	Track	Decca
Red and Blue	Dave Clark Five	---	Branston	Columbia	Epic
Sixteen Tons	Tom Jones	Campbell Connelly	Noma	Decca	Parrot
Suzanne	Noel Harrison	---	Project 7	---	Warner Bros.
Somebody Help Me	Spencer Davis	Island	Essex	Island	U.A.
Silence is Golden	The Tremeloes	Saturday	Saturday	CBS	Epic
San Franciscan Nights	Eric Burdon & Animals	Schroeder/Slomina	Sealark	MGM	MGM
She's a Rainbow	Rolling Stones	Mirage	Gideon	Decca	London
Sunshine of Your Love	The Cream	Dratleaf	Dratleaf	Reaction	Atco
Suddenly You Love Me	The Tremeloes	Shapiro Bernstein	Ponderosa	CBS	Epic
There Goes My Everything	Englebert Humperdinck	Burlington	Blue Crest	Decca	Parrot
To Love Somebody	The Bee Gees	Abigail	Nemperor	Polydor	Atco
The Other Man's Grass Is Always Greener	Petula Clark	Welbeck	Northern	Pye	Warner Bros.
To Sir With Love	Lulu	Screen Gems	Screen Gems	Columbia	Epic
The Last Waltz	Englebert Humperdinck	Donna	Donna	Decca	Parrot
Time Seller	Spencer Davis	Spencer Davis	Maribus	---	U.A.
Ten Little Indians	The Yardbirds	---	Dunbar	Columbia	Epic
Thank U Very Much	The Scaffold	Noel Gay	Felicia	Parlophone	Bell
Tin Soldier	Small Faces	Avakak	Nice	Columbia	Columbia
What's It Gonna Be	Dusty Springfield	Carlin	Rumbalero	Philips	Philips
Wear Your Love Like a Dream	Donovan	Southern	Peer	Pye	Epic
Words	Bee Gees	Abigail	Nemperor	Polydor	Atco
You Must Have Been a Beautiful Baby	Dave Clark Five	Feldman	Remick	Columbia	Epic
You Were On My Mind	Crispian St. Peters	Blossom	Whitmark	Decca	Jamie
You Only Live Twice	Nancy Sinatra	United Artists	United Artists	U.A.	U.A.
Zabadak	Dave Dee, Dozy, Beaky, Mick & Tich	Lynn	Al Gallico	Fontano	Imperial

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1961-1962

Apache Are You Sure Does Your Chewing Gum Lose Its Flavor Midnight In Moscow Stranger On The Shore The Young Ones	The Shadows The Allison Lonnie Donegan Kenny Ball Acker Bilk Cliff Richard	Columbia Fontana Pye Pye Columbia Columbia
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1962-1963

I Remember You Telstar Lovesick Blues	Frank Ifield The Tornados Frank Ifield	Columbia Decca Columbia
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1963-1964

A World Without Love Bachelor Boy/The Next Time Bits & Pieces Can't Buy Me Love Diane Glad All Over I Want To Hold Your Hand Lucky Lips Lovesick Blues Little Children Needles And Pins She Loves You	Peter & Gordon Cliff Richard Dave Clark Five The Beatles The Bachelors Dave Clark Five The Beatles Cliff Richard Frank Ifield Billy J. Kramer The Searchers The Beatles	Columbia Columbia Columbia Parlophone Decca Columbia Parlophone Columbia Columbia Parlophone Pye Parlophone
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1964-1965

De Wah Diddy Diddy Downtown Have I The Right I'll Never Find Another You I Feel Fine My Boy Lollipop You Really Got Me	Manfred Mann Petula Clark The Honeycombs The Seekers The Beatles Millie The Kinks	H.M.V. Pye Pye Columbia Parlophone Fontana Pye
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1965-1966

Glad All Over Tears The Carnival Is Over We Can Work It Out	Dave Clark Five Ken Dodd The Seekers The Beatles	Columbia Columbia Columbia Parlophone
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1966-1967

A Groovy Kind of Love Bend It Green Green Grass of Home Puppet on a String Release Me Send It On Home To Me Wild Thing Winchester Cathedral You Don't Have to Say You Love Me	The Mindbenders Dave Dee, Dozy, Beaky, Mick and Tich Tom Jones Sandie Shaw Engelbert Humperdinck Spencer Davis The Troggs New Vaudeville Band Dusty Springfield	Fontana Fontana Decca Pye Decca Fontana Fontana Philips
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1967-1968

Baby, Now That I've Found You Georgy Girl Lady Godiva Massachusetts Mighty Quinn Puppet on a String The Last Waltz Silence is Golden	The Foundations The Seekers Peter and Gordon The Bee Gees Manfred Mann Sandie Shaw Engelbert Humperdinck The Tremeloes	Pye Columbia Parlophone Polydor Fontana Pye Decca CBS
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TITLE	PUBLISHER	
All You Need is Love	Northern	B
Am I That Easy to Forget	Palace	A
Ballad of Bonnie & Clyde	Clan	B
Bend Me Shape Me	Carlin	B
Carrie Anne	Gralta	A
Careless Hands	Morris	B
Cinderella Rockefeller	Rondor	B
Congratulations	KPM	A
Delilah	Donna	B
Everybody Knows	Donna	B
Everlasting Love	Peter Maurice	B
Hello Goodbye	Northern	A
If I Were a Rich Man	Valando	B
It Must Be Him	Metric	F
I'll Never Fall In Love Again	Tyler	B
If The Whole World Stopped Loving	Immediate	A
Just Loving You	Chappell	B
Let the Heartaches Begin	Schroeder	B
Lady Madonna	Northern Songs	B
Massachusetts	Abigail	B
Mighty Quinn	Feldman	A
Puppet on a String	Peter Maurice	B
Rosie	Essex	B
Silence is Golden	Ardmore & Beechwood	A
San Francisco	Dick James	A
She Wears My Ring	Acuff Rose	A
There Goes My Everything	Burlington	A
The Last Waltz	Donna	B
There Must Be a Way	Chappell	A
Thank U Very Much	Noel Gay	B
Waterloo Sunset	Belinda	B
Whiter Shade of Pale	Essex	B
With a Little Help From My Friends	Northern	B
What a Wonderful World	Valando	A

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Andy Williams
Georgie Fame
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The Love Affair
Topol
Anita Harris
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The Tremeloes
The Tremeloes

CBS
CBS
CBS
CBS
CBS
CBS
CBS
CBS
CBS
CBS

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Here Come The Tremeloes
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Just Loving You
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Two Faces of Fame
Tony Bennett's Greatest Hits
The Byrds Greatest Hits

Barbra Streisand
London Cast
Fleetwood Mac
The Tremeloes
Andy Williams
Bob Dylan
Anita Harris
London Cast
Georgie Fame
Tony Bennett
The Byrds

CBS
CBS
Blue Horizon
CBS
CBS
CBS
CBS
CBS
CBS
CBS
CBS

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Alternate Title
Bad Night
Bend Me Shape Me
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Delilah
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Let's Go To San Francisco
Pleasant Valley Sunday
Shame
The House That Jack Built
3 O'Clock Flamingo Street
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Cat Stevens
Amen Corner
Mama's and Papa's
The Grapefruit
Tom Jones
Amen Corner
Elvis Presley
Tom Jones
The Flower Pot Men
The Monkees
Alan Price Set
Alan Price Set
The Bachelors
The Turtles

Jim Reeves
The Rolling Stones

Decca
RCA
Deram
Deram
RCA
RCA
Decca
Deram
RCA
Decca
Deram
Decca
Decca
Decca
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Sound of Music
South Pacific
The Best of Jim Reeves
The Monkees
Talk of the Town
The Last Waltz
Their Satanic Majesties Request
The Mama's and Papa's Deliver

The Rolling Stones
Buddy Holly
Jim Reeves
Tom Jones
Roberto Mann Strings
Mantovani
Cat Stevens
Roy Orbison
Engelbert Humperdinck
Soundtrack
Original Soundtrack
Jim Reeves
The Monkees
Tom Jones
Engelbert Humperdinck
The Rolling Stones
Mama's and Papa's

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RCA
Decca
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Decca
Deram
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Decca
RCA
RCA
RCA
Decca
Decca
Decca
RCA

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All My Love
Carrie Anne
Careless Hands
Congratulations
Darlin'
Edelweiss
Everybody Knows
Excerpt from A Teenage Opera
Flowers in the Rain

The Beatles
Cliff Richard
The Hollies
Des O'Connor
Cliff Richard
Beach Boys
Vince Hill
Dave Clark Five
Keith West
The Move

Fire Brigade

The Move

Hello Goodbye
Homborg

The Beatles
Procul Harum

I Was Made to Love Her
I Can Take Or Leave Your Lovin'
Kites
Lady Madonna
Me The Peaceful Heart
Rosie
Reflections
See Emily Play
Something's Gotten Hold of My Heart
She Wears My Ring
The Letter
There Must Be a Way
Thank U Very Much
When Will The good Apples Fall
What a Wonderful World
Walk Away Renee

Stevie Wonder
Herman's Hermits
Simon Dupree
The Beatles
Lulu
Don Partridge
Diana Ross & The Supremes
The Pink Floyd
Gene Pitney
Solomon King
The Box Tops
Frankie Vaughan
Scaffold
The Seekers
Louis Armstrong
Four Tops

Parlophone
Columbia
Parlophone
Columbia
Columbia
Capitol
Columbia
Columbia
Parlophone
Regal-
Zonophone
Regal-
Zonophone
Parlophone
Regal-
Zonophone
Tamla-Motown
Columbia
Parlophone
Parlophone
Columbia
Columbia
Tamla-Motown
Columbia
Stateside
Columbia
Stateside
Columbia
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Greatest Hits
Good News
Love Loves to Love
Jigsaw
Move

Various
Beach Boys
Various
The Supremes
The Temptations
Cliff Richard
Lulu
The Shadows
The Move

Piper at the Gates of Dawn
Reach Out
Sgt. Pepper's Lonely Hearts Club Band
Supremes at the Talk of the Town

The Pink Floyd
The Beatles
The Four Tops
The Supremes

Capitol
Tamla-Motown
Tamla-Motown
Tamla-Motown
Columbia
Columbia
Columbia
Regal-
Zonophone
Columbia
Tamla-Motown
Parlophone
Tamla-Motown
Studio 2

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Dock of the Bay
Groovin'
I Can See for Miles
I Thank You
Jumbo/Singer Sang His Song
Knock on Wood
Massachusetts
Respect
Satisfaction
Shake
Soul Man
Strange Brew
Things Get Better
This Wheel's On Fire
To Love Somebody
Tramp
Words
World
You Keep Me Hanging On

Jimi Hendrix
Otis Redding
Young Rascals
The Who
Sam & Dave
Bee Gees
Otis Redding & Carla Thomas
Bee Gees
Aretha Franklin
Aretha Franklin
Otis Redding
Sam & Dave
Cream
Eddie Floyd
Julie Driscoll
Bee Gees
Otis Redding & Carla Thomas
Bee Gees
Bee Gees
Vanilla Fudge

Track
Stax
Atlantic
Track
Stax
Polydor
Stax
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Atlantic
Atlantic
Atax
Stax
Polydor
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King & Queen
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The Who Sell Out
This Is James Last
This Is Bert Kaempfert
5000 Spirits

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Bee Gees
Jimi Hendrix
Bert Kaempfert
Cream
James Last
James Last
Incredible String Band
Otis Redding
Bee Gees
Otis Redding & Carla Thomas
Bert Kaempfert
Otis Redding
Otis Redding
Various
Bert Kaempfert
The Who
James Last
Bert Kaempfert
Incredible String Band

Track
Polydor
Track
Polydor
Polydor
Polydor
Polydor
Elektra
Stax
Polydor
Stax
Polydor
Atlantic
Stax
Polydor
Polydor
Track
Polydor
Polydor
Elektra

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Everything I Am
Finchley Central
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Foggy Mountain Breakdown
Give Me Time
Gimme Little Sign
Here We Go Round the Mulberry Bush
Ha Ha Said the Clown
Hole In My Shoe
Jackie
Love Is All Around
Legend of Xanadu
Love Is Blue
Little Green Apples
Mighty Quinn
Night of the Long Grass
Okay
Paper Sun
Paradise Lost
Time Seller
The Letter
Walking In The Rain
Zabadak

Esther & Abi Ofarim
Plastic Penny
New Vaudeville Band
The Herd
Flatts & Scruggs
Dusty Springfield
Brenton Wood
Traffic
Manfred Mann
Traffic
Scott Walker
The Troggs
Dave Dee, Dozy, Beaky, Mick & Tich
Paul Mauriat
Roger Miller
Manfred Mann
The Troggs
Dave Dee, Dozy, Beaky, Mick & Tich
Traffic
The Herd
Spencer Davis
The Mindbenders
Walker Brothers
Dave Dee, Dozy, Beaky, Mick & Tich

Philips
Page One
Fontana
Fontana
Mercury
Philips
Liberty
Island
Fontana
Island
Philips
Page One
Fontana
Philips
Mercury
Fontana
Page One
Fontana
Island
Fontana
Fontana
Philips
Fontana

BEST SELLING L.P.s FROM PHILIPS

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Golden Hits
Portrait of Joan Baez
Personal Choice
Scott
Songs of Richard Tauber
This is Chaquito & The Quedo Brass
Walker Brothers Story

Walker Brothers
Dusty Springfield
Joan Baez
Harry Secombe
Scott Walker
Harry Secombe
Chaquito & His Orchestra
Walker Brothers

Wing
Philips
Fontana
Philips
Philips
Wing
Fontana
Philips

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Death of a Clown
Green Tambourine
If The Whole World Stopped Loving
Judy in Disguise
Jennifer Juniper
Let The Heartaches Begin
Now That I've Found You
Pictures of Matchstick Men
Puppet on a String
Something Stupid
There Is a Mountain
The Other Man's Grass
Waterloo Sunset
You Only Live Twice

The Kinks
Dave Davies
Lemon Pipers
Val Doonican
John Fred & His Playboy Band
Donovan
Long John Baldry
The Foundations
Status Quo
Sandie Shaw
Frank & Nancy Sinatra
Donovan
Petula Clark
The Kinks
Nancy Sinatra

Pye
Pye
Pye
Pye
Pye
Pye
Pye
Pye
Pye
Pye
Reprise
Pye
Pye
Pye
Reprise

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Hand Clappin', Foot Stompin'
Hipster, Flipsters
Sunny Afternoon
Stars of 68
Stereo 68
Stars of 67
S.R.O.
Sounds Like
Something Else
These Are My Songs
Universal Soldier
Val Doonican Rocks But Gently
What Now My Love

Frank Sinatra
Herb Alpert
Geno Washington
Geno Washington
The Kinks
Various
Various
Various
Herb Alpert
Herb Alpert
The Kinks
Petula Clark
Donovan
Val Doonican
Herb Alpert

Reprise
A & M
Pye Int'l
Pye Int'l
Pye
Marble Arch
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Pye
Pye Int'l
Pye
Pye
A & M

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GREAT BRITAIN—THE PAST 12 MONTHS

(Continued from page 10)

album of Sea Shanties by Sir Francis Chichester. Currently hopes are high for new group World of Oz whose debut disk is issued on Deram.

For Carlin Music the year has seen a change of Professional Manager Franklyn Boyd having departed and been succeeded by Paul Rich. The company has certainly reaped a large percentage of hits the outstanding ones being "Cinderella Rockefeller" by Esther and Abi Ofarim; "Bend Me Shape Me" and "Gin House" by Amen Corner; "The House That Jack Built" and "Don't Stop The Carnival" by Alan Price Set; "Waterloo Sunset" and "Autumn Almanac" by The Kinks; "Captain of Your Ship" by Reparata and the Delrons etc. etc. Paul Rich visited the States during the year and learned that "Wonderful World" which came third in the Eurovision Song Contest British Heats is to be featured by Elvis Presley in his next movie. French artist Mireille Mathieu also waxed the number for France.

The past year has given Shapiro Bernstein a good share of records in the Top Five including "All My Love" by Cliff Richard; "Even The Bad Times Are Good" and "Suddenly You Love Me" by The Tremeloes." Other charters were "Respect" by Aretha Franklin, "Give Me Time" by Dusty

Springfield; "I Only Live To Love You" by Cilla Black etc. During the year Cyril Shane left the company to start up on his own and Peter Callender turned full time songwriter and formed a company with Mitch Murray. Geoffrey Heath late of Good Music took over. Three musicals are planned one with score by Cyril Ornadel "Ann Veronica" will be opening later in the year.

For Ambassador Music "A Taste of Honey" continues to be a good source of revenue with 12 new recordings being added this year bringing the total number of waxings to around the 900 mark. In July last year the company had the B side of The Honey Bus' first recording and Terry Noon's faith in the group gave the company a chart entry with "I Can't Let Maggie Go" which is also registering in the continental charts. Noon has now taken over complete management for The Honeybus. Several Ambassador copyrights appeared on album tracks including "Wander Love" on Esther & Abi Ofarim's "2 in 3" best selling album. During the year the company acquired Terry King's Giant Music catalogue. George Pincus paid his usual yearly visit to the London office in January this year which was followed up with a trip by Lee Pincus in April.

In the past year the Campbell Connelly group of companies have had chart entries by such names as Frank and Nancy Sinatra "Something Stupid"; The Marvelettes "When You're Young and In Love"; "So Tired" Frankie Vaughan and "Big Spender" Shirley Bassey. An important event in the company's year has been the London presentation of "Sweet Charity" voted Hit Show of the Year—1967. Cy Coleman, who wrote the music for Dorothy Field's lyrics, is scoring the music for the film version which stars Shirley MacLaine, Chita Riviera and Sammy Davis Jr. Under the benign leadership of Managing Director Roy Berry many subsidiary companies have been formed during the year. Hit songwriters Ken Howard and Alan Blaikley formed Toad Tunes and producer Steve Rowland formed Quorum Music. Geoff Stephens formed Vaudeville Music and Harvey Lisberg, Manager of Herman's Hermits, in association with Irving Press and Malcolm Glazier formed M.I.T. Music. Meantime, General Manager George Seymour was active on the artist-publisher front and came up with some outstanding material penned by Vince Hill and published by Vince Music/C.C. The formation of all these companies has not depleted efforts of the older established companies within the group. For Hournew Music, French singer Sheile topped her country's charts with the Goldman-penned "Pamela Pamela" while Jeff Beck had chart success with "Tallyman" and Micky Most recorded four Gouldman songs from the forthcoming Herman's Hermits film "Mrs. Brown You've Got a Lovely Daughter." The Campbell Connelly group is extending a new interest in its Ivy Music Ltd. company which is jointly controlled with Radio Luxembourg in view of the new format of programming adopted by the station.

For Lynn Music it has been a continuing success story with writers Ken Howard and Alan Blaikley and Dave Dee, Dozy, Beaky, Mick and Tich. Their number "Okay" hit the No. 2 spot in the U.K. and figured in the Top Five charts of Germany, Scandinavia, Holland, Japan and Australia. "Zabadak" quickly followed as did "The Legend of Xanadu" which again hit all the European charts. Under the management guidance of Ken Howard and Alan Blaikley The Herd appeared on the scene with "From the Underworld" followed by "Paradise Lost" and currently "I Don't Want Our Loving To Die."

The Chappell group of companies maintained the show score reputation with the John Addison score from the film "Smashing Time"; Tommy Steele's record breaking film version of "Half a Sixpence"; "Camelot" and the 70mm revival of "Around The

World." Other films included "Hurry Sundown"; "How To Succeed In Business Without Really Trying"; "Two For The Road"; "The Penthouse"; "Barefoot in the Park" etc. Shows of the year include "Cabaret"; the two great revivals "The Desert Song" and "The Boy Friend" and currently "I Do I Do" with British cast of Anne Rogers and Ian Carmichael. The year has also been a good one for the pop Chappell catalogue including the Louis Armstrong blockbuster "What a Wonderful World"; "Just Loving You" from the pen of Tom Springfield recorded by Anita Harris and Sandie Shaw's "You've Not Changed." The two main American hits have been "Ode to Billy Joe" and Bobbie Gentry and "Judy in Disguise" by John Fred and His Playboy Band. Frankie Vaughan also had a huge success with "There Must Be A Way."

For Screen Gems, headed here by Jack Magrow, it has been an excellent year with smash hits by The Monkees including "Daydream Believer"; "Pleasant Valley Sunday" and "Valeri". Screen Gems also had the No. 1 American smash by Don Black "To Sir With Love" waxed by Lulu and increased their share of the film score market with such films as "Casino Royale"; "Interlude" etc.

For Ardmore & Beechwood it has been a year of reorganization. Harry Lewis departed in February and was succeeded by Fred Marks, late of EMI Records. He was joined by Phil Greenop in charge of Activation and Chris Webb responsible for promotion. The Seekers gave the company a sizeable hit with "Emerald City" and Andy Williams "Can't Take My Eyes Off You" put Ardmore & Beechwood into the Top Ten. The number was also covered by Kiki Dee and sold well.

Fred Jackson's Fanfare Music acquired a lot of continental material during the year and signed an agreement to represent Hort Jankowski's compositions in Britain through a new company Altus Music which also represents Peter Kirsten's Altus Musik of Germany. Pic and Bill were very active all over Europe for Le Bill Music and plans are now being made to bring the artists over for a European tour. Tony Osborne completed several albums for Deram published through Mason Music which were released all over the continent. Compositions by Ike Turner many of which are recorded by Ike and Tina Turner are published through Five Continents.

Lorna Music have added various catalogues during the year including Norrie Paramor Music and Pattern Music for the works of Simon and Garfunkel. Under the guidance of Alan Paramor the company has expanded into independent production and have recorded two albums for release on CBS. They will also be looking after the interests of French singer Sacha Distell during the coming year.

For Joe Roncoroni's Marquis Enterprises it has been a year of discovering and developing new talent which will reap the benefit in the coming year. It has also been a steady year on the publishing side with material by The Zombies and Marquis copyrights have appeared on many album tracks.

During the year Mellin Music have considerably expanded their interest in the film music scene with scores such as "Sam Coopers Gold"; "The Silent One" and Robert Mellin is now acting as co-producer for a new Rumanian film "The Immortals" through his Franco-London company. Mellin also holds recording rights in all English speaking territories for Czech artist Karel Gott who makes his debut on the British scene shortly. Mellin also looks after Eva Pilvarov whose "Goodbye Yesterday" was issued here on Philips and in the U.S. on Laurie. On the pop side Mellin has had several good sellers and currently have Gene Pitney's "Somewhere In The Country" charter. Franklyn Boyd joined the company during the year bringing his music catalogue to add to the Mellin repertoire.

During the year Cyril Shane left the Shapiro Bernstein Organization and

set up his own Cyril Shane Organization. He soon acquired many copyrights and is currently experiencing the sweet smell of success via "Rainbow Valley" by The Love Affair.

Having established himself as an independent producer of merit and with a string of hits behind him Norman Newell has now been able to concentrate on his first love—songwriting. It was his intention to devote more time to songwriting which prompted him to leave EMI and set up his own about a year ago. Now with pen firmly in hand his output during the year has included work on such films as "The Bliss of Mrs. Blossom" starring Shirley MacLaine; "The Bandit of Milano"; "Runaround"; "Belle Starr"; "El Golfo"; "The Fight for Survival"; "Great Catherine"; "Prudence and the Pill"; "Subterfuge" "L'Etrangere" etc. Newell is currently working on "McKenna's Gold" Carl Foreman's latest epic.

Apple Publishing is now one year old and within this time it has become a recognized entity in the music business. Conceived as an idea by The Beatles it has been steadily built up to an established catalogue of world wide copyrights. Young and vital writing talent is being developed and encouraged. In November 1967 Apple entered into an exchange catalogue deal with Terry Melcher involving all the copyrights flowing from his California office. These were also acquired for the continental market where Apple has set up an international organization with established publishing houses in France, Germany, Scandinavia, Spain, Italy, Holland and Benelux. Terry Doran, Manager of Apple Publishing, discovered four boys who were later to be christened by John Lennon, The Grapefruit and they hit with their first release "Dear Delilah." Disk was produced by Melcher when he was in London. The Midem festival in Cannes proved to be a very advantageous meeting ground for Apple Publishing's international contacts and the benefit of meeting the world's music business is now being felt as more and more business is being conducted because of this personal contact.

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Venezuela: Cherry Navarro...
Germany: Freddy Quinn · Roy Black ·

The Who · Julie Driscoll, Brian Auger & The Trinity ·

Sachiko Mischida · Yoichi Sugawara · The Tigers...

Serge Reggiani · Jeanne Moreau · Stone...

Denmark: Preben Uglebjerg...

Spain: Los Payadores...

Argentina: Vicente Morocco... Brazil: Ronni Von...

Austria: Die Spitzbuam...

Wencke Myhre · Boo Robie · Bert Kaempfert · James Last...



GERMANY - THE PAST TWELVE MONTHS

This year the statistics given by the German Phonograph Record Industry Organization include several companies that were not listed in the statistics in the past. Basically, record sales rose about 7% in actual numbers of sales, but stayed in dollars volume at about the 100 million dollar mark. The reason for this was the tremendous increase in the sale of low-priced LP's.

Basic sales tendencies showed that the single record sales stayed about the same while EP sales dropped, 10" LP sales almost disappeared, and 12"

LP sales increased 19%. Sales of classical music stayed at about 30 percent of total volume. This figure is much higher than the world average.

Export sales rose considerably, both in LP's and in singles.

Low-priced LP's accounted for about 50% of the LP sales in number, and about 25% in dollar volume.

Imports on record product dropped.

Stereo is "in" and mono is "out." The only monaural LP's being issued today are historical recordings. Here are the statistics:

Category	SALES	
	1967 in millions	1966 in million
Singles	27.2	23.9
EP's	5.1	5.3
10" LP's	0.7	0.9
12" LP's	24.3	17.6
CLASSICAL & SPOKEN WORD		
Singles	0.1	0.5
EP's	1.4	1.9
10" LP's	0.4	0.3
12" LP's	7.2	5.5
POP SALES		
Singles	27.1	23.4
EP's	3.7	3.4
10" LP's	0.5	0.4
12" LP's	17.1	12.1
EXPORT		
Singles	7.6	4.4
EP's	0.9	0.9
10" LP's	0.5	0.1
12" LP's	9.4	7.3
IMPORT		
Singles	0.43	0.32
EP's	0.12	0.22
10" LP's	0.01	0.02
12" LP's	2.19	1.90

Import figures do not include non-manufacturers in Germany who only import records. Total statistics this year are more comprehensive than in the past, and include more record manufacturers.

Category	PRODUCTION	
	1967 in millions	1966 in million
Singles	35.4	29.8
EP's	7.3	6.9
10" LP's	1.5	1.0
12" LP's	32.9	27.6

\$1.25 seems to be the price for records these days. That's the price in Germany for singles, and that's the price in Germany for a great deal of low-priced LP product. About 25% of the approximately \$100,000,000 sale volume was made by LP's selling for under \$2.50.

Single-wise, 104 songs made the Top Ten in the last twelve months, compared to 109 songs the year before, but only 37 of the songs were original German copyright compared to 50 the previous year. However, 56 of the songs were sung in English compared to 46 the previous year. Only 3 were instrumental hits compared to 5 the previous year, and 2 French, 2 Italian and 1 Spanish-language song made the grade. As in 1967, record sales in large cities

accounted for most of the English language volume, while the juke boxes continued to favor the German language hit. Although the "Big Four" Phonogram, Teldec, Electrola and Polydor, along with Ariola accounted for over 85% of LP sales, single sales were very much divided.

Independent production continues to be a major factor in the Singles business. The two strongest and largest "Indies" continue to be Hansa Records, owned by Peter Meisel, and distributed by Ariola, and Cornet Records, owned by Heinz Geitz and Gunther Ilgner, and distributed by Electrola. The strong up-and-comers include Mondial Records, owned and operated by Karl-Heinz Munchow and Jack Martin, and Bellaphon Records run by the very capable Roland (Continued on page 28)

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| 1967 | The Last Waltz · Happy Together |
| 1966 | The Ballad Of The Green Berets
Games That Lovers Play
Good Vibrations · Sloop John B |
| 1965 | Red Roses For A Blue Lady
I'm Henry VIII.
Baby Face · Cara Mia
Eine Rose aus Santa Monica
Wheels · Apache |
| 60's | Ramona
Sail Along Silv'ry Moon
Honeycomb
Green Door
Melody Of Love
Wake The Town And Tell The People
Seven Lonely Days
How Much Is That Doggie
In The Window
Delicado · Too Young
Cry · Charmaine |
| 50's | Too Fat Polka
Chattanooga Choo Choo
That's My Desire
Sweet Leilani · Peanut Vendor
Temptation |
| 40's | Winter Wonderland
San Francisco · Tipitin
You Are My Lucky Star
Siboney · Lambeth Walk
Blue Moon · Stormy Weather
The Old Spinning Wheel
Parlez-Moi D'Amour
Happy Days Are Here Again
It Happened In Monterey |
| 30's | Body And Soul
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Ramona · Charmaine
My Blue Heaven
Some Of These Days
St. Louis Blues · Tiger Rag |

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GERMANY— THE PAST TWELVE MONTHS

(Continued from page 26)

Schneider, who distribute themselves.

The main exports in the pop field include Bert Kaempfert, James Last and Horst Jankowski, who continue to sell more records in foreign territories than in their local market, on the instrumental side of the picture, and Udo Jurgens along with the sensational Esther & Abi Ofarim on the vocal side of the picture.

The problem of establishing local artists has become more acute than ever. Philips seems to have a new star on their hands with Alexandra, who has made a big breakthrough with her first LP and singles, and young Cornet Records have pushed through Roland W. and Peter Orloff, but that's about the extent of local new faces making the top of the charts. The last year was a huge year for Polydor's The Bee Gees, who sold literally millions of records in Germany. Dave Dee & Co., along with The Beatles, have also maintained their popularity over the past year.

The basic problems that were in evidence a year ago are still around to plague German business. Lack of modern up-to-date sounding German production, and lack of Radio/Television pop music exposure time have led to a strong domination of U.S. and English product. The discotheques have become a very major factor in the pop field today. Klaus Quirini and his German Disc Jockey Association, composed of over 100 night club disc jockeys, and a host of radio disc jockeys and recording stars, carrying VIP membership cards, are even publishing their own hit parade. Almost every record company in Germany is backing them with service on their single product.

Although no German pop music contest was held last year the "Gala Evening of Records" held at the German Radio-TV Fair in Berlin on the night of August 26th was the highlight of the last twelve months. The two-hour long special color TV-er marked the start of color television in Germany, and featured record stars from every major company. It was a solid boost to the sagging record business in Germany. A contest looking for new talent was held by the second TV channel, with talent between the ages of 16 and 30 years of age featured, but the results were not spectacular. None of the winners of the contest turned up in the top ten listings of the hit parade.

Public relations for the music industry received its biggest boost as prominent stars of CBS, Deutsche Grammophon, Metronome, Edition Montana, Phonogram and Ariola joined together for an LP called "The Star Hour Music." Total sales were well over the 100,000 mark, and total receipts were given to charity. Stars represented were: Max Greger, Wencke Myhre, Andy Williams & The Williams Brothers, Freddy Quinn, Roy Conniff, Vicky, Roy Black, Esther & Abi Ofarim, Juliette Greco, Nina & Frederick, the James Last Orchestra, Mirielle Mathieu, Udo Jurgens, Heidi Bruhl and Peter Alexander.

Statistics show that phonograph records continue to be a top item on the teenagers' buying list. 80% of the teens spend their money on clothes, 73% spend money on phonograph records, 51% buy cosmetics with their hard cash, 48% spend money on parties, movies, and general going out, 45% spend cash on travel, and 42% need some of their pocket spending money for cars.

All major record companies moved heavily into the LP subscription field, especially around Christmas, and it was possibly to obtain tremendous bargains and gift packages for reasonable prices. The pop LP smash

of the year was the low priced "This is Soul" package, featuring Atlantic and Stax catalogue material released by Metronome. The LP sold over 180,000 copies, and started the soul craze in Germany.

July 1968 is a very important date as far as record sales go in the European Common Market as, at the time, all tariffs will be dropped, and record sales within the Common Market will be subject to heavy trafficking where price discrepancies exist. Germany as a major market should profit greatly from this, especially in the classical field. However, several Common Market countries have lowered single prices, so that Germany must either lower their single prices or expect a great flood of import records.

The top artists of the year chosen by major trade papers include Peter Alexander—Ariola, Roy Black—Polydor, Esther & Abi Ofarim—Philips, Udo Jurgens—Ariola, Ronny—Teldec, Freddy Quinn—Polydor, Hildegard Knef—Teldec, Mirielle Mathieu—Metronome, Sandie Shaw—Vogue, Nancy Sinatra—Reprise—Teldec, Peggy March—RCA-Teldec, and Frank Sinatra—Reprise-Teldec. These were the vocalists chosen by "Musikmarke." Beat groups chosen by the paper were Dave Doe & Co., the Rolling Stones and the Beatles, while James Last and Bert Kaempfert ran away with instrumental honors, and Herbert von Karajan, Fritz Wunderlich and Van Cliburn took classical honors. The German juke box poll from the trade paper "Automatenmarkt" found Peggy March, Siw Malmkvist, and Wencke Myhre taking distaff honors, while Peter Alexander, Roy Black and Ronny led the male singer list. Dave Doe & Co. topped the beat poll, followed by the Beatles, the Monkees and the Bee Gees.

The birthday of the year is being celebrated by Deutsche Grammophon, who are now 70 years old.

The second birthday of the year was celebrated by Larry Yaskiel's swinging Stigwood Yaskill International Organisation. The firm which celebrated its first birthday in February of this year as the only major promotion outlet in Germany made a terrific dent in the charts with acts such as the Bee Gees, Manfred Mann, The Move, The Who, The Cream, The Jimi Hendrix Experience and many others. The publishing arm of the firm, under the capable leadership of Rudy Slezak, was able to land five songs in the German Top Ten in their very first year in business.

No musicals were able to fill the gap left by My Fair Lady, but Fiddler on the Roof has been very, very successful, and is certainly the musical of this season. Teldec has the German record rights.

Publishing-wise, Francis, Day & Hunter would also vie for Newcomer for the Year laurels with songs like Delilah, and The Lost Waltz, creating a tremendous impact in both English and German versions. This has become a great rarity in Germany, as usually either the original version makes the charts or a cover version, but seldom both versions of the same song are able to make the charts.

After the much disputed German entry in the Grand Prix Eurovis' finished an honorable sixth, the German industry turned its attention to the first German pop contest to be held in Berlin on the 4th July.

The pop contest will be the kick-off event for a new season, and for the 27th year in a row Cash Box will be on the scene to give a first-hand weekly report on the events and people that make up the record industry in the vital market, Germany.

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Telex: 05 234 87
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Telex: 02 156 69
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Distribution Chief: Heinz Holle, Production Manager (Polydor): Oskar Drechsler. Press Department: Klaus Reimann. Artist Promotion: Hanna Reinecke

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Palmengartenstrasse 4
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Telex: 01 31 66
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General Manager: Bernhard Mikulski. Distribution: Herbert Gieseewetter. Production: Rudolf Kreuzer. Press Dept.: Herbert W. Mülle

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Telex: 08 BB12 90
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Drususgasse 7-11
Cologne
Telephone: 0221/ 21 57 23

HANSA MUSIKPRODUKTION

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Berlin 31
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Hausweg 25
Hamburg 19
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Telex: 02 13545
(Telefunken, Decca, London, Warner Bros., RCA, Sun, Monument Coral, Brunswick, Reprise)
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Pop Programming: Carl Michalski
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- (2) Peter Alexander with "Pop Rendezvous with Peter Alexander"
- (7) "Peter Alexander sings special songs from Bohemia, Austria and Hungary"
- (12) Heintje
- (13) "Magic Land of the Balalaika"
- (16) Udo Jurgens with the Ariola-"Bunte"-LP: "My song for you"
- (24) Udo Jurgens with the Ariola-"Stern"-LP: "What I want to tell you"
- (25) "Trip through the Operettas" with Peter Alexander
- (32) "Im Fruhtau zu Berge" with Renate and Werner Leismann
- (35) The Hollies "Butterfly"
- (39) "The Most Beautiful Russian Folk Songs"

Courtesy "Der Spiegel",
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BESTSELLER

E-MUSIK

- 3. **Tschaikowski - Wettbewerb Moskau 1966.** Eurodisc; 20 Mark.
- 5. **Tschaikowski: Drei Meistersinfonien.** Eurodisc; Sonderpreis; 30 Mark.

U-MUSIK

- 2. **Peter Alexander: Schlager-Rendezvous.** Ariola; 19 Mark.
- 4. **Heintje.** Ariola; 19 Mark. (10)
- 6. **Udo Jurgens: Mein Lied für dich.** Ariola; 19 Mark.
- 8. **Peter Alexander: Spezialitäten.** Ariola; 19 Mark. (7)



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Manager: Pasquale Coliman Bixio

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Sales Agents: 12
Stores: 6
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Sales Agents: 5
Stores: 1

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Stores: 1
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ITALY'S RECORD MANUFACTURERS

(Continued from page 34)

DISCHI PARADE S.r.L.
Viale Bruno Buozzi 3, 00197, Roma
Tel. 805109
Telegraphic Address: Parade, Roma
Managing Director: Vincenzo Micocci
A/R Manager: Carlo Rossi
Promotion Dept.: Goetano Pulvirenti
Press & Publicity: Matilde Amorosi
International Dept.: Bruno Pozza
Domestic label: Parade, Eureka
Distributed by Decca Dischi

DISCHI RICORDI S.p.A.
Via Berchet 2, 20121, Milano
Tel. 893366
Telegraphic Address: Ricordisc, Milano
Chairman: Gianni Babini
Vice Chairman: Eugenio Clousetti
Managing Director: Guido Rignano
Press, Promotion, Public Relations: Lucio Solvini
A/R Manager: Sandro Colombini
International A/R and Production Manager:
Paolo Ruggeri
Sales Manager: Renzo Benini
Foreign Exploitation Domestic Repertoire: Mimma
Guastoni
Domestic Labels: Classici della Musica Classica,
Club, Dischi Ricordi, I Best Seller, International,
Ritaland.
Foreign Labels: Amadeo Vanguard, Bong, Shout,
Cameo, Parkway, Ars Polona, Impact (France),
Kama Sutra, Major Minor, MGM, Verve, Metro,
Vsp, Forecast, Mira, Mirwood, Surrey, Pacific
Jazz, World Pacific, Page One, Buddah, Dot,
Acta, Island Records, Bell, Ami, Mala, Dyna-
voice
Recording Studio: Via dei Cinquecento 1, Milano
Sales Agents: 22
Stores: 2
Retail sales shops: 11
Associated Publishing Firm: Gruppo Ricordi
Musica Leggera. Manager: Mariano Rapetti

DISCO AZZURRO S.r.L.
Viale Gabriele D'Annunzio 25, 20123, Milano
Tel. 857490
Telegraphic Address: Discoazzurro, Milano
Managing Director: Franco Alberto Lippi
A/R Manager: Claudio Lippi
Domestic labels: Disco Azzurro
Distributed by Clan Celentano

DURIUM S.p.A.
Via Manzoni 40, 20121, Milano
Tel. 701008
Telegraphic Address: Durium, Milano
President: Krikor Mintangian
A/R Managers: Aurelio Airoidi, Giampiero Scus-
sel, Felice Piccaredda
Press & Promotion: Luciano Giacotto
Sales Manager: Cesare Martinengo
International Dept. Elisabel Mintangian
Domestic Labels: Circus, Durium, Royal, Sprint
Foreign Labels: Argo, Cadet, Chess, Checker,
Prestige
Pressing Plant: Via Trieste, Erba (Como) (30
presses, 60 workers)
Recording Studio: Via Carlo Troja 7, Milano
Sales Agents: 15
Stores: 7
Associated Publishing firms: Edizioni Musicali
Durium, Edizioni Musicali Duomo. Manager:
Franco Cassano

EMI ITALIANA S.p.A.
Piazza Cavour 1, 20121, Milano
Tel. 652577
Telegraphic Address: Emigram, Milano
General Manager: George Charles Alexander
(from Sept. 1st: F. L. G. Gottlieb)
Production Manager: Mansueto De Ponti
Press & Promotion: Eraldo De Vita
Sales Manager: Carlo Barbareschi
International Dept.: Sergio Bono
Domestic labels: Columbia Pathé, Regal, Voce
del Padrone
Foreign labels: Paramount, Tower, Command,
Electrola, Columbia, Angel, Pathé, Capitol,
Dolton, Impulse, Uptown, Stateside
Pressing plant: Via Bergamo 5, Caronno Pertu-
sella (Milano) (24 presses, 94 workers)
Recording studio: Via Santa Eufemia 25, Milano
Sales Agents: 30
Stores: 2
Retail Shops: 2
Associated Publishing firms: Edizioni Musicali
Voce Del Padrone, Edizioni Musicali Belriver.
Manager: Mansueto De Ponti

EQUIPE DISCHI S.r.L.
Via Enrico Toti 4, 20123, Milano
Tel. 453093
Managing Director: Abramo Allione
A/R Manager: Italo Allione
Domestic labels: Edda

ITALIAN CARTIDGE MFRS. & TAPE DUPLICATORS

CHANT DU MONDE
Via Sardegna 22, 00187, Roma

DUREMA
Via Marsala 7, 20121, Milano

ECOFINA
Via Boccaccio 24, 20123, Milano

EMI ITALIANA
Piazza Cavour 1, 20121, Milano

OFEL
Via Lato di Mezzo 32/42, 48022, Lugo

PHONOGRAM
Via Benadir 14, 20132, Milano

PLAYTAPE
Via Pietro Della Valle 13, 00193, Roma

RCA ITALIANA
Via Tiburtina km 12, 00131, Roma

SIL
Via Gaudenzio Ferrari 3, 10124, Torino

FOLKLORE S.r.L.
Via Pietro Micca 17, 10121, Torino
Tel. 518668

Telegraphic Address: Folk Torino
Managing Director: Carlo Morgaria
A/R Manager: Happy Ruggiero
Classical Production Manager: Edward Neill
Press & Promotion: Dino Tedesco
Sales Manager: Nicola Cioffi
Domestic labels: DKF, Music International Flash,
Folklore, Dynamic
Foreign labels: El Virrey, Chanteclair, Helladic
Recording Studio: FF Stereo Studio, Via Venti-
miglia 194, Torino
Sales Agents: 8
Stores: 1

FONIT CETRA
Via Bertola 34, 10122, Torino
Tel. 5753

Telegraphic Address: Fonit Cetra Torino
President: Enrico Carrara
Vice President: Renato Zaccane
A/R Manager: Morio Zanoletti
Sales Manager: Luigi Arduino
International Dept.: Mourizio Golla
Domestic labels: Cricket, Excelsius Fonit Cetra
Foreign labels: Ariola Congres-, Cricket, Encyclo-
pedie Sonore Hachette, Eurodisc, Excelsius In-
ternational Hi Fi, Musicdisc, Musicdisc Sovoy
President, Kapp Records
Pressing Plant: Via Meda 45, 20141, Milano (30
presses, 90 workers)
Recording Studios: Via Meda 45, 20141, Milano;
Largo Argentina 3, 00196, Roma; Via Bertola
34, 10122, Torino
Sales Agents: 10
Stores: 4
Associated Publishing Firm: Edizioni Musicali
Usignolo. Manager: Wilma Battigelli

ITALMUSICA
Corso Genova 22, 20123, Milano
Tel. 854641

President: Marna Vescovi Pignini
A/R Manager: Giovanni Moretto
International Dept: Lanfranco Pignini
Domestic Labels: Silver Record, Sir IPM, Pigi.
Pressing Plant: Ripa Ticinese 65, 20143, Milano (8
presses, 14 workers)
Sales Agents: 7
Stores: 1
Associated Publishing firms: Edizioni Musicali Ital-
musica, Edizioni Musicali Vescovi, Edizioni
Musicali Pignini. Manager: Giovanni Moretto

KING S.p.A.
Via Egiziaca a Pizzo Falcone 41/a, 80132, Napoli
Tel. 237226, 237413
Managing Director: Maria Rosaria Matone Fierro
A/R Managers: Aurelio Fierro, Gianni Aterrano
Production Manager: Tina Buono
Press and Publicity: Alfredo Saitto
Production Manager: Costantino Paolini
Sales Manager: Antonio Polce
Domestic labels: King Universal, Star Records,
Capri Records
Pressing Plant: Via Egiziaca a Pizzo Falcone 41/a,
Napoli (2 presses, 10 workers)
Recording Studio: Via Egiziaca a Pizzo Falcone
41/a, Napoli
Sales Agents: 7
Stores: 1
Associated Publishing Firm: Indios Edizioni Musi-
cali. Manager: Aurelio Fierro

MEAZZI S.r.l.
Via dei Piatti 4, 20123-Milano
Tel. 867361

Telegraphic Address: Mefrom, Milano
President and General Manager: Enrico Meazzi
A/R Manager: Gianni Fallabrino
Press and Promotion: Alberto Martinelli
International Dept: Andrea Casale Rossi
Domestic labels: Meazzi, Arpeggio, Astraphon,
Baby-lingue, Baby Record, Hollywood, Humor-
play, Meazzi Classica, Panoramica
Distributed by Carosello
Associated Publishing Firm: Edizioni Musicali Susy

MIURA RECORDS S.p.A.
Corso Europa 5, 20122, Milano
Tel. 782296

Telegraphic address: Miurarecords, Milano
President: Lorenzo Sampietro
A/R Manager: Giulio Libano
Sales Manager: Giorgio Termignoni
Domestic labels: Miura, Brio
Foreign labels: Spark
Sales Agents: 15
Stores: 1
Associated Publishing firm: Miura Gruppo Edi-
toriale. Manager: Giusta Spotti

PHONOGRAM S.p.A.
Via Benadir 14, 20132, Milano
Tel. 2826241

Telegraphic Address: Comingan Milano
Managing Director: Manlio Baron
General Manager: Paul Lebbink
A/R and Promotion Manager: John Lee
Production Managers: Luigi Mantovani, Taco Dijk-
graaf
Classic production: Helmut Ebnert
Press and Publicity: Dario Pogliani, Adriano Frosi
Sales Manager: Franco Paradiso
International Dept: Rosa Pallizari
Domestic labels: Melodicon
Foreign labels: Adria, Archiv, Critere, Cynus,
Deutsche Grammophon Gesellschaft, Fontana,
Heliodor, Mercury, Pergola, Philips, Polydor
Wing.
Pressing plant: Via Benadir 14, Milano (24 presses
and 90 workers)
Recording studio: Piazza Cavour 2, Milano
Sales agents: 14
Stores: 2
Associated publishing firms: Edizioni Musicali
Alfiere, Edizioni Musicali Esedra. Manager: Peter
Keun

(Continued on page 38)

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ITALY'S RECORD MANUFACTURERS

(Continued from page 36)

PHONOTYPE RECORD
Via Enrico De Marinis 4, 80134, Napoli
Tel. 314140 322604
Managers: Raffaele Esposito, Fernando Esposito,
Roberto Esposito, Vincenzo Esposito
A/R Manager: Raffaele Esposito
Production Manager: Vincenzo Esposito
Press and Promotion: Vincenzo Esposito
Sales Manager: Fernando Esposito
Domestic labels: Phonotype Records, Universal,
Kappa-O, Fans, Leondisco Eterfon, Emeg, Euro-
play
Pressing Plant: Vicoletto S. Domenico Maggiore
4/5, (8 presses, 15 workers)
Sales Agents: 10
Stores: 1
Associated Publishing Firm: Edizioni Musicali
Piccola Vela. Manager: Felice Genta

RCA ITALIANA S.p.A.
Via Tiburtina km. 12, 00131-ROMA
Tel. 416041
Telegraphic address: Radiointer, Milano
President: Enrico Galeazzi
Vice President: Carlo Ciulli Ruggeri
Managing Director: Giuseppe Ornato
Assistant Manager: Ennio Melis
A/R Manager: Ettore Zeppigno
International Dept.: Francesco Fanti Salvoni
Press & Promotion: Nicola Onorati
Sales Manager: Luciano Bernacchi
Domestic labels: RCA Italiana, Arc, Talent
Foreign labels: Barclay, Discophile Francais, Duc-
retet Thompson, Pye, RCA Custom, RCA Victor,
RCA Victrola, Vik, Tamla Motown, IL, RGE.
Pressing Plant: Via Tiburtina km 12, Roma (36
presses, 280 workers)
Recording studio: Via Tiburtina km 12, Roma
Sales Agents: 100
Stores: 12
Associated publishing firm: Edizioni Musicali RCA
Italiana. Manager: Mario Cantini

RIFI RECORDS Co. S.p.A.
Corso Buenos Aires 77, 20124, Milano
Tel. 273641
Telegraphic Address: Rifi record Milano
Chairman of Board: Giampiero Rossi
Managing Director: Giovanbattista Ansoldi
A/R Managers: Gianfranco Intra, Ezio Leoni, Bruno
Martelli
Production Manager: Antonio Ansoldi
Press and Promotion: Waldimiro Albera
Sales Manager: Piero La Falce
International Dept: Giuseppe Velona
Domestic labels: Antoniano, Publilidisco, Primary,
Rifi
Foreign labels: Atlantic, Atco, Jayjee, Jubilee,
Laurie, Monument, Reditone, Supraphon, 20th
Centry Fox, Turnabout, Urania, Vox, West-
minster
Pressing Plant: Via Vespolate 22, 27030-Confienza,
Milano (14 presses, 45 workers)
Recording Studio: Play-Co, Via Stromboli 1B,
20144, Milano
Sales Agents: 36
Stores: 2

SAAR S.r.l.
Viale Porta Vercellina 14, 20123, Milano
Tel: 4696251
Telegraphic Address: SAAR Milano
President: Walter Guertler
General Manager: Italo Brandin
Production and International Dept.: Giuseppe De
Giulia
Press & Promotion: Guido Ardizzone
Sales Manager: Sergio Balloni
Domestic labels: Jolly, Stella, Music, Jocker
Foreign labels: Concert Disc, Contact, Roulette,
Vogue, AZ.
Pressing plant: Via Gramsci 20, Pero (Milano) (24
presses 50 workers)
Recording Studio: Via Gramsci 20, Pero (Milano)
Sales Agents: 25
Stores: 10
Associated publishing firm: Mas Edizioni Musicali
Manager: Pierangelo Codevilla

SAINT MARTIN RECORDS s.a.s.
Via Parro Lambertenghi 34, 20159, Milano
Tel. 6884435
President: Gino Caselli
General Manager: Primo del Comune
Press and Promotion: Mario Guarino
Domestic labels: Saint Martin, Kinge George
Distributed by M.P.A.M.

SIF, SOCIETA' ITALIANA FONOGRAFICA S.p.A.
Via Crivelli 20, 20122, Milano
Tel. 561402
President: Hubert Ballay
Managing Director: Giampiero Simontacchi
Production Manager and International Dept: Er-
nesto Re
Press and Promotion: Franco Simontacchi, Danila
Ciotti
Domestic labels: Rare
Foreign labels: Riviera, Fleches
Distributed by RIFI
Associated publishing firm: SIF Edizioni Musicali
Manager: Giampiero Simontacchi

TAY RECORDS S.r.l.
Via Torricelli 15, 20136, Milano
Tel. 848421B-847669B
Managing Director: Maso Biggiero
A/R Manager: Marctilo Minerbi
Domestic labels: Tay, Kinky, Discattualita

TELERECORD S.a.S.
C. so di Porta Romana 51, 20122, Milano
Tel. 544167
Telegraphic Address: Telerecord Milano
President: Natalino Otto
Vice President: Flo'Sandon
Domestic labels: Telerecord
Associated Publishing Firm: Grupo Editoriale
Bolero

(Continued on page 40)

ITALY'S PRESSING PLANTS

AMBROSIO DISCOGRAFICA
Via Brasile 9, 20090, Limito
Tel. 9046185

AUDIO EDIZIONI PAOLINE
Via Castro Partico 21, 00041, Albano

BELLU'
Via Per Seregno 114, 20038, Seregno

BLUEPLAST
Via Druso 3, 20133, Milano

CALYPSO
Via Quintino Sella 91, 21052, Busto Arsizio

CELLOGRAF SIMP
Via Maffucci 18, 20158, Milano
Tel. 371130

CGD
Via Moretto 9, 20133, Milano
Tel. 712497

CONDORELLI FRANCESCO
Via Maniace 11, 95125, Catania

DURIUM
Via Trieste, 22036, Erba
Tel. 61426

EDISC
Vicolo Monte delle Capre, 00148, Roma

EFD
Via Domenico da Settignano 10, 20040, Cambiagio
Tel. 467482

EMI ITALIANA
Via Bergamo 5, 21042, Caronno Pertusella

FONIT CETRA
Via Meda 45, 20141, Milano
Tel. 8432551

FONOCROM
Via Martiri della Liberta, 22051, Bellano
Tel. 81434

FONOLA
Via Leopardi 25, 20123, Milano
Tel. 872882

G. F.
Via Galdoni 18, 20090, Milano

INDUSTRIA FONOGRAFICA ITALIANA IFI
Via Massimo Gorki, 20098, San Giuliano, Milanese
Tel. 9845501

INDUSTRIA ITALIANA LINGUE VIVE NEL MONDO
Via Quattro Novembre 5, 20078 San Colombano
al Lambro

ITALMUSICA
Ripa Ticinese 75, 20143, Milano
Tel. 8486270

MAPLAST
Via Teocrito 23, 20128, Milano
Tel. 2576586

MICROWATT
Tel. 62209
Via Principato 2, 20059, Vimercate

NOVOPOL
Via Chioggia 10, 20125, Milano

NUOVA ENIGMISTICA TASCABILE
Via Massaia 98, 50134, Firenze

PHONOGRAM
Via Benadir 14, 20132, Milano
Tel. 2826241

PHONOTYPE RECORDS
Vicoletto San Domenico Maggiore 5, 80134, Napoli

RAIFON
Vila Venti Settembre 17, 34125, Trieste

RCA ITALIANA
Via Tiburtina km 12, 00131, Roma
Tel. 416041

RIFI RECORDS
Via Vespolate 22, 27030, Confienza

SAAR
Via Gramsci 20, 20016, Pero
Tel. 3530564

SIRONI ANGELO
Via Cavour 65, 20026, Novate Milanese

ITALY'S TRADE ORGANIZATIONS

SIAE
(Performing Rights Collecting Society)
Viale della Letteratura
Eur, 00144, Roma

SEDRIM
(Mechanical Rights Collecting Society)
Via Bordini 32
20124, Milano

SANDRO FUMAGALLI
(Mechanical Collecting Rights Office)
Via Besana 2
20122, Milano

UNEMI
(Music Publishers Association)
Carso di Porta Vittoria 47
20122, Milano

AIDEM
(Music Publishers Association)
Piazza del Liberty 2
20121, Milano

AFI
(Record Manufacturers Association)
Via Palagi 10
20129, Milano

APDI
(Record Manufacturers Association)
Via Larga 11
20122, Milano

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over 2,000,000 copies sold by Gianni Morandi

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over 700,000 copies sold by Rita Pavone

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La battaglia di Algeri

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Le Fate

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ANYONE CAN PLAY

Le dolci signore

THE HAREM

L'Harem

THE ROVER

L'avventuriero

DAYS OF HATE

I giorni dell'ira

P. Follis '68

ITALY'S RECORD MANUFACTURERS

(Continued from page 38)

TIFFANY RECORDS

Galleria del Corso 2, 20122, Milano
Tel. 781694
Telegraphic address: Mariart, Milano
President: Anna Scocca
General Manager: Marino Marini
A/R Manager: Luciano Minghetti
Press & Promotion: Floranna Panetta
International Dept: Angela Pelosa
Domestic labels: Tiffany
Foreign labels: Discos Quinto, Sonoplay
Distributed by MPM
Associated Publishing firm: Edizioni Musicali Rimi
Manager: Marino Marini

VEDETTE RECORDS EDIZIONI FONOGRAFICHE

Corso Europa 5, 20122, Milano
Tel. 780046
General Manager: Armando Sciascia
A/R Manager: Francesco Anselmo
Press and Promotion: Antonio Pasqui
Sales Manager: Sergio Sciascia

International Dept: Aliko Andris Mikaloros
Domestic labels: Corsair, Tempo, Vedette
Foreign labels: Elektra, Barenreiter Musicaphon,
Ember, Everest, Lyra, Nonesuch, Scala
Recording Studio: Sound Studio Cinelandia, Via
Lumière 4, 20093, Cologno Monzese, Milano
Sales Agents: 20
Stores: 9
Associated Publishing Firms: Vedette Edizioni
Musicali, Sciascia Edizioni Musicali

VIS RADIO

Corso Umberto I° 132, 80138, Napoli
Tel. 322705
Telegraphic Address: Visradio, Napoli
President: Aldo Scoppa
A/R Manager: Gino Conte
Domestic labels: Vis Radio, Dominator, Lamela
Recording Studio: Via Cupa Cajafa 36, Napoli
Sales Agents: 14
Stores: 2
Associated Publishing firms: Edizioni Musicali Vis
Radio, Edizioni Musicali Everest. Manager: Gino
Conte

ITALY'S MUSIC PUBLISHERS

ABERBACH
Via Lazio 9, 00187, Roma
Tel. 485853
Cable: Aberoma, Roma
Managing Directors: Joachim and Julian Aberbach
General Manager: Fulvio Corradini
Associated firms: Progressive, Roosevelt, Carlin,
Hill & Range, Lark, Living Music, Pigalle, Spec-
tacular

ABBATE
Galleria del Corso 2, 20122, Milano
Tel. 709491
General Manager: Gabriele Abbate
Associated firms: Canzone, Mediolana

ABICI
Via Morgantini 3, 80134, Napoli

ALFIERE ESEDRA
Via Benadir 14, 20132, Milano
Tel. 2826241
Cable: Cominfon, Milano

ALLIONE
Via Enrica Tori 4, 20123, Milano
Tel. 4639920
General Manager: Abramo Allione

ARISTON
Piazzetta Pattari 1/3, 20122, Milano
Tel. 897745
Cable: Aristonrecords, Milano
President: Alfredo Rossi
Manager: Bob Lumbroso
Associated firms: Accademia, First Music, Formid-
able, Bussola, MEC, Palace, Pettiroso, Piper
Club, Regent, Santa Cecilia, Kassner

BELLA CIAO
Via Cernaia 5, 20121, Milano
Tel. 653413
Manager: Nanni Ricordi

BIDERI
Via S. Pietro a Majella 17, 80138, Napoli
Tel. 210325
President: Maria Flavia Bideri
General Manager: Luciano Villevieille Bideri
Branch: Via Teulada 52, Roma. Tel. 380700
Associated firms: Donnarumma, E. Gennarelli,
Santa Lucia, Santojanni, Scia

BIXIO CEMSA
Via Borgogna 7, 20122, Milano
President: Cesare Andrea Bixio
General Manager: Pasquale Coliman Bixio
Branch: Via Veneto 108, Roma. Tel. 470764
Associated firms: Allegro, Grandi Firme della Can-
zone

CAM
Via Virgilio 8, 00193, Roma
Cable: Camusic, Roma
General Manager: Luigi Campi
Branch: Corso Euripa 7, Milano
Associated firms: Campi Editore, Fulginea, Sorrisi
& Canzoni, Tank, Campbell & Connelly Marks,
Rome Tree

CANOPO
Viale Pasteur 70, 00144, Eur Roma
Tel. 595786
General Manager: Romano Di Bari

CARISCH
Via General Fara 39, 20124, Milano
Tel. 650741
Manager: Calisto Ravizza

CIELO VIDEO
Galleria del Corso 2, 20122, Milano
Tel. 705231
General Managers: Dante e Virgilio Panzuti

CLUB
Via Luchino del Maino 12, 20146, Milano
Tel. 496812
General Manager: Claudio Gambarelli

CURCI
Galleria del Corso 4, 20122, Milano
Tel. 791440
President: Giuseppe Gramitto Ricci
General Manager: Theo Treppiedi
Associated firms: Accordo, Ariete, Cervino, D'Anzi,
Dea, Fast, Fortuna, Italcanto, Italian Yank, Izzo,
Music Union, Orchestralsmusic, RTV, Spanka
Italiana

DURIUM
Via Manzoni 40, 20123, Milano
Tel. 701008
President: Krikor Mintangian
Manager: Franco Cassana
International Manager: Elisabel Mintangian
Associated firms: Duamo, Sprint, Welbeck

FP4
Galleria del Corso 2, 20122, Milano
Tel. 798845
General Manager: Aldo Pagani

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General Manager: Giuseppe Gallazzi
Associated firms: Casa Editrice Musicale Gustavo
Gori, Edizioni Gallazzi, Francis Day & Hunter,
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Tel. 865307
General Manager: Enrico De Melis

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Tel. 490171
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Associated firm: SAAR

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General Manager: Franca Migliacci

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Tel. 782296
Cable: Miurarecords Milano
General Manager: Giusta Spotti

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Tel. 870015
General Manager: Mario De Luigi jr.

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Tel. 314140
General Manager: Felice Genta

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Tel. 416041
Cable: Radiointer, Roma
General Manager: Mario Cantini
Branch: Corso Europa 5, Milano. Tel. 702142

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(Continued on page 42)

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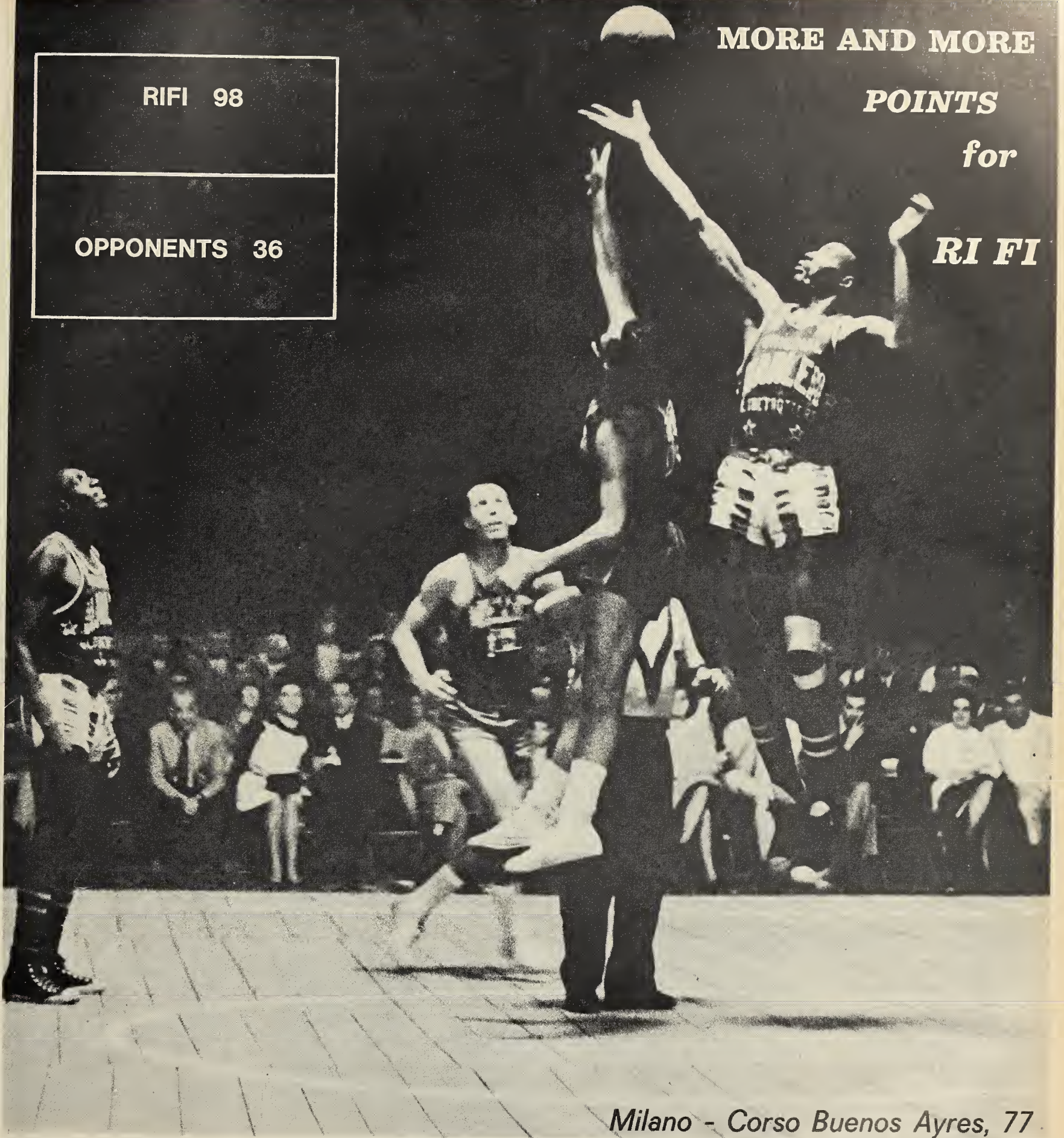
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TAY S. r. l., A NEW RECORDING COMPANY IN ITALY

Milan, May 1968

Six months ago, a new recording company, TAY S.r.l., was established in Italy. The labels of its records distributed on the Italian market are TAY, KINKY and DISCATTUALITA'. One wonders why a new recording company should be established in a country where firms of this kind abound, and where the market is apparently overflowing. An answer to this question can be found in the repertoire and professional background of the company's partners.

How and Why TAY S.r.l. Was Established

At the end of 1967, musician Marcello Minerbi and journalist Tommaso Biggiero—both very well-known in the Italian musical business—wrote a ballad on Ché Guevara. The song entitled "A Flower for Ché Guevara" was offered to various recording companies. As the offer was turned down, the two partners produced the record and put it on the Italian market. Today, "A Flower for Ché Guevara" has become one of the Italian university students' favourite songs.

This is how TAY was started. Now, other non-conformist musicians, lyric writers and journalists have joined the company. Their production is not a mere imitation of what is heard outside Italy, but it also expresses a typical Italian trend which can be successful abroad.

Artists and Repertoire

TAY's production is extremely varied. The "Gruppo '67 p.C.n." (post Christum natum), a vocal trio accompanied by a classical guitar, recorded the above mentioned song for Guevara, and "Cettina", a ballad that tells a tragic story connected with the earthquake in Sicily.

Armando Celso is a classic guitar player, who heads a group of musicians from the Music Academy. The Armando Celso orchestra plays famous old classical pieces (such as "Adagio" by Albinoni, Claire de Lune, Giochi Proibiti, etc.) They also recorded universally-known tunes like Petite Fleur, Love is a many splendoured thing, la Chanson d'Orphée.

Nicola d'Alessio has a typical Southern-Italian voice. His first song "Asciugati le Lacrime" (Dry your Tears), which was recently put on the Italian market, is already a big success. The recording programme for this artist will include some of the most famous Neapolitan songs with guitar and mandolin accompaniments just like the Neapolitan minstrels. These are live recordings in order to obtain a natural and realistic atmosphere.

A series of orchestral long-playing records, intended mainly for export, is also being programmed.

The TAY Company is not only interested in the production of Italian music but also keeps an eye on the international market. Shanda Lear, a young American singer, has recently recorded "Cinderella Rockefeller" and "The King of Chicamooga". She has had a lot of singing experience both in Europe and in the U.S.A. She is the granddaughter of Ole Olsen of Olsen and Johnson, the famous authors of "Hellzapoppin".

"I Gadgets" is a group of French players which has updated for today's youngsters tunes which were famous in the twenties and thirties. Under the KINKY label they have produced "Nobody knows you when you are down and out", translated into "Il Milionario".

Other artists working for TAY S.r.l. are: The Gigi Cacace's Group, Hartego Mozart, a classical guitarist, Alfio and Chicca. The latter have recorded "A very beautiful November", a song which appears to be of great interest to the French market.

ITALY'S MUSIC PUBLISHERS

(Continued from page 40)

C. A. ROSSI
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International Manager: Alma Pozzati
Associated firms: California, Stradivarius, Tre Stelle

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Corso Europa 5, 20122, Milano
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General Manager: Armanda Sciascia
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Tel. 3530564

SAID RECORD
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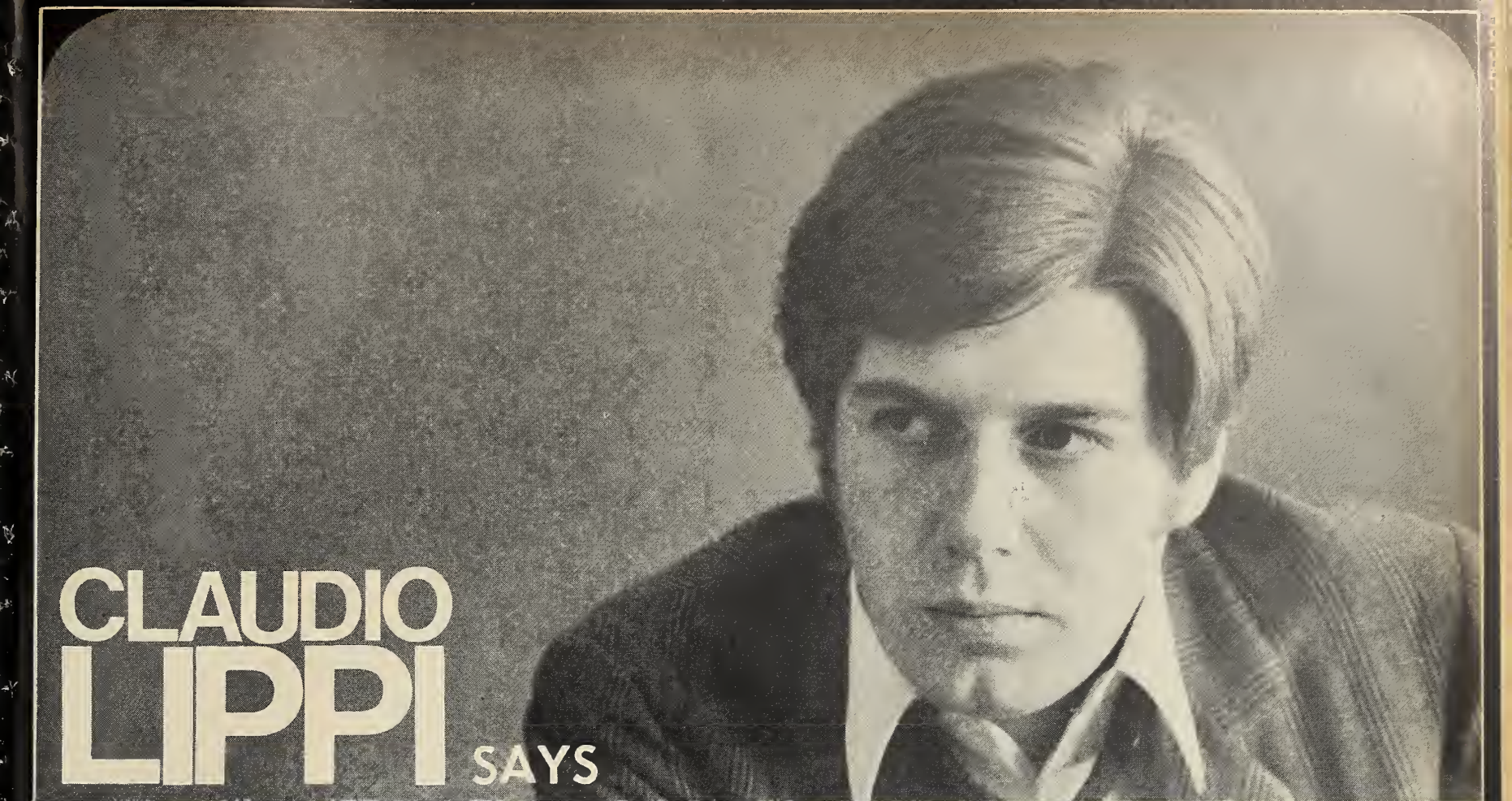


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"DISCO AZZURRO"



MEXICO—THE PAST TWELVE MONTHS

GENERAL POINT OF VIEW—One more year has elapsed, and the Mexican record industry has become more solid and more centered towards the preferences of its public day by day. These preferences are alike in practically all Latin America. Logically, this has given magnificent dividends, which have been reflected in the increase of record sales in all the companies. With this, we don't want to say that we have reached the maximum point of maturity or that we find ourselves in a flourishing situation. No. There is still a lot to do; but I sincerely believe that we are on the right road to finding it.

From 1967 to what has elapsed of the present year, the restlessness of the leaders of the recording companies has been felt. They are doing things that had practically never been thought of before: **NEW THINGS—RENOVATION.** In this way, thanks to that effort, we have witnessed the birth of new figures in the artistic field, who have, in more or less twelve months, already reached the very first places in popularity, such as: Armando Manzanero, Carlos Lico, Robertha, Los Aragón, Marco Antonio Vázquez, Roberto Jordán, José Martín, Juan Torres, etc. . . . Some of these names are already well-known in foreign countries, and their sales are considerably high. In past years, our "modern surge" was very weak.

And this renovation which we have mentioned has not only been reflected in the artistic field, but in that of the leaders of the very manufacturing companies themselves, as well. Some veteran executives have changed their trademark, and new elements have also begun to occupy important positions and have shown good quality. Two new seals: Discos Tico, S. A. and Discos Rex, S. A., have been added to those already established, and small companies, which have already pro-

duced talent and dividends, have begun to surge within the Interior of the Republic.

An important fact which has been reflected recently in the record sales in Mexico has been the incredible sales increment which has come about, as far as the Extended Plays are concerned. These sales have already surpassed those of the singles, 45 rpm. The reason is logical: a single record costs around ten pesos, and an EP costs around 13 or 14 pesos. For this price you get two more songs and a pretty sheath which generally contains an attractive cover in full color. The sale of Long Play records is also soaring high, especially those which are sold under a cheaper trademark. The actual novelty is the sale of cartridges, and the catalogues of practically all the recording companies already have them for the public to buy. Two factories, such as Peerless and Orfeón, have already begun to manufacture their own cartridges, and a third, Musart, is about to do so. This last company has just launched the "Mini-4," a small cartridge which contains four songs and comes recorded in four tracks, which is approximately priced at \$2.60.

It is well known that the essential point in the record sales is constituted by the correct distribution of the same across the whole country and foreign countries, as well. I consider that during these past twelve months, this has been one of the principal features which has kept the Mexican recording companies preoccupied. This is plainly evident when we see the extension of the national routes which are being covered and the increment of salesmen which is being experimented by the different companies, in order to offer their clients better service and more efficiency. The leaders of the different recording companies have been traveling constantly to foreign countries, in order to observe the best methods to

manage and distribute their own trademarks; and, often enough, this has caused a very strong sales increase for their representatives.

The representation of foreign trademarks in Mexico is now being brought about much more cautiously. Before, any recording firm would sign a contract, in order to represent any other recording firm in the world which offered its catalogue. Little did it matter whether or not this would attract the public, or not; nor was the method which should have been applied for the correct management of this operation taken into consideration. Thus, the results were very poor, and at present, when the distribution of a foreign trademark is offered, the guarantee is studied, first of all; then, the contents of the catalogue is listened to by a person who is experienced in the type of music which is being offered; and finally, the economical coverage which said records might have before the public is studied very closely. If the offer is becoming, it is accepted. If not so, it is rejected.

A vital point to be considered, in order that a recording industry be able to run smoothly in any country, is the working source which the stars should be able to take advantage of, and I believe that in this aspect we have nothing to worry about, seeing as how the Government has taken care of making our "Mexico by night" as attractive as possible, by giving us every type of facilities for the operation of diversion centers which are the principal working sources of the star or artist.

The expensive varieties again exist in the city, and internationally known stars, such as: Ella Fitzgerald, Raphael, Sarita Montiel, Hervé Vilard, Sarah Vaughn, Carlos Lyra, Brenton Wood, Charles Aznavour, and others alternate with our principal stars, such as: Armando Manzanero, José Alfredo Jiménez, Olga Guillot, Marco Antonio Muñoz, Carlos Lico, Imelda Miller, Alberto Vázquez, etc. . . . Besides the nightclubs, bars with varieties and the so-called psychedelic centers have been opened, which daily attract great multitudes of people, which will increase little by little, due to the proximity of the celebration of the XIX Olympic Games, which will take place in our country during the month of October.

As far as the promotion and publicity of the trademarks and its artists are concerned, we can tell you that day by day this is being done with more professionalism, technique, and imagination. The promotional campaigns are now directed towards a certain star or song. They are prepared previous to the launching, and the advertising is brought about in the most attractive way, according to the type of public towards which it is being directed. It is generally done in massive form, which means: newspapers, radio, television, magazines, and personal promotion in record shops. Among the promotions which have been most original and of major penetration, during the past twelve months, there was one brought about for Armando Manzanero, in order to consolidate him in the preference of the public. Once this was brought about successfully, the promotion was extended to foreign countries, where he was going to present himself, and the results are very plain to see: Armando Manzanero, who is already an idol here in Mexico, holds the same position in many countries of Central and South America; and he is already beginning to receive propositions in the United States. Several recording companies already have their own musical programs on television, in which their stars participate, many of which also are willing to participate, completely free, in school festivals, or any type of social event. With this, the only thing they have in mind is to promote themselves, and to become well-known among the people. Yes, my friends. Within the Mexican star there is always a desire to become better; and he hopes to see good re-

sults from these efforts in the near future.

And what can we say about the different Mexican recording firm A & R Departments? Well, there has also been renovation, and the inclusion of new talent has produced magnificent results. Before, many arrangements were made based on old clichés, or simply, originals were copied. Although at present, this bad habit has not been totally lost, even so, many records have come out on the market under their own seal and modern attractiveness. Original styles are being created, in which different musical staffs have already begun to use native instruments; and I'm not kidding when I tell you that very soon a rock 'n roll group is going to record, accompanied by a symphonic orchestra. The success which an Armando Manzanero has had as a composer and interpreter has provoked new interest in the birth of new composers; and the incredible popularity conquered by a foreign star, such as Raphael, has provoked an irresistible temptation, and now many young people want to grasp the artistic career. In the technical aspect, we have noticed the constant preoccupation for the betterment of equipment, systems, and human element.

Last of all, it would be fit to mention that the AMPRODIS (Mexican Association of Record Producers), under the skillful direction of its president, Eduardo L. Baptista, has satisfactorily resolved all the problems which have come up before said association, and there exist a cordial focusing and true understanding which all the associates are at present enjoying.

GENERAL GLANCE AT THE RECORDING COMPANIES IN MEXICO

RCA—This company had gone to sleep on the job during the past few years, thanks to the fact that it possessed the biggest musical catalogue in Mexico, which permitted it to maintain a comfortable sales record which always kept it in an enviable high place. But the arrival of the new president of the company, Louis Couttolenc injected new life and dynamism, and RCA has come out of its inactivity. Under the skillful artistic direction of Rubén Fuentes, a drastic renovation has been felt, which has manifested itself in an Armando Manzanero, a new Marco Antonio Muñoz, a younger Alfredo Jiménez, a promising singer, such as Roberto Jordan, a new acquisition, such as Angélica María, and the fortune of representing The Monkees, which have rendered good dividends. Guillermo Infante, in charge of the general sales department, has made the company even more attractive, and the inclusion of a new element, such as Constantino Escobar, has given it the young touch which was lacking.

CBS—After the tremendous success which CBS received with stars such as Javier Solís, Los Panchos, La Sonora Santanera, Sonia López, Carmen Rivero, Enrique Guzmán, and others, this important company has settled down a bit, although its sales are still as enviable as ever. Its president, J. Manuel Villarreal, is getting prepared for a second "smash," with the aid of the vice president and general manager, Armando de Llano, in which the sales manager, Raúl Bejarano, and the artistic director in chief, Luis Bastón, will have a lot to do. The seven artistic directors, many of whom are now new, are preparing the material.

MUSART—We dare say this is the most stable and uniform company that exists, and it is always on its way up. Its president, Eduardo L. Baptista, showed us the project of the new building which will be finished next year, and which will be eleven stories high, dedicated exclusively to the labors of said company. It will contain a studio which will be the most modern in Latin America, as well as a

(Continued on page 46)

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MEXICO -

THE PAST TWELVE MONTHS

(Continued from page 44)

store, which will sell wholesale, among other things. Luis Gil, who is also vice president of the company, is in charge of the project and direction. The artistic direction is still in the hands of Guillermo Acosta, and his brother, Jesús, helps him with the promotions. José Luengo is still at the head of the sales department, and has been very successful, and as a maximum exponent in this field, they have Juan Torres and his organ, one of the greatest artistic revelations during these past twelve months.

ORFEON—This company now has a new general manager, who is the wellknown ex-artistic director of RCA, Mariano Rivera Conde, whose principal intention is that of increasing the production of Mexican ranch music, romantic, and tropical, besides conserving the supremacy in modern and pop music. Its president, Rogerio Azcárraga, is especially interested in increasing the network of distribution and the intensification of the promotion of their records, in the Federal District as well as in the interior of the Republic. This is one of the companies which has shown most interest in the representation of foreign trademarks, and among the most important are those of Gema and Decca catalogues. The artistic direction is divided between Paco de la Barrera and Porfirio Reyna.

CAPITOL — Everyone has commented on the magnificent job which was brought about by its ex-general manager, André Midani, who knew just how to give this company a physiognomy of its own, and create a national catalogue based on new figures such as Carlos Lico, Los Yaki, Robertha, and others. André's position was later occupied by John Manson, who lasted a little over two months, and now this important position has been given to a young Mexican executive, Ramón Dosal, who has every intention of keeping up the good work which Midani started. The artistic direction of this company is in the hands of one of the most promising artistic directors which we have at present; his name is Alfredo Gil. The international department, which has the representation of the complete EMI catalogue, and the recent acquirement of products, is the responsibility of René León. This trademark depends on Arturo Valadéz' sales department. Among the important figures which this trademark represents, they have The Beatles and Raphael, the Spanish phenomenon, who definitely monopolized Mexico's attention during the past twelve months.

PEERLESS—One of the oldest record seals we have in Mexico, the same as RCA, decided to renovate its artistic catalogue, and new figures have surged recently, with promising sales. They are Marco Antonio Vázquez, José Martín, Amalia Macías, Frankie y Los Matadores, and others. Besides this, its president, Heinz Klinckworst, and its general manager, Leo Porias, have acquired new artists, such as Duetto Fontana, Hnas. Jiménez, etc. . . . The distribution routes have been amplified, the representation of these records in the United States and Puerto Rico has been modified, and the promotion budget, which is managed by Roberto Salinas, has been increased. As is the same in the case of practically all the Mexican recording firms, Peerless, too, already has its own music publisher.

GAMMA — The excellent labor brought about of this record importing company by its ex-general director, Tomás García and Luis Moyano, has known how to conserve the supremacy in its specialty. The future plans for adding a list of national stars have been traced, as well as the extension of the factory itself.

DUSA—A mistaken administrative policy which began with the foundation of this company, has been put in order by its actual general manager, Hans Schrade, who has known how to focus this organization towards a great success. It represents catalogues, such as Philips, Deutsche Grammophone, Polydor, Mercury, MGM, Verve, etc. . . . Great help has been given to this re-organization by its manager, Agustín Hernández, in the sales, promotions, publicity, and distribution departments, and there are great hopes that their A & R, André Toffel, consolidate a good national catalogue.

TIZOC—This company is dedicated in an 80 per cent to the representation of foreign trademarks, such as A & M, Hi-Fi, GNP, etc. . . . The other 20 per cent is dedicated to the national production, and its administrative personnel has been reformed, with young people who are not in the media. They are already showing great capacity. The plans for erecting their own factory with presses, studios, etc., have already been thought of for the near future, so we were told by its dynamic vice president, Mario Freidberg.

CISNE—Although it would also be classified under the "small" companies, Cisne is one of the best equipped recording firms, seeing as now it has its own studio, presses, cutters, and distribution systems. Its president, Rafael Ficacchi, has focused all the efforts of this company basically towards regional music, although it also represents foreign catalogues.

TICO—Under the name of Discos Tico, S.A., a new recording firm has surged, sponsored by a great corporation which, among other things, would like to gain its prestige in the national record. Johnny Camacho, its general manager, and an experienced record man, who, before this period of organization which he is going through at present, held important positions in similar companies in foreign countries, bears one goal in mind for the future of the company; and that is to become "big." There is capital, and what they are looking for is talent.

REX—This is the newest of all the Mexican record firms. The greatest responsibility has been left to its general manager, Estuardo Soto, who used to be the comptroller of Discos Musart. Although the activities barely began during the month of October, 1967, it already has a good national artistic catalogue, which is being directed by Jorge Acosta, and the representation of some foreign trademarks, such as Tempo, Everest, Bambuca, etc. Its actual policy is the budget line, although in the future it has plans to take up the regular price.

SON ART — José Ignacio Morales and Bernardo González, who are acting as general manager and general administrator, respectively, are already creating an image of a recording firm for Son Art, whose principal goal is also regional music, although they have foreign representations, such as Vergara, of Spain, Microfon of Argentina, and Tropical, of Columbia.

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México 7, D.F.
Phone: 21-03-31
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Moine catalogues: Julio Korn, Canciones del Mundo, Ecomus.

CORPORACION ARTISTICA MUSICAL, PRODUCCIONES INTERNACIONALES, S.A. (CAMPEI).

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Phone: 43-71-40
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Av. Chapultepec 43
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Phone: 12-02-28
General Manager: Román Morquez

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P.O. Box 17503
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President: Eduardo L. Baptista
Chairman of the Board: Eduardo C. Baptista
Vice president: Luis Gil
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Vice president and general manager: Armando de Llano
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Labels: (Others) Columbia, Harmony and Montilla.

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General Manager: Leo Porias
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Labels: (Others) London, Telefunken, Richmond, Vox, Seeco.

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Labels: (Others) Ail the EMI Catalogue and Tamla-Motown.

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General Manager: Mariano Rivera Conde
Labels: (Domestic) Orfeon, Maya, Dimsa and Ariel.
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General Director: Carlos Camacho

Labels: (Domestic) Gamma and Diana
Labels: (Others) Hispavox, Warner Bros., Reprise, United Artists, Vanguard, Supraphon, Pye, Project, Imperial, Fonit Cetra, Festival, ABC, Paramount, Bang, Bluebell, S.W.D., Cameo Parkway, Command, Chess, Discomoda, Double Shot, Ducretet Thomson, Durium, Erato, Everest and Paula.

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Labels: (Others) A&M, Hi-Fi, Fantasy, Life, GNP, Crescendo, Challenge, Folkways, Monitor, Viking, Disk Jokey, Nilser, Contemporary, Vedette, WG, Style fono color.

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Labels: (Others) Puchito, Marser, Crown, Dideca, HIR, Acuario.

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Labels: (Others) Tempo, Everest, Efica and Cia. Española de Música.

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Hamburgo 49-40. Piso
México 7, D.F.
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Labels: (Domestic) Son Art, Omega and Regis
Labels: (Others) Vergara, Microfon and Tropical.

MEXICO'S BEST SELLING RECORDS

BEST SELLING SINGLES FROM CISNE

- 1—UN VALS PARA MI MADRE
- 2—PELEAS
- 3—HOY
- 4—EL PERRO NEGRO
- 5—TE NECESITO

Marimba Hnos. Palomeque
Chucho Rincón
Trío Romántico
Salvador López
Roberto Casso

BEST SELLING EP'S FROM CISNE

- 1—EL NEGRITO DEL BATEY
- 2—LO MEJOR DE MANZANERO
- 3—UN VALS PARA MI MADRE
- 4—PATA PATA
- 5—CORRIDOS MEXICANOS

Alberto Beltrán
Gustavo Pimentel
Marimba Hnos. Palomeque
Gustavo Pimentel
Angel Infante

BEST SELLING LP'S FROM CISNE

- 1—VUELVE LA SONORA SOTARRIVAS
- 2—GUAPACHOSO MOSAICO TROPICAL
- 3—UNA MUJER ENAMORADA
- 4—CANCIONES DE RECUERDO CON GUITARRA
- 5—A BAILAR LO NUEVO

Sonora Sotarrivas
Organo de Gustavo Pimentel
Los Sonorámicos
Chucho Rincón
Organo de Gustavo Pimentel

BEST SELLING SINGLES FROM TIZOC

- 1—LA MULA BRONCA
- 2—WINDY
- 3—LA BANDA
- 4—OUT & ABOUT
- 5—CASINO ROYALE

Al Hurricane
The Association
Herb Alpert
Tommy Boyce & Bobby Hart
Herb Alpert

BEST SELLING EP'S FROM TIZOC

- 1—Herb Alpert Presents SERGIO MENDES AND BRASIL 66
- 2—SOUNDS LIKE HERB ALPERT & THE TIJUANA BRASS
- 3—WINDY
- 4—ZORBA THE GREEK
- 5—EQUINOX

Sergio Mendes
Herb Alpert
The Associations
Original Sound Track
Sergio Mendes

BEST SELLING LP'S FROM TIZOC

- 1—Herb Alpert Presents SERGIO MENDES AND BRASIL 66
- 2—S.R.O.
- 3—WHAT NOW MY LOVE
- 4—GUANTANAMERA
- 5—ZORBA THE GREEK

Sergio Mendes
Herb Alpert
Herb Alpert
The Sandpipers
Original Sound Track

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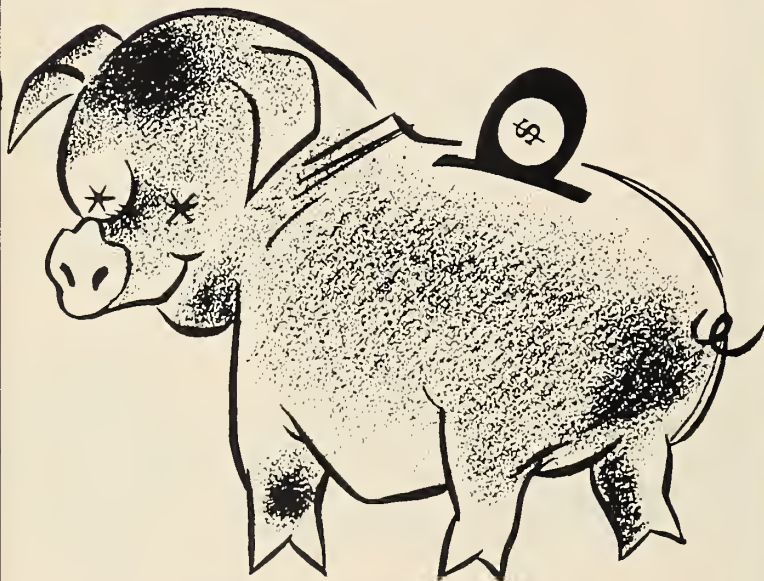
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- 1—CELOSO
- 2—ROBERTA
- 3—ADORO
- 4—ESTA TARDE VI LLOVER
- 5—I'M A BELIEVER

Marco Antonio Muñiz
Hermanos Hernández
Armando Manzanero
Armando Manzanero
The Monkees

BEST SELLING SINGLES OF RCA IN THE PRESENT YEAR

- 1—NORMA LA DE GUADALAJARA
- 2—PARECE QUE FUE AYER
- 3—HAZME UNA SEÑAL
- 4—TOCANDO PUERTAS
- 5—ADORO

Perez Prado
Armando Manzanero
Roberto Jordán
Amalia Mendoza
Armando Manzanero

BEST SELLING EP'S FROM RCA (COMPENDING ALL THE YEAR OF 1967)

- 1—CELOSO
- 2—THEME OF THE MONKEYS
- 3—I'M A BELIEVER
- 4—SHE
- 5—ADORO

Marco Antonio Muñiz
The Monkees
The Monkees
The Monkees
Armando Manzanero

BEST SELLING EP'S OF RCA IN THE PRESENT YEAR

- 1—HERE COMES TOMORROW
- 2—NORMA LA DE GUADALAJARA
- 3—STARS COLLECTOR
- 4—ADORO
- 5—EL PERRO NEGRO

The Monkees
Perez Prado
The Monkees
Armando Manzanero
Jose Alfredo Jiménez

BEST SELLING LP'S FROM RCA (COMPENDING ALL THE YEAR OF 1967)

- 1—A MI AMOR CON MI AMOR
- 2—SERENATA DEL SIGLO
- 3—BALLET FOLKLORICO
- 4—CELOSO
- 5—EL DESPERTAR

Armando Manzanero
Marco Antonio Muñiz
Amalia Hernández
Marco Antonio Muñiz
Marco Antonio Muñiz

BEST SELLING LP'S OF RCA IN THE PRESENT YEAR

- 1—A MI AMOR CON MI AMOR
- 2—LA SERENATA DEL SIGLO
- 3—NORMA LA DE GUADALAJARA
- 4—EN LA ONDA DE . . .
- 5—MANZANERO EL GRANDE

Armando Manzanero
Marco Antonio Muñiz
Perez Prado
Los Hnos. Castro
Armando Manzanero

BEST SELLING SINGLES OF MUSART

- 1—QUINCEAÑERA
- 2—EL DIVORCIO
- 3—EL CABLE
- 4—LA AGARRADERA
- 5—ROSAS EN EL MAR

Los Vlamers
Julio Jaramillo
Los Aragón
Mike Laure
Massiel

BEST SELLING EP'S FROM MUSART

- 1—ROSAS EN EL MAR/ALELUYA
- 2—QUINCEAÑERA
- 3—EL CABLE
- 4—LA PALMA DE COCO
- 5—16 TONELADAS

Massiel
Los Vlamers
Los Aragón
Rolando LaSerie
Alberto Vázquez

BEST SELLING LP'S FROM MUSART

- 1—ORGANO MELODICO DE JUAN TORRES—VOL. I
- 2—ORGANO MELODICO DE JUAN TORRES—VOL. II
- 3—ORGANO MELODICO DE JUAN TORRES—VOL. III
- 4—ORGANO MELODICO DE JUAN TORRES—VOL. IV
- 5—MASSIEL

Juan Torres
Juan Torres
Juan Torres
Juan Torres
Massiel

BEST SELLING SINGLES FROM CBS

- 1—ESPUMAS
- 2—MUSITA
- 3—CELOSO
- 4—LAS REJAS NO MATAN
- 5—YO, TU Y LAS ROSAS

Javier Solís
Sonora Santanera
Los Panchos
Javier Solís
Los Piccolinos

BEST SELLING EP'S FROM CBS

- 1—MUSITA
- 2—CELOSO
- 3—LAS REJAS NO MATAN
- 4—ESPUMAS
- 5—YO, TU Y LAS ROSAS

Sonora Santanera
Los Panchos
Javier Solís
Javier Solís
Los Piccolinos

BEST SELLING LP'S FROM CBS

- 1—MUSITA
- 2—ESPUMAS
- 3—CELOSO
- 4—ESTA TARDE VI LLOVER
- 5—SOMBRAS

Sonora Santanera
Javier Solís
Los Panchos
Sergio Perez
Javier Solís

BEST SELLING SINGLES FROM PEERLESS

- 1—ME DAS UNA PENA
- 2—SI HOY FUERA AYER
- 3—ME PIDEN
- 4—FUE EN UN CAFE
- 5—CONOZCO A LOS DOS

Marco Antonio Vázquez
Julio Jaramillo
Los Baby's
Los Apson
Frankie y Los Matadores

BEST SELLING EP'S FROM PEERLESS

- 1—ME DAS UNA PENA
- 2—FUE EN UN CAFE
- 3—HAPPY TOGETHER
- 4—SI HOY FUERA AYER
- 5—ME PIDEN

Marco Antonio Vázquez
Los Apson
The Turtles
Julio Jaramillo
Los Baby's

BEST SELLING LP'S FROM PEERLESS

- 1—ME DAS UNA PENA
- 2—SI HOY FUERA AYER
- 3—CARTAS A MI HIJO
- 4—BAILANDO CON LOS XOCHIMILCAS
- 5—FUE EN UN CAFE

Marco Antonio Vázquez
Julio Jaramillo
Enrique Rambal
Los Xochimilcas
Los Apson

MEXICO'S BEST SELLING RECORDS

BEST SELLING SINGLES FROM CAPITOL

- | | |
|---------------------------|-------------|
| 1-ALL YOU NEED IS LOVE | The Beatles |
| 2-CENIZAS | Las Yaki |
| 3-HELLO, GOODBYE | The Beatles |
| 4-DIABLO CON VESTIDO AZUL | Los Yaki |
| 5-SHAKE Y LUCILA | Los Yaki |

BEST SELLING EP'S FROM CAPITOL

- | | |
|---|-------------|
| 1-NO | Carlos Lica |
| 2-ADORO | Carlos Lico |
| 3-SHAKE Y LUCILA | Los Yaki |
| 4-DIABLO CON VESTIDO AZUL | Los Yaki |
| 5-DIGAN LO QUE DIGAN/MI GRAN NOCHE
(In one and half month) | Raphael |

BEST SELLING IN LP'S FROM CAPITOL

- | | |
|---|-------------|
| 1-NO | Carlos Lica |
| 2-DIGAN LO QUE DIGAN (In 1 1/2 month) | Raphael |
| 3-SGT. PEPPER'S LONELY HEARTS CLUB BAND | The Beatles |
| 4-DIABLO CON VESTIDO AZUL | Los Yaki |
| 5-¡EN VIVO, CON LOS YAKI | Los Yaki |

BEST SELLING SINGLES FROM ORFEON

- | | |
|---------------------------|---------------|
| 1-TE TRAIGO EN MI CARTERA | Hnas. Núñez |
| 2-QUE MANERA DE PERDER | Hnas. Carrián |
| 3-BLACK IS BLACK | Los Bravos |
| 4-LAGRIMAS DE CRISTA | Hnas. Carrián |
| 5-QUE SE HUNDA EL BARCO | Los Palivaces |

BEST SELLING EP'S FROM ORFEON

- | | |
|---------------------------|-------------------|
| 1-TE TRAIGO EN MI CARTERA | Hnas. Núñez |
| 2-QUE MANERA DE PERDER | Hnas. Carrián |
| 3-LAGRIMAS DE CRISTAL | Hnas. Carrián |
| 4-TRISAGIOS | Los Palivoces |
| 5-OYEWE MAMA-ANGUSTIAS | Bienvenida Granda |

BEST SELLING LP'S FROM ORFEON

- | | |
|-------------------------------|-----------------------|
| 1-EL ULTIMO COUPLE | Sarita Montiel |
| 2-TE TRAIGO EN MI CARTERA | Hnas. Núñez |
| 3-DANZONES | Marimba Diosa del Sur |
| 4-EXITOS DE BIENVENIDO GRANDA | Bienvenida Granda |
| 5-DANIEL SANTOS CON MARIACHI | Daniel Santos |

BEST SELLING SINGLES FROM GAMMA

- | | |
|-----------------------|----------------|
| 1-YO SOY AQUEL | Raphael |
| 2-CUANDO TU NO ESTAS | Raphael |
| 3-GIMME A LITTLE SIGN | Brenton Wood |
| 4-GABRIELA | Fausto Papetti |
| 5-ESTUVE ENAMORADO | Raphael |

BEST SELLING EP'S FROM GAMMA

- | | |
|-------------------------|----------------------|
| 1-YO SOY AQUEL | Raphael |
| 2-GIMME A LITTLE SIGN | Brenton Wood |
| 3-CUANDO TU NO ESTAS | Raphael |
| 4-UN HOMBRE Y UNA MUJER | Original Sound Track |
| 5-ESTUVE ENAMORADO | Raphael |

BEST SELLING LP'S FROM GAMMA

- | | |
|----------------------|----------------------|
| 1-CUANDO TU NO ESTAS | Raphael |
| 2-YO SOY AQUEL | Raphael |
| 3-A MAN AND A WOMAN | Original Sound Track |
| 4-AL PONERSE EL SOL | Raphael |
| 5-EL NIÑO DE TAMBOR | Raphael |

BEST SELLING SINGLES FROM DUSA NATIONAL PRODUCCION

- | | |
|---------------------------------|----------------------------------|
| 1-PERDAMONOS | Chucha del Muro |
| 2-LOVE IS BLUE | Paul Mauriat and The Pop Singers |
| 3-CONCHITAS Y CARACOLAS DEL MAR | Las Adelitas |
| 4-HASTA HOY | Victor Iturbe |
| 5-CUANDO ME ENAMORO | Los Dominic's |

INTERNATIONAL PRODUCTION

- | | |
|---------------------------------------|------------------|
| 1-GREEN TAMBOURIN | The Lemon Pipers |
| 2-BABY I LOVE YOU | Aretha Franklin |
| 3-GREEN TAMBOURIN (IN SPANISH) | The Lemon Pipers |
| 4-THE RAIN, THE PARK AND OTHER THINGS | The Cowsills |
| 5-LOVE IS BLUE | Paul Mauriat |

BEST SELLING EP'S FROM DUSA NATIONAL PRODUCTION

- | | |
|-----------------------------|----------------------------------|
| 1-LOVE IS BLUE | Paul Mauriat and The Pop Singers |
| 2-POR ESTA NOCHE | Chucho del Muro |
| 3-CUANDO ME ENAMORO | Los Daminc's |
| 4-LA NUEVA EVITA | Victor Iturbe |
| 5-LAS TRIUNFADORAS ADELITAS | Las Adelitas |

INTERNATIONAL PRODUCTION

- | | |
|---------------------------------------|---------------------------|
| 1-SHAKE | Eric Burdon & The Animals |
| 2-AMOR EN EL AIRE | Rocío Dúrcal |
| 3-THE RAIN, THE PARK AND OTHER THINGS | The Cowsills |
| 4-JUEGOS DE ENAMORADOS | James Last |
| 5-HERVE VILARD EN MEXICO | Herve Vilard |

BEST SELLING LP'S FROM DUSA NATIONAL PRODUCTION

- | | |
|-----------------------------|-------------------------|
| 1-OSCAR CHAVEZ | Oscar Chavez |
| 2-LA CIUDAD DE LOS DIOS | Orq. Sinfónica Nacional |
| 3-HERENCIA LIRICA MEXICANA | Oscar Chavez |
| 4-NOCHES EN POSADA VALLARTA | Victor Iturbe |
| 5-EL GRAN ORGANO ORQUESTAL | J. Luis Salvatore |

INTERNATIONAL PRODUCTION

- | | |
|------------------------|-----------------------------|
| 1-TO SIR WITH LOVE | Original Sound Track |
| 2-HERVE VIRD EN MEXICO | Herve Vilard |
| 3-DOCTOR ZHIVAGO | Original Sound Track |
| 4-LOVE IS BLUE | Paul Mauriat |
| 5-GETZ & GILBERTO | Stan Getz and Joao Gilberto |

in mexico in 1968 year of the olimpic games, in every home and in all broadcasting stations are listening

en México en 1968 año de los juegos olímpicos, en todos los hogares y en todas las radiodifusoras se escuchan

LOVE IS BLUE
CAPRI, C'EST FINI
SHAKE
SIMON SAYS
WORDS
MIGHTY QUINN
THE DOCK OF THE BAY
MEDITATION
and
THE ORIGINAL
SOUND TRACKS
BLOW-UP
GRAND PRIX
GONE WITH THE WIND
TO SIR, WITH LOVE
all products
Discos Universales, S. A.

AMOR ES TRISTE
CAPRI, SE ACABO
SHAKE
SIMON DICE
PALABRAS
QUINN, EL ESQUIMAL
EL MUELLE DE LA BAHIA
MEDITACION
y
LA MUSICA ORIGINAL
DE LAS PELICULAS
BLOW-UP
GRAND PRIX
LO QUE EL VIENTO SE LLEVO
AL MAESTRO, CON CARINO
todos productos
Discos Universales, S. A.



amor es triste and others
PAUL MAURIAT



simon dice
LA COMPANIA
FRUITGUM 1910
AND OTHERS



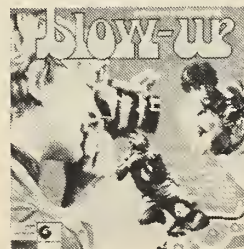
shake and others
ERIC BURDON Y
LOS ANIMALES



quinn, el esquimal
MAFRED MANN
AND OTHERS



the astrud gilberto album
ASTRUD GILBERTO
WITH ANTONIO
CARLOS JOBIM



blow-up
EL ALBUM CON
LA MUSICA ORIGINAL



capri, c'est fini
and others
HERVE VILARD



lo que el viento se llevo
EL ALBUM CON
LA MUSICA ORIGINAL



al maestro, con cariño
EL ALBUM CON
LA MUSICA ORIGINAL



grand prix
EL ALBUM CON
LA MUSICA ORIGINAL

DISCOS UNIVERSALES, S. A.
INSURGENTES SUR 1877/PISO TRECE
MEXICO, D. F.

ALL MUSIC HAS WINGS, BUT MUSIC ON PHILIPS RECORDS

Music has wings, but before those wings can be used, music must be marketed. Just like any other product. To give the wings of music a wider span, international marketing is needed. With subsidiaries in over sixty countries, Philips take the business to the places where business is done - on a local level. With recording companies of their own, marketing specialists of their own, a distribution network of their own. And all this to give your music, too, a wider span. Whenever you are interested in giving music to the world - to the whole world - contact Philips.



Music in a Philips cover covers the world much quicker.

HAS THE WIDEST SPAN OF ALL



PHILIPS

A publication of Philips' Phonographic Industries, Central Offices: Baarn - The Netherlands.

HOLLAND - THE PAST TWELVE MONTHS

The season 1967/1968 was the year of the new labels in Bovema's Gramophonehouse. The famous labels World Pacific, Pacific Jazz, Barclay, Erato, Buddah, Blue Note, A.B.C. Group, and Sunset were added. Of course all new labels were introduced by splendid catalogues, special introduction albums, striking advertisements and eye-catching window-displays. And not without results; Bovema's part of the Dutch record-market has increased again. Now Bovema is one of the companies with the most hits in the Dutch weekly hit parade.

Many artists visited Holland resulting in big sales and many top positions in the Dutch hit parade. President Gerry Oord welcomed a.o. Lou Rawls, Ornette Coleman, Very Lynn, Roger Whittaker, Keith West, Vikki Carr, Nancy Wilson, Gilbert Bécaud, the Hollies, Procol Harum, Adamo and many others. Within short Mr. Gerry Oord hopes to welcome the famous American lark Bobby Gentry and for the second time Mr. Lou Rawls.

Dutch Bovema artists were very successful abroad. While both the Cats and the Buffoons got releases throughout Europe, the Cats singles have been released in Japan. For the next season Bovema expects a lot of success regarding Dutch releases on the international market.

This season Bovema launched very successful campaigns, a.o.: a Country & Western and special Jazz one. Bovema artists were very successful again in the international song contests, a.o. the Knokke-Split and Coupe d'Europe festival. Best sellers in Holland were a.o. Bobby Gentry, Lou Rawls, Al Martino, The Beatles, The Beach Boys, The Move, Procol Harum, Vikki Carr, Nancy Wilson, Cliff Richard, The Hollies, Louis Armstrong, The Boxtops, Don Partridge, P. P. Arnold, The Nice, and many, many others. Quite rightly president Gerry Oord entertains great hopes of the new record season!

N. V. Phonogram had the biggest part of the hit-singles during the last

season. The official Dutch Top Forty is compiled weekly by Radio Veronica; this popular radio station also printed the hundred best-selling records of last year. N.V. Phonogram has six records with the first ten, eleven with the first twenty. Among the best selling hundred were 32 Phonogram records—14 of these were local recordings. The Decca/Deram group had 16 records on the list. Philips/Fontana 15 and London (a U.S. White Whale recording) one.

There was a growing acknowledgement from abroad for the merits of popular Dutch artists. Dutch talent has found recognition in very "difficult" countries like France and England. In France: singers Ramses Shaffy and Lisbeth List. A record by Miss List was also released in Canada. Records by a.o. Conny Vanden Jos (Philips), Ronnie Tober (Decca), Rudy Bennett (Decca) and Cuby and the Blizzards (Philips) were released in England. Germany also opened its borders for several Dutch recordings: After Tea, Connie Vanden Jos, Rob Hoeke, Peter Safari, Rob de Neys, John Woodhouse, Cuby & Blizzards, Franky & The Timebreakers and Wally Tax made records for the German market. N.V. Phonogram is continuing its strong promotion for Philips Cassette Recorders and the attractive Musicassette-tapes. Mr. F. Stroeken of the company was satisfied about the results of the past year and expressed his faith in the rapidly growing commercial repertoire. At the moment the tape-repertoire includes LP's of all well-known artists of the Decca/Mercury/Philips/Fontana/London labels.

Contacts with Dutch dealers (1100) and the Dutch press were consolidated firmly and influences were widened. Various of the already famous Phonogram Publicity-stunts resulted in excellent sales. Last season's special publicity-stunts included activities for a.o. The Four Seasons, John Mayall's Bluesbreakers, Thoroughly Modern Millie, The Equals, Tom Jones and Blue Cheer. Phonogram's share in the TV and radio world (general promo-

tion and personal appearances) increase tremendously. Among the many artists visiting Holland last year were: Felice Taylor, The Equals (President), Traffic (Island), Kiki Dee, Dave Dee, Dozy, Beaky, Mick & Tich, The Herd, Madeleine Bell, Manfred Mann, John Walker, Esther & Abi Ofarim, Barbara, Manitas de Plata, Massiel (Philips/Fontana), The Troggs (Page One), Tom Jones, The Flower Pot Men, Ten Years After, The Amen Corner, John Mayall's Bluesbreakers, The Moody Blues, Dave Berry, The Honeybus (Decca/Deram), Spanky & Our Gang (Mercury), Ike & Tina Turner (London), Bill Haley (Brunswick), etc. Also the cooperation with promoters, agents and publishers was very satisfying. Last season brought an increasing interest for popular blues-music by the Dutch record-buyers. Especially John Mayall's Bluesbreakers became a best selling group after a tour and a TV show. The group will perform on six concerts in the biggest halls in Holland this coming season. Locally Cuby & The Blizzards is the most popular blues-group. This group will probably be booked for an English tour in short time.

Though English pop-music is still no. 1 in Holland, the American groups have an increasing popularity. Especially rock-groups like Blue Cheer (Philips) became very popular.

N. V. Phonogram could award 17 Golden Disks in the past year. Most of these were for local recordings, though Engelbert Humperdinck (Release Me) and Tom Jones (Green Grass Of Home) received one as well. Among the many no. 1 records N. V. Phonogram had last year were "Cinderella Rockefeller" by Esther & Abi Ofarim, (Philips), "Nights In White Satin" by the Moody Blues (Deram), "We Love You" by the Rolling Stones (Decca), "Delilah" by Tom Jones (Decca), "A Whiter Shade Of Pale" by Procol Harum (Deram) and several local recordings.

Last season CNR reaped the fruits

of a successful introduction of the Russian Melodia label. Sales of these records are most satisfactory. At the end of 1967 world-famous Soviet artists paid a visit to Holland. Among them Victor Tretjakov, Gregor Sokolov and the members of the Russian State Symphony Orchestra. On the occasion of this visit CNR, the first company in the world to do so, released an album with Tchaikovsky's 6 symphonies plus the Manfred symphony. On March 1, CNR launched a very spectacular promotion campaign for the Melodia records for this year. During a 10-month period every month two dealers are selected for a free trip to Moscow and visit the famous Bolshoi Theatre.

In October a new star was born: Heintje, a 12-years old boy with a golden voice. In Holland only, more than two hundred thousand records have been sold in about a half year's time. In Germany and Austria Heintje reached the number 1 spot on the hit parades. There are plans for Heintje to come to New York to have a recording session, produced by Tom Jones. At any moment now Heintje will be awarded a golden record for one hundred thousand sold copies of "Mama".

CNR also started the new Injection label. Artists contracted for this pop-label are: Daddy's Act, Ralph Anderson, Groovy's and the famous Indonesian group The Tielman Brothers.

For the second time Gert Timmerman received the Trophy at the MIDEM Festival in Cannes as the best-sold Dutch recording artist. New artists on the CNR label are among others Irene, Eddy Christiani and The Blue Diamonds. All three scored hits, respectively: "Romeo and Julia," "Lou-Lou" and "Someday."

Polydor was one of the fastest growing record companies in the Low Countries during 1967/1968. Sales in 1967 went up with 45% and during the first quarter of 1968 Polydor hit the jackpot again with sales up nearly 60%.

(Continued on next page)

For Distribution and Pressing of your Records

For Disigning and Manufacturing of your Record-Sleeves

For complete Coverage of the Benelux market

Independent and Reliable

CNR Record Company
Postbox 5075 - Scheveningen - Holland



DUTCH RECORD MANUFACTURERS

ARTONE GRAMOPHONE N.V.

Artone Building
Kruisstraat 8-10
Haarlem
Tel.: 17476
Telex: 41051 Argram Hlm
Managing partners: Bill C. Slinger & Casper D. Slinger
Director of marketing: John J. Vis
Labels: Artone, Palette, Festival, Bärenreiter, Ricordi, CGD, Epic, Tamla-Matown, United Artists, Chess, Hickory, Prestige

BASART RECORDS INTERNATIONAL

Leidsegracht 11
Amsterdam
Tel.: 222626
President: Frans Basart
Labels: Park, Whamm, Europhan-Stibbe, Durium, Falkways, Turnabout-Vox, Pelca, Donald Duck (Walt Disney Prod.), Christophorus, Da Camera, Sastrophon, Camerata, I.D.R., Black & Blue, Ricordi Opéra Classique

BOVEMA, N.V. VERKOOPMAATSCHAPPIJ

Bronsteeweg 49
Heemstede
Tel.: 80750
Telex: 41257
President: G. M. Oord
Labels: H.M.V., Capital (Tower), Parlophone/Odeon, Columbia, Immediate, Regal, Volksplatte, Ember, Pathé, Studio S.M., Erato, Barclay (B. T. Puppy, Arhaoly), Stateside (Jewell/Paula, Bang, Shaut, Bell, Diamond, Camea-Parkway), Buddha ABC Paramount (Impulse, Bluesway, Tangerine), Liberty (Sunset, World Pacific, Pacific Jazz, Imperial, Blue Note, Soul City), Monument (Sound Stage 7, Rising, Sons), Imperial, Pickwick, Riviera, 20th Century Fox, Transatlantic.

CBS GRAMMOFOONPLATEN

Kruisstraat 8-10
Haarlem
Tel.: 17476
Telex: 41051 Argram Hlm
Managing partners: Bill C. Slinger & Casper D. Slinger
Label: CBS

CNR GRAMMOFOONPLATENMAATSCHAPPIJ N.V.

Gevers Deynootplein 40 (Postbox 5075)
Scheveningen
Tel.: 559500
President: J. W. van Zeeland
Labels: CNR, Jubilate, Injection, Telefonken, Melodia, Harmonia Mundi

N. V. DURECO

Beursstraat 21
Amsterdam
Tel.: 242288
Telex: 14409
Labels: Omega, Te Deum, Metranome, Galden 12, Ojee, Telstar, Week-end, Dureco, Carpenter, Celestophone

HOLLAND—THE PAST 12 MOS.

(Continued from preceding page)

The Bee Gees were in the top ten with every new record and may be regarded as the most popular group in Holland. The A & M label with a.o. Herb Alpert and Sergio Mendes, was acquired per 1st July 1967 and contributed a great deal to the firm's success-story.

Atlantic was secured for another contract-period and this happened when Atlantic sales in Holland were higher than ever before in the label's history. Names like Otis Redding, Sam and Dave, Arthur Conley and Aretha Franklin are dominating in Dutch hit parades. An Atlantic Soul-sampler did a great deal for popularising soul-music, which continues to be hot in the cool climate of the Netherlands. Sandy Posey and Jimmy Smith of MGM/Verve were Polydor's guests of honour in the Grand Gala Du Disque Populaire. MGM's sound-track of Dr. Zhivago reached the 20,000 sales mark at the end of 1967. The Dutch beat-group "Golden Earrings" and girl-singer Bojoura were poll-winners and Polydor's "Shoes" were released in England, France, Germany, Italy and Austria. In Veronica's Top 40 the records of Polydor seldom had a share lower than 20%.

The James Last Orchestra conquered the market to such an extent that every new Last-LP is now ordered in incredible quantities. A special campaign "Music For Listening" brought the product of Last, Alpert and Kaempfert to the stereo-fans all over the country. The Polydor Special Series has found acceptance at large and is a strong weapon in the hands of Dutch record-dealers. The series consists of appr. 200 LP's by now. The latest success of the company is Julie Driscoll, the English girl-singer, who entered the hit parade with "This Wheel's On Fire."

In the classical sector D.G.G. maintained its strong position. The subscription-campaign again was a great success in spite of many competitive subscription-offers. D.G.G.'s "Privilege-Series" was successfully intro-

INELCO HOLLAND N.V.

A. J. Ernststraat 801
Amsterdam-ZZ
Tel.: 421722
Telex: 14622-Intelect-Asd
President: W. Brandstedler
Labels: RCA, RCA Victor (Dunhill, Colgems, Chart, Calender, Equinox), RCA Victorola, RCA Camden, Amadeo Vanguard, Vanguard, Elite Special

IRAMAC N.V.

Brediusweg 43
Bussum
Tel.: 32456
President: W. Duys
Labels: Iramac, Relax, Saul Sound, Project 3, Starday, Nashville, Kent, Modern, United, Crown, Denmark, Dover, Europa, Somerset, Bellaphon, Populär, Olga, Deryn, Disco Nederland, Wergo, Saba

B. MUNNIKENDAM

Kramme Waal 1B-19
Amsterdam
Tel.: 248994

NEGRAM-DELTA N.V.

Terenweg 101
Heemstede
Tel.: 87350
Presidents: Robert Oeges & Hans J. Kellerman
Labels: Negram, Tee-Set Records, Havoc, Delta, Warner Brothers, Reprise, Lana, Pye, Major Minar, Double Shot, Roulette, Kapp, Elektra, Nanesuch, Dat, Aricala, Euradisc, Vogue, Cornet, Acta, Hispavox, Marfer, TWR, Planet, Olympia

N.V. PHONOGRAM

Drentestraat 19
Amsterdam
Tel.: 440171-440888
Presidents: J. Haslinghuis & R. H. Klaassen
Labels: Ace of Clubs, Ace of Hearts, Arcade, Argo, Ariston, Beltona, Brunswick, Caedmon, Carol, Decca, Deram, Fontana, Granata, Impact, Island, King, London, Mercury, l'Oiseau-Lyre, Page One, Philips, President, Rex, Scepter/Wand, Smash, Star-Club, Sue (Eng), Vacalian-Challenge, Caliseum, Contemporary, Everest, Exello, Fantasy, Fraternity, Good Time Jazz, Hi, Hollywoad, Impact (USA), Innis, Jamie/Guyden, Laurie, Maravilla, Mar-V-Lus, Mustang, Nashbara, One-Derful, Parrot, Phillis, Pompeii, R & B, Starday, Sue (USA), Sun, Tribe, White Whale

POLYDOR NEDERLAND N.V.

Piet Heinplein 5
Den Haag
Tel.: 658833
Telex: 31481
President: E. J. Garretsen
Labels: Adria, Alp, A & M, Ampex, Archiv, Archiv Litterarisch, Atlantic, Belvedere, Brooklyn, Camp, Canetti Jacques, C.C.A., Clan, Clarion, Command, Deutsche Grammophon, Diskanto, Dunwich, Heliodor, Kama Sutra, Major, Marmalade, M.G.M., Polydar-Polydar Special, Polydar International, Ranch, Reaction, Stax, Storyville, Tip, Track, Verve, Valt.

N.V. TELGRAM

Sint Maartenslaan 1
Weert
Tel.: 5539
Telex: 51285
President: J. Haes
Labels: Telstar, Weltstar, Ojee

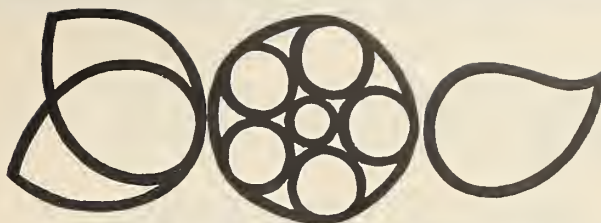
duced and takes a sound share in the medium-price category. Heliodor, the budget-line of the firm plays a dominant role in the low-price classical sector. Herbert von Karajan remains the backbone of D.G.G.'s expensive lines. The year 1967 and the beginning of 1968 proved the tremendous possibilities of the musicassettes. Polydor now has a catalogue of 300 items and operates with great confidence in the musicassette-future.

For the coming season Polydor is ready to grow and grow.

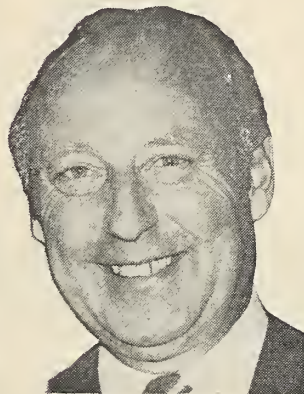
NEGRAM-DELTA reports that due to the tremendous growth of interest in avant-gardistic music in Holland, the Elektra-label has reached an enormous importance. Although the impact of artists like Love, the Doors, Tim Buckley and the Paul Butterfield Bluesband has not made it possible for them to reach the best-seller lists, every "lover" of good pop-music knows their names. T.V.ers of the Doors, the visit of Tim Buckley and the intensive promotion of the Negram-Delta press department have put Elektra in the highlight of their attention. At the end of this season Negram-Delta has added another result of Elektra's activities to the Dutch market in releasing the Nonesuch classical and explorer series, which will be gaining the same fame as Elektra's folk, pop, and blues records.

Warner Brothers/Seven Arts and Reprise have once again proved to be one of the strongest LP logo's for the Dutch market. Dean Martin, Nancy Sinatra & Lee Hazlewood and Sammy Davis Jr. have been very "radio-active" this season. Moreover, Frank Sinatra has a series of Sinatra-specials on their way to be screened by NCRV T.V., which will be backed by

(Continued on page 57)



HOLLAND
HAS A WAY WITH FLOWERS.....
THEY BLOSSOM!



GERRY OORD'S BOVEMA
HAS A WAY WITH RECORDS.....
THEY SELL!



N.V. BOVEMA GRAMOPHONEHOUSE HEEMSTED E HOLLAND

HOLLAND'S BEST SELLERS

BEST SELLING SINGLES FROM ARTONE/FUNCKLER

De Bostella	Johnny & Rijk	Artone
If I Were A Carpenter	The Four Tops	Tamla-Motown
I Was Made To Love Her	Stevie Wonder	Tamla-Motown
De Fanfare	Johnny & Rijk	Artone
Walk Away Renee	The Four Tops	Tamla-Motown
Alle Leuke Jongens	Gonnie Baars	Artone
7 Rooms Of Gloom	The Four Tops	Tamla-Motown
La Felicidad	Digno Garcia	Palette
I'm Wondering	Stevie Wonder	Tamla-Motown
There Is A Mountain	Donovan	Epic

BEST SELLING LP's FROM ARTONE/FUNCKLER

Reach Out I'll Be There	The Four Tops	Tamla-Motown
Greatest Hits	The Supremes	Tamla-Motown
The Explosive L. Richard	Little Richard	Epic
Reunion 2	The Reunion Jazz Band	Artone
Barefoot Sunday Blues	The Ramsey Lewis Trio	Chess

BEST SELLING SINGLES FROM BASART

Such A Cad	Les Baroques	Whamm
Stasera Mi Butto	Rocky Roberts	Durium
Cuore Matto	Little Tony	Durium
Il Silenzio	N'ni Russo	Stibbe
Eenamaal Komt De Tijd	2 Kleintjes Pils	Europhone
Fiedel Tango	Veniccio	Durium
Bottle Party	Les Baroques	Whamm
Working On A Tsing-Tsjang	Les Baroques	Whamm

BEST SELLING LP's FROM BASART

Les Baroques	Les Baroques	Whamm
Remember Holland	Barrelorgan "De Kolk"	Europhone
Yugoslavia	Dragan Beljin	Europhone
Remember	Fausto Papetti	Durium
John Kingsize Russell	John Kingsize Russell	Whamm

BEST SELLING SINGLES FROM BOVEMA

All You Need Is Love	Beatles	Parlophone
Excerpt From A Teenage Opera	Keith West	Parlophone
Congratulations	Cliff Richard	Columbia
If I Were A Rich Man	Roger Whittaker	Columbia
Hello Goodbye	Beatles	Parlophone
Homburg	Procol Harum	Stateside
Je Bent Niet Hip	Patricia	Imperial
Sure He's A Cat	The Cats	Imperial
Judy In Disguise	John Fred And His Playboy Band	Stateside
Itchycoo Park	Small Faces	Immediate

BEST SELLING LP's FROM BOVEMA

Sgt. Pepper's Lonely Hearts Club Band	Beatles	Parlophone
Toon Hermans One Man Show	Toon Hermans	H.M.V.
The Best Of The Beach Boys	Beach Boys	Capitol
Bravo Bécoud	Gilbert Bécoud	H.M.V.
Procol Harum	Procol Harum	Stateside

BEST SELLING SINGLES FROM CBS

San Francisco	Scott McKenzie	CBS
Bonnie & Clyde	Georgie Fame	CBS
Everlasting Love	The Love Affair	CBS
Hush	Billy Joe Royal	CBS
Somewhere My Love	Ray Conniff Singers	CBS
I See The Rain	The Marmalade	CBS
Silence Is Golden	The Tremeloes	CBS
Come To My Bedside	The Brothers Four	CBS
Suddenly You Love Me	The Tremeloes	CBS
We Shall Overcome	Mahalia Jackson	CBS

BEST SELLING LP's FROM CBS

John Wesley Harding	Bob Dylan	CBS
We Shall Overcome	Pete Seeger	CBS
Mary Poppins	Ray Conniff Singers	CBS
Turn Turn Turn	The Byrds	CBS
Beethoven Eroica	Leonard Bernstein	CBS

BEST SELLING SINGLES FROM CNR

Mama	Heintje	CNR
Heimwee Naar Barcelona	Gert + Hermien Timmerman	CNR
Lou Lou	Eddy Christiani	CNR
Mijn Vriendinnetje	Heintje	CNR
Olé In Mexico	Gert + Hermien Timmerman	CNR
Adios My Darling	Ponny	Telefunken
Jij Alleen	Gert + Hermien Timmerman	CNR
Romeo en Julia	Irene	CNR
Someday	Blue Diamonds	CNR
Silvio	Reggy v.d. Burgt	CNR

BEST SELLING LP's FROM CNR

"Gert En Hermien"	Gert + Hermien Timmerman	CNR
Dit Is Heintje	Heintje	CNR
Gert Timmerman Show	Gert Timmerman	CNR
Russian Folksongs	Alexandrov Ensemble	Melodia
Zind Mee Met Teevee	Kinderkoor Jacob Hamel	CNR

BEST SELLING SINGLES FROM DURECO

Waarom	Heikrekels	Telstar
Jij Bent Voor Mij Alleen	Heikrekels	Telstar
Klokkenwals	Heikrekels	Telstar
Zuiderzeeballade	Sylvain Poons	Omega
Oh, What A Kiss	Mickey Day	Omega
Baby It's Cold Outside	Nina & Frederik	Metronome
Ein Neues Spiel	Siw Malmkwist	Metronome
En Cigarron	Luiz Bordon	Metronome
Poedelwals	Marjando's	Omega
Ik Zou Wel Eens Willen Weten	Jules De Corte	Omega

BEST SELLING LP's FROM DURECO

Hallelujah	Urker Mannenkoor	Te Deum
Tropical	Luiz Bordon	Metronome
Nina & Frederik	Nina & Frederik	Dureco
48 Kinderliedjes	Kinderkoor "Pippeloentje"	Dureco
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Liedjes Uit De Tijd-Van
Ot En Sien
Hits A Go Go
Queen Of The Night
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Frank Valdor Orchestra
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Los Tijuana Mariachis

Relax
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Puppet On A String
This Is My Song
Death Of A Clown
Mr. Pleasant
Monja
Little Bird
Waterloo Sunset
Jackson
Pictures Of Matchstick Men
Tea Is Famous

Sandie Shaw
Petula Clark
Dave Davies
Kinks
Ronald W.
Tielman Brothers
Kinks
Nancy & Lee
Status Quo
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Pye
Vogue
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Pye
Cornet
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Pye
Reprise
Pye
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Records

BEST SELLING LP's FROM NEGRAM-DELTA

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Zigeunerbaron (Excerpts)
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Kinks Greatest Hits
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Various
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A Whiter Shade Of Pale
Melodia
We Love You
Kom Uit De Bedstee
Cinderella Rockefeller
Nights In White Satin
2000 Light Years From Home
The Last Waltz
Mighty Quinn
Delilah

Procol Harum
John Woodhouse
Rolling Stones
Egbert Douwe
Esther & Abi Ofarim
Moody Blues
Rolling Stones
Engelbert Humperdinck
Manfred Mann
Tom Jones

Deram
Philips
Decca
Philips
Philips
Decca
Decca
Fontana
Decca

BEST SELLING LP's FROM PHONOGRAM

Melodia
Ja Zuster Nee Zuster Vol. I
Voor De Overlevenden
A Taste Of Mauriat
The diary Of A Band

John Woodhouse
Original Cast
Boudewijn De Groot
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John Mayall's Bluesbreakers

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Decca
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Bee Gees
Golden Earrings
Bee Gees
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Polydor
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Polydor
Polydor
Polydor
A & M
Atlantic
Polydor
MGM
Polydor

BEST SELLING LP's FROM POLYDOR

Doctor Schiwago
Trumpet A Gogo Vol. I
That's Soul
Sounds Like
The Shadow Of Your Smile

Film-Soundtrack
James Last
P. Sledge, W. Pickett, etc.
Herb Alpert
Astrud Gilberto

MGM
Polydor
Atlantic
A & M
Verve

HOLLAND—THE PAST 12 MOS.

(Continued from page 55)

dealer-campaigns. More T.V. appearances and live-performances by the Association, the Electric Prunes, Miriam Makeba and the First Edition embroadened the Dutch interest in the WB-Reprise repertoire. Hits for the labels in 67/68 have been "Pata Pata," "Jackson," "Something Stupid" and "The World We Knew."

One of the greatest hits of 1967 has been Petula Clark's typical summer hit "This Is My Song"—now in 1968 once again a French Vogue record has made a long run to become the specific summerhit of the year: Jacques Dutronc with "Il Est Cinq Heures, Paris s'Eveille." From Deutsche Vogue is reported the fine operette series, consisting of 11 LP's, which impact has been even better than expected. Also the series "14 Original Hits From England" has made good sales in Holland.

The best-selling German single has been during the now-ended season Roland W.'s Cornet-tune "Monja," which is still receiving lots of airplay and strong sales. Monja and the super-stereo quality of the Cornet albums have made the introduction of the young label to the Dutch market a successful one.

Especially the Dubliners have proved to be constant sellers for the relatively seen young Major Minor label. The labels strength however, is based in Holland on the hits of David McWilliams, who visited this country to do several TV-shows for NCRV television. His "Days Of Pearly Spencer," the hit that began in Holland, and the LP, featuring this song, have been quite successful here. Now David is heading for another Dutch hit with "This Side Of Heaven."

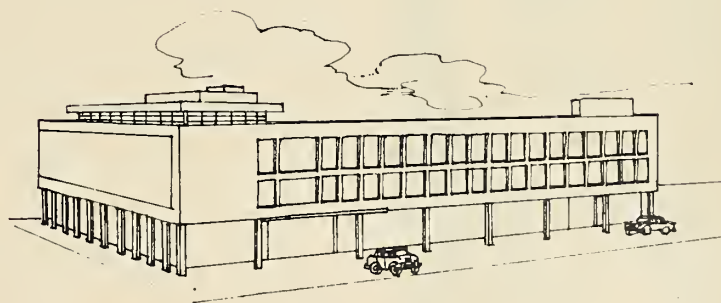
The Pye-catalogue guarantees every year an extensive hit-potential. Best scoring Pye artists have been, like every year, the Kinks and Dave Davies, making a long chain of hits, reaching the Dutch top ten: "Mister Pleasant," "Waterloo Sunset," "Death Of A Clown," "Autumn Almanac," "Susannah's Still Alive" and "Wonderboy." In the LP field strongest sales came from Kinks, Ivy League, David Garrick, Sandie Shaw and Geno Washington; also very mention-worthy is the strongly selling Marble Arch LP "Here Comes Soul From. . . Otis Redding". A firm cooperation between the Negram-Delta promotion department, Pye and the English Agencies, of which especially Arthur Howes Ltd. and its very active Barrie

(Continued on next page)

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HOLLAND—THE PAST 12 MOS.

(Continued from preceding page)

Marshall should be mentioned, have given every potential Pye-hit utmost promotion. Thanks to this firm cooperation The Status Quo, Long John Baldry and the Foundations made it big in Holland with their very first record. Further Negram-Delta has organized a campaign for Cyril Stapleton, Tony Hatch and Jackie Trent, which resulted in lots of airplay.

Hispavox and Marfer have gained fame in Holland because of their magnificent Spanish folk and Flamenco repertoire. Further in 1968 Hispavox lark Maria Ostiz, singing self-penned items only, who was introduced with an LP and the single "Por Tu Liberated" in April, will make it big.

Like every year most LP-best-sellers in Holland come from the world-famous Ariola/Eurodisc operette repertoire. The renowned team Robert Stolz, Rudolf Schock and Margitt Schramm have tributed to this fact by making two very successful tours through the Netherlands. The sales of the three-LP set "Ewig Junge Operette" (Ever Young Operette) have been more than overwhelming and has outsold every other album. Also very successful were "Die Lustige Witwe," "Der Vogelhandler," "Der Zigeunerbaron" and "Das Land des Lächelns". In the non-operette field best results were reported for the labels top male vocalist Peter Alexander and its top instrumental Band Jo Ment's Happy Sound. For the American Dot/Acta/Steed concern biggest sellers came from the American Breed of "Bend Me, Shape Me" fame. Also the LP's by Del Shannon and Billy Vaughn have made an impressive figure on the Dutch public.

From the local production of Negram-Delta we can report a sky-rocketing career for the newly formed Tee-Set-Record Company T.S.R. which had hits with "Now's The Time", "What Can I Do" and "Tea Is Famous", all by the Tee Set, and the LP "Join The Tee Set", all under the distribution deal with Delta. For Havoc records new lights begun to shine with "Ups And Downs" of the Eddysons, which saw its release in Scandinavia, Island, Denmark, Holland, Belgium and Germany. On the Negram label an impressive LP was recorded by Christine Cünne singing songs of Mikis Theodorakis, released in the States for the CBS logo.

Best-selling Roulette records to be mentioned in this context have been the LP by Sam & Dave and the single recordings of Tommy James and The Shondells, especially the rock'n roll revival "Mony Mony".

Basart Records International reports on the further expansion of their various activities during the past year.

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The important market share the firm holds in the classical field has been extended further by releases of extremely successful productions on the Turnabout-Vox, Christophorus and Da Camera-Sastruphon labels.

In the popular field various new activities were developed, among which the establishment of a new and extremely successful label: Park.

On this label local product as well as foreign material has been released and the favourable trade reaction indicates that the young label is on the right track. Local released so far included the soulgroup Ray Brook and the Stew, Steve Francis, Peter Hofer and the sensational Peter Solo Singers, whose first recording "Santo Domingo"/"Nathalie" has been released in the Benelux, England, France and Italy. Foreign acquisitions for the label included "Boogaloo Down Broadway" by Fantastic Johnny C., "Give And Take" by Belgian hitmaker Brian and British Beacon Records' smash "Ain't Nothing But A House-Party" by Philadelphia group "The Showstoppers". Basart artists Les Baroques and John "King Size" Russell who heretofore knew already considerable success in Germany and the U.S., saw their records released in Italy as well. The Italian Durium label had several hits in Holland, this year by Rocky Roberts, Little Tony and Isabella Iannetti. Miss Iannetti's "Corriamo" reached a high position in the Dutch charts.

Recent negotiations resulted in an extremely important acquisition for Basart's Record Department: a long-term recording agreement was signed with the Royal Military Band under the direction of Captain A. Posthumus. This phenomenal orchestra, which is considered to be the best in the country, will record popular as well as concert music for band; the product is certain to obtain international acclaim.

In July 1967 Inelco released some very strong LP's and the Jim Reeves single "The Storm" in the expected Country & Western campaign "The Best Of Country & West". In the same month Mr. Artur Rubinstein surprised the world with his 51 Mazurkas of Chopin and Inelco released it with honour. A special Victrola (classical) campaign was prepared. Conny Vink, local RCA Victor artist, sang her "Bassa Nova Boy" on the big Knokke Song Festival. After 200 performances in Amsterdam "Anatevka" (The Dutch version of the Fiddler On The Roof) started his succetour in the Hague. Inelco commemorated "100 years Arturo Toscanini" with a small campaign.

In August the classical market was

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pleased with "La Beheme", and "Pleasant Valley Sunday" of the Monkees came on the market. Two Israeli-war-songs were produced and released: "Jeruzalem" by mouthorgan-player Larry Adler and singer and leading part in Anatevka: Lex Goudsmit. A new RCA-series: S(tereo) R(ca) S(pecial) and a new label "Rigolo" was introduced. Amadeo (the European representative for Vanguard records) gave Inelco the complete "Im Weissen Rössl" on two records. The label "Elite" surprised with famous opernochöre a.o. "Il Trovatore-Fidelio-Carmen and Der Fliegende Hollander". In September the big country and western campaign "The Best Of Country & West" started and was also introduced in the rest of Europe. A new local folk-singer was contracted by Inelco, named "Gijsbrecht".

A special Teldec meeting was held to discuss collective campaigns for the future. A small jazz campaign was (after the country & western action) the second collective European co-operation.

A new series for RCA was prepared: Music For All". On 3 records the complete "Un Ballo In Maschera" came on the market. Two Amadeo LP's were released: "Longdrink 9" by Michael Danzinger and "Our Fantasy's Kingdom" by the Jack's Angels (recently in Holland.)

A very fine record of Julie Andrews together with André Previn, "A Christmas Treasure" was the introduction of the Inelco Christmas Campaign that started in October already. A new television series for Holland started "The Flying Nun"; Inelco released "Felicidad", the single from the first transmission. Mr. Mascini of Inelco went on business-trip to the USA. An LP of Holland's most popular piano entertainer was prepared, entitled: "Sandor Vidak plays your favourite background piano music". Inelco linked up with the "Newport Jazz Festival" in Rotterdam with special folders, advertisements etc. Mr. Arthur Rubinstein visited Holland in October.

For Inelco, November started with a big country & western release to keep the campaign hot. "The Messiah" in the classical field: Al Hirt's "Green Hornet Theme"—Elvis' "Big Boss Man" and "I Heard A Heart Break Last Night" of the unforgettable Jim Reeves were the special "eye and ear-catchers" for this first release in November. Nina Simone performed on television as never seen before and Inelco "gave" the fans the special "Silk and Soul" LP. Dr. Dolittle brought Anthony Newley to Holland and Inelco's publicity department released a special campaign in co-operation with 20th Century Fox and of course the LP came on the release (support: press conferences, radio, and television). Mr. Waiszenegger and Mr. Detlevs of Teldec Hamburg visited Inelco in November to discuss the coming season-planning.

The American original version of "I Do I Do" was rushed by Inelco, because there would be a special Dutch version on stage. A special newspaper "Extra Bulletin" (produced by Inelco) was sent to all the dealers-reporters-radio and television people in big quantities to push the Santa Claus and also the Christmas sales. A very big newspaper campaign started and was preceded by a special publicity parcel, consisting of: streamers-advertisement prints—the exact appearance dates—numbers and dates of appearance of the papers—ordersforms etc.

A special Christmas folder was produced (Continued on next page)

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HOLLAND—THE PAST 12 MOS.

(Continued from preceding page)

duced and sent by Inelco to the dealers one day after Santa Claus evening. Elvis' motion picture "Double Trouble" had its first night in the Hague and the public relations department of Inelco was present with a special presskit. Farewell To The First Golden Era" was the newest LP of the Mamas and the Papas. 100,000 singles of "I'm A Believer" of the Monkees were sold and that meant a golden record.

Italy's "Canteuropa" was again in Holland and five RCA stars performed. A big Glenn Miller day was held in co-operation with the Glenn Miller fan club, and also a special Country & Western day with "Lost Date" club. The film, "Dr. Dolittle" had its first night in Rotterdam and Anthony Newley's LP was one of the toppers.

"Pisces, Aquarius, Capricorn & Jones Ltd", of the Monkees big seller (gold) in the States was the Whamm beginning of the new year of Inelco. "Watch her ride" of the "Plane" was big news for the hippies. The Lewis and Clarke Expedition was for the insiders The future group, Jacqueline Dulac, coming RCA star from France, was on television. Inelco released "Hello Dolly" of the London Cast. "Anatevka" (Dutch version of Fiddler On the Roof) was released in South Africa. The original Vanguard label is now free for Holland and Inelco produced a special introduction LP to make the label well known for Holland. "Don't let me cross over" of Jim Reeves was, after so many years, a big hit for the late Jim. "Il Re Pastore", long expected by the classicals came on the market. Inelco made the Glenn Miller Fan club very enthusiastic by releasing the "Chesterfield Broadcast". The RCA trademark was changed by Inelco (not yet for the sleeves). Together with the film company, Inelco started a campaign for the movie "Half A Sixpence" with Tommy Steele.

The Airplane's "After Bathing At Baxter's" was "honoured" by all the

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Dutch hippies. Gary Burton was the new name in modern jazz after his performance in Rotterdam and Inelco released "Duster". A big surprise for the opera-lovers was without any doubt "Hercules". The Guarneri Quartet was in Holland and Inelco released for this occasion "Mendelsohn-Bartholdy and Grieg" (Stretich quartet opus 13 and 27). In February Country & western was still going strong in Holland after the "Best of Country & West" campaign.

Conny Vink was one of the local artists chosen to "fight" for a place in the Eurovision Song Contest, to be held in London. Her title (on single): "Hee, moet je bij mij zijn." The Nina Simone Show was sent to the Montreux Television Festival and because of this publicity Inelco released her new single: "I Wish I Knew How It Would Feel To Be Free". The Grand Prix du Disques of Inelco were for: Mr. Rubinstein (Chopin Mazurkas and Nocturnes), Arturo Toscanini (for Verdi, Cherubini, Beethoven interpretations and Verdi La Traviata) and Jacqueline Dulac (LP "Contre Jour"). Saint Gala-Vanguard-Artist: Buffy Sainte Marie sang "Cripple Creek" and Inelco made a single of it. A special campaign was launched: "Wie van de Vier?" with 4 strong singles: "Valleri" (Monkees), "Canale Grande Number One" (Peggy March), "That's When I See The Blues" (Jim Reeves) and "Stay Away" (Elvis Presley). Circus Maximus was a new "adviser group" for the beatniks. Two classical tip LP's: "Luisa Miller" and "Rigoletto" came on the Dutch market under Victrola. Teldec planning meeting was held in Hamburg in March. "It's The End Of The First Country & Western Campaign"; Inelco was discussing a big final.

In April "Elvis' Golden Records vol. 4" was a big shot for the rock and roll revival. "Freedom Bird" was the very good single out of the fabulous long-play of the Lewis and Clarke Expedi-

(Continued on next page)

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(Continued from preceding page)

tion. "Natasha" by Johan Stolz, Belgian entertainer, also came on the Dutch market; it was the second position in the local Belgian pre-Eurovision Contest.

In May again "Grapefruit" news: "Elevator and Yes" on the release. Inelco was launching this second chance of the boys with a special campaign. Also "Greasy Heart" of the Jefferson Airplane was well received.

CBS Gramofoonplaten has been tremendously successful, especially in the second half of 1967. The rise of sales compared with 1966 was approximately 10%. Of course, the most important highlight of the last months of 1967 was "San Francisco" single by Scott McKenzie, which was on the local charts on a number one spot for 6 consecutive weeks. Further one of the bestselling singles was "Somewhere My Love" by Ray Conniff, The British group The Tremeloes with "Silence Is Golden".

Consistent bestsellers in the popular LP field were "West Side Story", "Porgy And Bess", "My Fair Lady" and all the Bob Dylan Catalogue as well as the Ray Conniff Albums.

CBS started 1968 very promising with such singles as "The Everlasting Love" by the Love Affair, "The Ballad Of Bonnie & Clyde" by Georgie Fame, who recently made an in-person appearance with Count Basie in Rotterdam. Further bestselling singles included the records by the Tremeloes, The Marmalade (I See The Rain) and the famous and very popular single "Come To My Bedside, My Darling" by the Brothers Four. Also important things happened in the popular LP field with such tremendous new Albums as "John Wesley Harding" by Bob Dylan, "The Notorious Byrds Bros." and The Byrds' "Greatest Hits", as well as Albums by Moby Grape, Ray Conniff (consistent bestsellers), Manitas de Plata, the famed gypsy-guitarist (whose performance at the Dutch Grand Gala Du Disque Populaire was incredible and resulted in an increase of sales), Barbra Streisand.

CBS also started a Country & Western campaign with some 50 albums by such great C & W performers as Johnny Cash, Marty Robbins, Lefty Frizzell, Lester Flatt & Earl Scruggs and many others, issuing as well as special promotion LP, entitled: "This Is Country Music". Also CBS was lucky to have a new trend from the American Music Scene, with albums by The Moby Grape, The Electric Flag, Blood Sweat And Tears and from the British music scene; Peter Green's Fleetwood Mac, Zoot Money, Eddy Boyd and many others.

The third and brand-new album by the Kilima Hawaiians, entitled "Rhythm Of The Islands," recently issued went off as a blockbuster not only in the Benelux countries but especially abroad. The Kilima Hawaiians' first CBS Album, "Farewell Hawaii," being the best sold Album out of all the European productions, was issued by CBS in the U.S.A.

In the classical sector CBS introduced with great and continuing success its new medium-priced Series: "CBS Meister Konzert," which made quite an impact on the Dutch market (and still does), featuring such great classical artists as Bruno Walter, Leonard Bernstein, George Szell, Eugene Ormandy, Isaac Stern, Leon Fleisher and Robert Casadesus. The great composer/conductor Pierre Boulez, now exclusively on CBS, visited our country frequently and his few Albums up to date are acclaimed as definitive versions by the local critics (Debussy, Wozzeck and Berg). The classical music-lover of today showed much more interest for the contemporary composers, such as Stockhausen, Schoenberg, Boulez and others. Isaac Stern, Robert Casadesus, Pierre Boulez and Andre Watts frequently visited Holland.

The continuing growth of CBS in Holland is beyond any doubt. 1967 was for CBS Gramofoonplaten the biggest so far and 1968 will ever be better. CBS successful local production and the increase of sales in the Stereo LP field, both popular and classical, makes that CBS has high hopes for the second half of 1968.

The 1967-1968 season has seen a strong upward move sales-wise for Artone and its subsid Funckler Records in Benelux, with turnover increasing upwards of 10% as compared with the last season's. The company succeeded to expand its activities internationally as well, with a host of locally produced album packages, both in the Pop and the Classical fields, being released by leading foreign firms. Artone's local production further got an impressive boost through the huge success of Johnny Kraaykamp & Rijk de Gooyer's festive reading of "De Bostella," which became a Gold Record as well as the local hit of the year. In the LP field, Artone scored heavily with several of its new local productions. An initial album by soft jazz singer Ann Burton proved highly successful, whereas a second LP offering by The Reunion Jazz Band (the former soloists of the famous Dutch Swing College Band) has turned out to be a strong follow-up on "Reunion No. 1," which became the biggest Dixie LP seller of 1967. Other "reunions" which sold very well: The Millers '68 and Beryl Bryden, doing her Greatest Hits in Stereo with the New Orleans Syncopators.

For its Tamla-Motown releases in Benelux, Artone managed to drum up plenty of publicity resulting in a considerable increase in sales. Most strikingly rewarded efforts made in this respect were the 50-minute TV spectacular cum press conference offered by Diana Ross & the Supremes during their in person visit, and the Four Tops' personal appearance at the 1968 Grand Gala Du Disque Populaire. The Supremes became the talk of the town, whereas the multi-talented Tops made a rousing display of their unique song and dance act during 15-minutes of superb showmanship with which they stole the show. The nation-wide exposure through telecast and press coverage obtained for this top talent has indeed created a much larger audience for their record performances than just the obvious teeny boppers.

Throughout the season, Artone likewise has been in a big push for its

HOLLAND'S GOLD RECORDS—1967/68

A Whiter Shade Of Pale
Bostella
Green Green Grass Of Home
Ik Zou Wel Eens Willen Weten
Ja Zuster Nee Zuster (LP)
Jij Bent Voor Mij Alleen
Land Van Maas En Waal
Melodia
Melodia (LP)
Mien Waar Is Mijn Feestneus
Outsiders
Sammy
Voor De Overlevenden (LP)
Waaram
Zuiderzee-ballade

Procal Harum
Johnny & Rijk
Tom Janes
Jules De Corte
Original Cast
Heikrekels
Baudewijn De Graat
John Woodhouse
John Woodhouse
Toon Hermans
Outsiders
Ramses Shaffy
Boudewijn De Graat
Heikrekels
Sylvain Paans

Deram
Artone
Decca
Omega
Decca
Telstar
Philips
Decca
Philips
Relax
Relax
Philips
Decca
Telstar
Omega

issues from the United Artists catalogues, The Fortunes were brought to Holland for a combined concert-tour and TV-date, whereas special effort was made to get each local single release supported by the showing of relevant film-clips on TV. In addition, sales-drives were launched on the label's impressive repertory of original Movie Sound Tracks and C & W music. The number of UA albums pressed and manufactured in Artone's own plants increases continually which surely shows UA's growth in the Benelux.

The passed season has shown a fast grow for the young Iramac company. Twelve months ago, Iramac had scored with its much awarded classical catalogue, pop-group the Outsiders and singer Martine Bijl. Now, one year later, the firm has strengthened its activities in a very strong way.

On the local front, Iramac's president Willem Duys acquired the number one recording star Toon Hermans and produced his biggest hit ever "Mien Waar Is Mijn Feestneus." Iramac is being considered now as one of the biggest in the chanson field, by recording Martine Bijl, Lia Dorana, Jules de Corte, Jerry Rix a.o. Willem Duys also brought the world famous opera star Christine Deutekom to Iramac and made the bestselling classical album in years with her. New pop-groups such as the Sandy Coast, Left Side and Sammy Soul Set delivered the Relax pop label some very big

hits, which were released in Europe.

Iramac has also grown strongly in the distribution of labels from abroad. Not only through further promotion and sales of country & western on Starday and Nashville, blues and R&B on United, Delmark, Kent and Modern, and serious music on Dover and Wergo, it also acquired several important new labels. From Germany some very good album catalogues on Bellaphon and Populär, the number one jazz outlet Saba, featuring Eugene Cicero and Baden Powell, and the big budget lines of Europa and Somerset, bringing a revolution in Dutch record selling. From Sweden pop-label Olga with its number one Hep Stars. Iramac also acquired the big new Project 3 label from the United States, headed by Enoch Light and featuring such wonderful artists as Tony Mottola, the Free Design, Bobby Hackett, Pearl Baily, Dinah Shore and Urbie Green, recorded in stereo as never before.

Last year Dureco released the 100,000th copy of "Waarom" (Why) sung by the Heikrekels. On August 5, the second "Heikrekels-single" entitled "Jij Bent Voor Mij Alleen" (You're For Me Only) reached, three months after its release, the 100,000. September brought Dureco two Golden Records again, to know "Ik Zou Weleens Wilen Weten" by Jules de Corte and the "Zuiderzee Ballade" by Sylvain Poons.

(Continued on page 78)

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HOLLAND'S TOP PUBLISHER

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ARGENTINA—THE PAST 12 MONTHS

THE MARKET: When starting this same column, last year, we commented that the period 66/67 had been a hard one for the industry, with a sales slump of nearly 40% and a reaction expected for the first months of the next twelve, that is, July or August. Well . . . the reaction came, but nothing more happened and, after a sort of short bonanza period, the average sales of the market fell once more and the industry is currently in the same state as one year ago.

What are the reasons for such a thing? Since 1961, we have been studying the state of the market in Argentina every June, and it seems that the reasons for ups and downs are deeper than the simple economic crisis that follows a country with strong fiscal deficit and inflationary problems. Although we should have to refer to John Maynard Keynes to explain it, it seems now clear that the record companies and publishers in Argentina are already experts in dealing with economic problems and inflation, since very few bankruptcies have been shown in the trade, and those that happened were clearly due to artistic mismanagement and not to market reasons.

A study of the development of each of the companies could give, may be, some explanation. There are fifteen companies working actively in the market, and five of them are of relatively big size. During the past twelve months, two of these have been strongly engaged in advertising and promotion, while one more did a sort of average job and the rest didn't act very aggressively in the field. Those who worked hard in the advertising and promo parts, showed better performance than the ones that didn't, and this could mean that the problem of the industry is simply to cause excitement in the buyer, something that has been frequently forgotten during the past years. It is easy to find record people wondering about "what could we do" instead of trying with new ideas, and this starts a sort of vicious circle, since such an attitude doesn't bring sales, and low sales bring more wondering. The fact that Argentina's top pop artist, Palito Ortega, has been "the king" since 1962, means that, besides his strong values, which are out of discussion, the industry hasn't been capable of producing another top chanter of real consistence for a lot of time. It is true that there are other artists like Yaco Monti, Sandro, Leo Dan or another strong name, Rosamel Araya, but in an industry whose real business is to produce excitement, half a dozen names in seven years is very little.

How could this be solved? Really, it is difficult to answer, and we have written about the subject several times in the past year. There are promotional troubles, due to a weak contact between the record companies and the radio and TV media. There is also a marketing approach that isn't enough active, not because there aren't individuals that are working with up-to-date ideas, but because that whole industry hasn't still caught up with the contemporary business concept, and is still very much working with the 1950 ideas. It is true that several diskeries are currently under strong revamping campaigns, but the effect of these will be noted only later in 1968 or maybe even in 1969. Very little marketing research is being done, and very few statistical reports are available regarding the way of behaving of the record buyer, and even the volume of the industry, a series of figures that is compiled by the Chamber of Record Producers, is held like a top secret in spite of the inquiries of journalists and the rest of the trade, which argues that if countries like Japan and Great Britain publish monthly or quarterly their figures, there is no reason to keep them undisclosed here.

All these considerations will serve to understand better the state of the market, and the figures given below. Sales may be considered at the same level of the last year—in units—but

due to price increases and the constant exchange rate of the dollar (350 pesos to \$1), the volume could be established at \$1.2 million a month against \$1 million last July. Regular albums are costing about \$4.50, and singles have jumped from \$.95 to \$1.10, although discounts made available in some cases may lower these figures. However, that has been a strong tightening on all levels against these discounts, making them more difficult to obtain. However, the variety of budget records, costing about \$2, has increased sharply, with the entry of Philips and its "Seleccion Dorada" series of 24 albums, and even the release of a "sample LP" at \$1.15, carrying a selection of the other LP's. The same diskery released also EP's at the price of a single, but it seems that this practice will be discontinued.

Another interesting experiment was the release of records in a tie-in between Microfon and magazine "Asi," owned by Hector Ricardo Garcia, who also has a newspaper, "Cronica," and a radio station in Uruguay, covering Buenos Aires. Records were priced at only 500 pesos, or \$1.45, and sold only at dealers depending from the Microfon organization and by mail; it seems that the project, which has developed into the forming of a new company, Discos Asi, will be extended in the future. Microfon has been also working with the Diner's Club, and released several packages through it.

Odeon has also essayed single records at lower prices, but the cost structure of this type of records seems to allow little changes. On the marketing side, the diskery reports that, after a hard start, the "Galeria Odeon," on sale in bookstores and other places where records are regularly not available, is now showing good results.

The Record Club system has experienced no changes: CBS is the only one

to work in this field, and the rumors about other companies entering it haven't been renewed during the past months. The Reader's Digest operation is also running normally, with consistent sales but somewhat less sensation than in past years. The already mentioned tie-in between Microfon and the Diner's, and some records produced especially by magazines like "Gente" or even restaurants where tourists drop in, like "Zingarella," in the Boca port section, are the only news in this area.

The distribution of the market remains unchanged, although some companies like Sicamericana have been working hard on the development of sales in the interior. The campaign was headed by Luis Calvo, VP of the diskery, and, if followed, could mean an improvement of the figures belonging to the provinces, which currently mean about 40% to 45% of the total. Rest of the volume belongs to Buenos Aires (population about 7,000,000 against 23,000,000 of the whole country). Although no statistics are available, the teen market has been gaining force, and Classical music has been decreasing in intensity. Singles are somewhat losing field to LP's, mainly because of the budget LP sales, and must amount to about 5 to 60% of the whole, against a bigger figure some years ago. As it is known, Argentina is one of the few markets in the world where singles are speeded at 33; other speeds, like 45 and 78, have no significance. LU's have returned mainly to the 12" size, after some releases on 10".

Tape cartridges, launched by several companies and studied with interest by the labels, are regarded as strong business in the future by part of the

(Continued on page 62)

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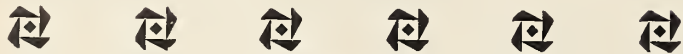
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Pedro Gayeno 72, Buenos Aires
Tel: 92-9090
Monoger: Manuel Rodriguez Luque
Labels: Disc Jockey, Borclouy, Chontecler, Polette, Continental.

BELTER ARGENTINA SRL
Sormienta 1230, Buenos Aires
Monoger: Jovier Novos Aguilar
Label: Belter

BGM SA
Lovelie 1546, Buenos Aires
Label: Mogento, Deutsche Vogue, Metronome, Le Chant du Monde, Sonet, Goloteo.

DIAL SRL
Monoger: Carlos Teoldo Alizieri
Posteur 341
Tel: 47-0145
Labels: Diol, Fontosy, Moinstream.

DISCOS CBS SA
Paraguay 1583, Buenos Aires
Tel: 412341
Monoger: Juon Truden
Labels: CBS, Ricordi, United Artists, CGD.

DISCOS QUINTO
Rodriguez Peño 36, Buenos Aires
Monoger: Ricardo Romero
Label: Quinto

DISCOS TEN
Florida 524, of. 520
Monoger: Walther Thiers
Label: Ten

EDITORIAL JULIO KORN SRL
Moreno 203B
Monoger: Ricardo Korn
Tel: 485524
Label: Diskorn

FAMOUS SRL
Peru 1511, Buenos Aires
Monoger: Ion Morris
Tel: 263306
Label: Ariel, Musidisc, Nilser.

EMI SUPPLIERS
Corrientes 485, Buenos Aires
Monoger: Juon Carlos Menna
Tel: 496651
Labels: Parlophone, Pathe, Liberty, A&M, Vivo, Amy-Molo.

H y R
Monoger: H. Moluf
Alberdi 157, Solto
Label: H y R

INDUSTRIAS ELECTRICAS Y MUSICALES ODEON SA
Corrientes 485, Buenos Aires
Monoger: Edward Insley
Tel: 496651
Labels: Odeon, Decco, London, Angel, Copitol.

MICROFON SRL
Lovelie 1759, Buenos Aires
Monoger: Morio Kominsky
Tel: 49612B
Labels: Microfon, Audio Fidelity, Coral, Bong, Buddha.

PHONOGRAM SA
Cordabo 1351, Buenos Aires
Tel: 410048
Monoger: Hugo Persichini
Labels: Philips, Polydor, Mercury, MGM, Archiv, Heliador, Navolo.

PRODUCCIONES FERMATA
Son Martin 640, Buenos Aires
Tel: 319330
Labels: Fermato, RGE, Prosodis, Page One.

REDONDEL
Monoger: Carlos Moyon

RCA VICTOR ARGENTINA SA
Poroissien 3960, Buenos Aires
President: Robert Cook
Tel: 704171
Labels: RCA, Comden, Grove, Vik, Tomlo-Motown

SICAMERICANA SACIFI
President: Nestor Selosco
VP: Luis Colvo
Jase E. Uriburu 40
Tel: 469808
Labels: Music Hall, Reprise, Musort, Warner Bros., Dot, Gommio, Roulette, Fuentes, Seeco, Festival, Durium, Kopp, Vougourd.

SURCO IND MUSICALES
Tucumon 431, Buenos Aires, Argentino
Monoger: Enrique Iriberrri
Labels: Opus, Vox, Telefunken, Atlantic, Atco, Vague, Vergoro.

TONODISC SRL (PRODISA)
Monoger: Jorge Esperon
Thomes 2472
Labels: Commond, Tonodisc, Westminster, ABC, Fox.

TROVA SRL
Corrientes 2434, Buenos Aires
Tel: 47-9996
Monoger: Alfredo Radoszyski
Labels: Trovo, Scepter, Folkways, Pacific Jazz.

ARGENTINA— THE PAST 12 MONTHS

(Continued from preceding page)

trade and as a passing fad by others. Sicamericana reports that it is preparing a plant for tape duplication, and Phonogram is promoting its "musicassettes" with imports and local production. The availability of several different systems makes it difficult for the buyer to choose, and there will be an unnecessary double inventory at least for several years. The high price of tape players is also a disadvantage, but there are projects of launching medium-priced players for homes and cars in the near future.

A market still not explored is the reel tape one; since last year, Sony and Winco are producing tape recorders and selling them to students and people mainly interested in recording speeches or radio programs, and in some cases copying records. No advertising campaign has been started yet in the sense of buying pre-recorded tapes, on the same motivation of buying records. The advance of tape cartridges and musicassettes makes it

doubtful now to start such a plan.

PRODUCTION: The trend during the past twelve months showed clearly an increase of foreign recordings, contrasting with the local artists' bonanza of some years ago. The lack of good recording facilities may have had importance, but the reasons pointed above in this column also counted. Folk music lost part of its interest, due to the lack of new important artists, while tango music remained at its level, with constant discussions about how to improve its promotion and make it reach the teen market.

One of the important changes has been the appearance of the independent producer, on a percentage basis of the sales. CBS, RCA and Disc Jockey have been the first companies to operate with I.P.'s, and it may be supposed that the rest of the diskeries will follow suit soon. Although the I.P.'s in the full sense of the word is still to come, it seems that both Palito Ortega, who records as an artist for RCA and operates as I.P.'s with other artists, and Fabian Ross, manager of

(Continued on next page)

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CLANORT SCA
Corrientes 84B Buenos Aires
Manager: Palita Ortega

EDITORIAL JULIO KORN
Manager: Ricarda Karn
Moreno 2034, Buenos Aires
Tel: 487709

EDICIONES INTERNACIONALES FERMATA SRL
San Martin 640, Buenos Aires
Tel: 319330
Manager: Mauricio Brenner

EDITORIAL EDAMI
Lavalle 1494, Buenos Aires
Manager: Juan Crottagini
Tel: 408853

ESTABLECIMIENTO MUSICAL NEUMANN
Maipu 235, Buenos Aires
Tel: 465343
Manager: Carlos Di Liscia

SMART EDICIONES MUSICALES
Santa Fe 1552, Buenos Aires
Tel: 445796
Manager: Romiglia Giacompil

EDITORIAL LAGOS
Talcahuano 638, Buenos Aires
Tel: 4037 46
Manager: Romula Lagos

EDICIONES MUSICALES RELAY
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Tel: 70-4171
Manager: Beatriz Lupo

MELOGRAF SRL
Manager: Stanko Jerebic
Marcelo T. de Alvear 1422, Buenos Aires

EDITORIAL PIROVANO
Manager: Vda de Pirovano
Pasco 1267, Buenos Aires

COMAR
Montevideo 641/Buenos Aires

MILROM SRL
Rodriguez Peña 36, Buenos Aires
Manager: Lucio Milena

EDITORIAL SELECT
Manager: O. Rubenstein
Callao 420, Buenos Aires

EDITORIAL PERROTI
Virrey Cevallos 1152, Buenos Aires
Manager: Maxoma Perroti

ARGENTINA— THE PAST 12 MONTHS

(Continued from preceding page)

Los Gatos, are very near from it. Ricardo Kleinman, one of the top disk jockeys of the country, is also becoming producer, through group Los In. If we consider that in last year's report we stated that I.P.'s were non-existent, the development has been fast.

The main news has been the start of a new company, EMI Suppliers, now separated from Odeon, who still represents the EMI group. The new diskery, headed by Juan Carlos Menna, will be in charge of all the labels handled by EMI in Argentina but not belonging to its group, like Liberty, Ami-Mala and others. It will also record locally, and its last acquisition is A&M, which was previously with Fermata.

The most important defunction was Ala-Nicky, after two years during which it had some hits but bad management, and was permanently on the red. One of the catalogs it represented, Scepter, is now held by Trova.

Also appearing during this year, although operating in small scale, is Discos Ten, which started releases of poetry and modern music. Jazz critic Walter Thiers is the manager of this label.

The label-production concept, held Fermata and Microfon, has suffered a severe blow, since Fermata has started its own production, loosening the tie with Odeon, who pressed and sold its records, and Microfon is also going independent in full scale, as soon as its contract with RCA finishes. Julio Korn Publishers, who had also a contract with RCA but stopped producing some time ago, reports that it will also go independent in the future.

Another major change is the establishment of Spanish label Belter on a fully independent basis, after being

associated with Quinto Records. The Spanish management of Belter decided to do so after about two years of being represented by the Ricardo Romero organization.

On the publishing side, the strengthening of Relay, associated with RCA, and the launching of Palito Ortega's Clanort, were the top news of the year. The acquisition of representation rights of several strong international pubberies by Relay, which is managed by Beatriz Lupo has allowed this outfit to get a good percentage of the top selling singles of the past months, while Ortega has secured songs written by several strong names—among them, himself—and is starting international action. For the publishing industry 1967 was a very hard year because of the delay in payments from SADIAC, who in some cases owed nearly two years of royalties to composers and publishers. The payments made by this collecting society—the only one in Argentina—have helped to put the pubberies back in the black during the past five months, although the publishing of local tunes, which mean strong expenses in paper printing and only 25% of the royalties (against 50% for foreign tunes), is still very limited.

Regarding label representations, there were few moves, if compared with previous years. Besides the already mentioned switching of A&M from Fermata to Odeon, RCA has launched Groove and B. T. Puppy, ABC Paramount has passed from Famous to Prodisa, Microfon has acquired Buddah rights, and Disc Jockey was negotiating arrangements with several European labels, when writing these lines.

The most talked-about affair of the year was the problem caused by the recordings of Spanish chanter Raphael for the EMI group, while his contract with Hispavox was still valid. At a certain moment, both labels, Music

(Continued on next page)

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- * QUIERO LLENARME DE TI - SANDRO (Argentina)
- ROSA NEGRA - GIGLIOLA CINQUETTI - (Italy)
- LOS EJECUTIVOS - MARIA ELENA WALSH (Argentina)
- DE REPENTE TU ME AMAS - THE TREMELOES (England)
- TRISAGIO DEL SOLTERO - NAPOLEON PUPPY (Argentina)
- CUANDO SALI DE CUBA - LUIS AGUILE (Spain)
- * PEPITA TACHUELA - CUARTETO IMPERIAL (Argentina)
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- Up, Up and Away
- Happy Together
- La Felicidad
- Esta Tarde Vi Llover
- So Vou Gostar de Quem Goste de Mim
- En un Rincon del Alma — San Francisco
- If I Were a Carpenter — Aleluya No. 1
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OF
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ARGENTINA'S TOP SELLING RECORDS OF 1967/68

CBS

"Quiero Llenarme de Ti"—Sondro
"Trisagio del Saltero"—Napoleon Puppy
"Kilimandjaro"/"Titere" (Puppet on a String)—
Caravelli
"Rosa Negra"—Gigliolo Cinquetti
"Celoso"—Los Panchos

DISC JOCKEY

"Propiedad Privada"—Rosamel Araya
"Amor de Pobre"—Pepito Perez
"The Last Waltz"—Mireille Mathieu
"Etteins la Lumiere"—Charles Aznavour
"La Copo Rota"—Rosamel Araya

MUSIC HALL

"Pota Pota"—Miriam Makeba
"Cuando Tu No Estas"—Raphael
"The World We Knew"—Frank Sinatra
"Yo Soy Aquel"—Raphael
"Hablemos del Amor"—Raphael

ODEON

"Llorona"—Raphael
"Mi Gran Noche"—Raphael
"La Burrina"—Los Wawanco
"Villa Carin"—Los Wawanco
"I Love You, You Love Me"—Anthony Quinn

PHONOGRAM

"Black is Black"—Johnny Hollyday
"Sock it to Me"—Willie Bobo
"Massachusetts"—Bee Gees
"Can't Take My Eyes From You"—Frankie Valli
"Caminemos"—Mina

RCA

"La Balsa"—Los Gatos
"Estoy Celoso"—Polito Ortega
"Es la Lluvia que Cae"—Los Iracundos
"Todo es Mentira"—Polito Ortega
"Lo Copo Rota"—Jose Feliciano

ARGENTINA— THE PAST 12 MONTHS

(Continued from preceding page)

Hall and Odeon, had his releases in the market, and some discussions were held at the Record Producers Chamber. A decision of the Argentine Justice was expected soon at presstime, and sales of Raphael's records were still very strong. According to Music Hall's president, Nestor Selasco, the main problem wasn't really Raphael, but the validity of contracts between diskeries and artists, who could easily break them at any moment if the position of the Spanish artist was considered valid.

PROMOTION: There are sixteen radio stations in Buenos Aires, and about forty more in the rest of the country, with a few FM outlets operating. TV channels add to five in Buenos Aires and twenty more in the interior, and expansion plans exist for 1968/69. Since April 1, 1968, the stations operated commercially by the State (in Buenos Aires, eight of them) have changed their system of selling the space from producers (who afterwards resell it to advertisers) to directly contacting the advertisers. Since the producers operated as disk jockeys, the change has been very big, and most of the programs on these outlets are now produced by the same radio or people contracted by it. No regulations regarding types of music exist at the moment.

TV musical programs are scarce, due to production costs and the fact that the audience seems to prefer serial to comedy. Due to this point, the promotion of records doesn't find much help in TV, except in cases like Palito Ortega, who presents his new LP's through "Spectaculars" on Channel 13. The taste of A&R TV people doesn't go very far in the pop direction, and melodic music is preferred.

Festivals are used mainly for folk music, and take place in the interior of the country. The province of Cordoba features more than twenty festivals during the summer, and small cities of other provinces also program these events. In Buenos Aires there are festivals of this sort, but a pop music festival was started in October, 1967, and will be seemingly repeated this year. It has not been demonstrated that folk festival contribute to the sale of records, since most of the artist, seeking the applause of the public more than the promotion of new songs, present evergreen songs. The pop festival in Buenos Aires resulted in a couple of big sellers, and could turn into an important event this year.

ARTISTS: There have been few changes among the top artists' lists this year, and Palito Ortega, the Quarteto Imperial, Rosamel Araya, Pepito Perez, Sandro and Barbara & Dick heading them in the pop field. Beat group Los Gatos is also selling very strongly, and other names are The Walkers, Los In and The Sound and Co. In the tango field the all-time top sellers are still strong: Juan D'Arienzo, Anibal Troilo, Osvaldo Pugliese, Atilio Stampone and Jose Basso. Modern tango leader Astor Piazzolla is also working well, and his records have a certain appeal to young cus-

tomers. Folk artists Eduardo Falú, Atahualpa Yupanqui, Los Chalchaleiros, Los Fronterizos and Jorge Cafune are also tops, and newly formed group Cuarteto Vocal Zupay seems to be the newcomer of the year.

There were, as usual, several important artists from other countries visiting Argentina, and among them Mexican star Armando Manzanero, British groups The Herman's Hermits and The Tremeloes, French chanteuse Dalida, Italian songstress Milva, French teen idol Johnny Hollyday, chanteuse Sylvie Vartan, Chilean artist Antonio Prieto and, two times, Spanish chanter Raphael, who had a very strong success.

Sales figures remained at the same level of 1966/7, with strong hits selling between 60,000 and 100,000, LP's ranging from 30,000 to 60,000 and many best sellers lists entries not surpassing the 15,000 mark. Beat music, both from local and foreign origin, was very strong, and one of the biggest hits of the year, "La Balsa," belonged to it. Sales of local tunes to other countries weren't especially active, due to some lack of good local pop tunes, but some artists like Palito Ortega, Los Gatos, The Sound and Co., The Walkers and instrumental combos were released in other markets. For this year Decca was planning the launching of orkster and arranger Malvicino in the United States, basing the campaign on his recordings for Microfon in Argentina.

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JAPAN - THE PAST TWELVE MONTHS

OUTPUT OF RECORDS

The total output of records during 1967 amounted to 100.1 million copies, 34.6 billion yen in value, which is 8% ahead of 1966. Referring to the record industry of the past two years, slowdown in increase rate of output and sales has to be pointed out, compared to the rapid growth of this business during the decade until 1965. It is said that the market has been expanded so large as to come into a transition period, and the active plans for developing the new consumer's demand is being highly expected for future.

Output share per size of records: 17cm single and EP shares 52% of the total output (2% increase over the previous year); 17cm EP, sharing 22% of the total 17cm records, decreased 9%. 25 cm LP, output of which has been decreasing for the past five years, shares only 0.9%. 30cm LP, shares 47% (16% increase over the previous year). The sales of 30cm LP has been remarkably increased, while 17cm records has remained almost on the same level as 1966. This phenomenon was first noticed in 1966, and it is expected that the share of LP records will continuously increase hereafter. The output of "45 r.p.m." 30cm LP, which was released later in 1967 intending to attract the sound-mania, amounted to 240 million yen in value, sharing 1.5% of the total 30cm LP records.

Another important phenomenon is the rapid increase of the sales of local recordings, which, already noticeable in 1966, has been accelerated. In 1967 the output of the records of local origin increased at the rate of 19%, while the records of imported origin decreased 1%. Share percentage of the local repertoire and the imported repertoire is 54%: 46%, and the dominant position of the imported repertoire during the past ten years was overturned. Especially the output of local 30cm LP was 43% ahead of 1966 (local single record: increased 13%). Although the

output of 30cm LP of imported origin was 5% ahead of the previous year, that of single records decreased 12%. This unfavourable trend for the imported repertoire is mostly due to that the local groups of pro-American or British sounds have caught the teenage popular music fans who might have stood for the original American or British groups.

Recently the raise of the retail price of 17cm records has been announced by Nippon Columbia and Toshiba Records to be enforced on June 1st. And it is assumed that all the other record companies will follow this decision sooner or later. In general, the price of 17cm singles will be more or less 10% up, and that of 17cm EP (33 r.p.m.) will be 20% up. It is explained that this raise of the retail price has been caused by the steep rise of the production cost: material cost, personnel expenses, etc.

LOCAL POPS

Popular music scene of the past one year was characterized by the flourishing of so-called "group-sounds." Last year this was reported to be a rising trend which started with the music of Blue Comets and The Spiders. Now, after a year, group-sounds is an established new stream, parallel to the main stream of typical Japanese popular songs. This fact was supported by the award of "1967 Japan Disc Grand Prize" to Jacky Yoshikawa & Blue Comets for their No. 1 hit of the year "Blue Chateau" (Nippon Columbia) which sold 1,300,000 copies. The Tigers (Nippon Grammophon), enthusiastically supported by low and middle teenage girls, are enjoying the top-most popularity, always ranked in the hit chart with "Mona-Lisa no Ho-emi", "Kimidake ni Ai-o", and recent "Hana no Kubikazari" (Flower Neck-lace).

This development of the local group scene has been greatly owed to the

activities of the artist production companies. Such active movements of the artist productions had never been seen before in Japan, where the production of records was fully conducted by the record companies. Watanabe Productions, biggest organization for the booking of local artists, had a tremendous success with the above-mentioned Tigers, whose popularity among the young girls is equal to the Beatles-mania of some time ago. Another "teenagers' idol" from Watanabe Productions is The Wild Ones (Toshiba) with the current hits "Aisuru Anita" and "Bara-no Koibito." A young female singer Jun Mayuzumi on Toshiba Records has also played a very active part. Toshiba has recently established a label named Express, on which they are intending to exploit the new local and international recordings. Shinko Music, who pioneered the group-sounds boom by producing The Spiders, has also supplied Philips Records-Nippon Victor with the new successful groups, who were all ranked at the top by their debut singles: The Carnabeats by "Sukisa, Sukisa, Sukisa" (I love you), The Jaguars by "Kimi-ni Aitai" (I want to See You Again), and The Tempters by "Kamisama Onegai."

About 35 groups made their debut in 1967. The various trials for the individual styles have been made by each group. "Let's Go Unmei" (Variations by electric guitars of Beethoven's Symphony No. 5) by Takeshi Terauchi & The Bunnies (King Records) was highly commented for its originality of the sound. Group-sounds, attracting low and middle teen high-school girls, has contributed to expand the record purchasing generation lower in age.

In the end of 1967 a trend of "underground music" was initiated by The Folk Crusaders' original hit "I Only Live Twice" (Toshiba). As this song, first recorded by an unknown student

group, The Folk Crusaders, at their own expense, created a sensation in Kansai area, Toshiba Records obtained the recording rights, and this sales amounted to 1,200,000 copies in a very short time. Stimulated by this success, "Kemeko no Uta" (Song for Kemeko; an underground favorite among teenagers) was recorded by the new groups, The Giants (Victor) and The Darts (Columbia).

Victor also picked out a student singer, Tomoya Takaishi, singing "Jukensei Blues" (Prep. Student Blues). In the first quarter of this year, this third-stream activities were broadly favoured. And this trend in the local scene has inspired the release of the foreign underground music, although commercially unprofitable. Nippon Victor releases "Voice of Young America Series" to introduce the experimental singers of the United States on Reprise such as Arlo Guthrie with his hit album entitled "Alice's Restaurant," The Fugs or The Mitchel Trio.

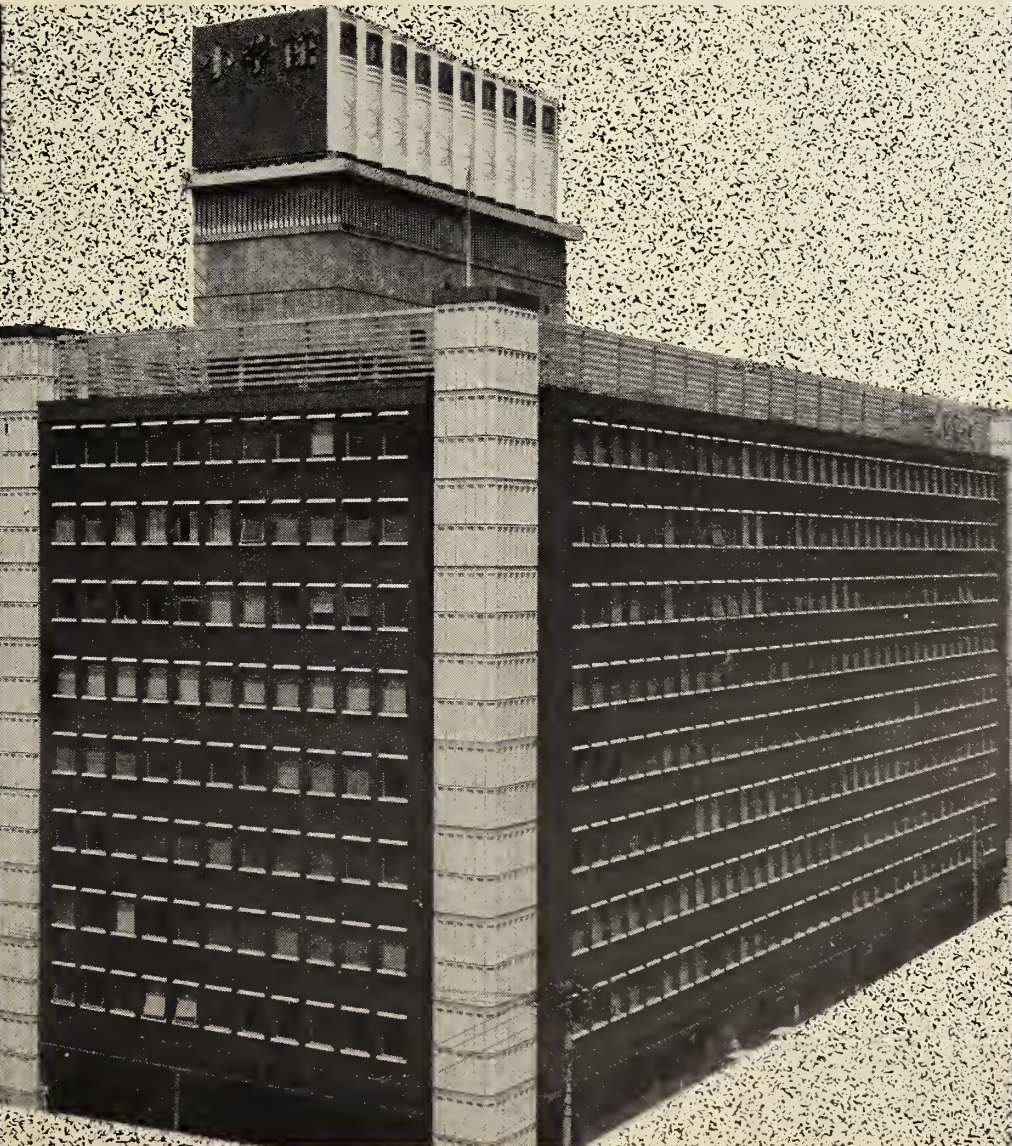
INTERNATIONAL SCENE

At present, rapidly increasing popularity of The Bee Gees due to "Massachusetts" (Polydor-Grammophon) is most remarkable. On Nippon Grammophon The Cowsills is right behind with "The Rain, The Park and Other Things." Popularity of The Monkees went up further more since their TV shows started to be put on air weekly last October. Nippon Victor enjoys the top sales of "Theme of The Monkees," current hit "Valleri" and LP "Monkees Golden Album."

As usual, we received many artists from abroad coming for the concert tours or the promotional tours. And in many cases, their visits have contributed to promote the sales of their albums. Alfred House, who has been here for several times and recorded

(Continued on next page)

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JAPAN—THE PAST 12 MONTHS

(Continued from preceding page)

such best-selling LPs for Nippon Grammophon as "Alfred House in Japan" and "Continental Tangos in Tokyo," toured again with his orchestra in April this year. In advance of the one month tour of Billy Vaughn Orchestra in May, Dot Records presented a golden disc to Nippon Victor for one million dollars sales of the album "Golden Billy Vaughn." Concerts of Sergio Mendes & Brazil '66 in March-April promoted their album "Equinox" (A&M-King); so did the tour of Astrud Gilberto for "Best of Astrud Gilberto" (Verve-Grammophon). King Records released "Edmond Ross Latin Deluxe" because of this orchestra's tour. Ravi Shanker's LP was first released here by Toshiba Records in anticipation of the effect of his concert held in Tokyo in February.

The split-out English group, The Walker Brothers, was reunited for the tour in Japan, and gave several successful concerts catching enthusiastic teenage fans. The live-recording of the concert, "The Walker Brothers in Japan" (Philips-Victor), was released in April. But since this will be the last Walker Brothers' recording, this year Philips-Victor will strongly promote The Herd, Dave Dee, Dozy, Beaky, Mich and Tich and other English groups. The live-recording of Trini Lopez' concert, "Trini Lopez Live in Tokyo" (Reprise-Victor) was released in March. From England came Cliff Richard, whose "Cliff in Japan" has been released, and recently The Hollies. From France, Enrico Macias and Charles Aznavour whose concerts, received very good comments. German cutie, Vicky, made a promotional tour last October for her first single release "L'amour est Bleu" (Philips-Victor), which turned out so successful that she returned this April for promoting the new titles and recording in Japanese.

In February, Martha Reeves & The Vandellas and Stevie Wonder participated in the Tamla Motown Festival in Tokyo. And from the live-recording of the concerts, two singles have been released: "Love Bugs Leave My Heart Alone" by Martha Reeves & The Vandellas and "A Place in The Sun" by Stevie Wonder. From the Tamla Motown repertoire, Nippon Victor has been releasing monthly two or three singles featuring The Temptations, The Four Tops and Supremes as well as the above two artists. Nippon Grammophon, with Atlantic label, is also active in releasing R&B artists such as Otis Redding, Aretha Franklin and Wilson Pickett. But in the nationwide viewpoint, R&B is not yet popular, although in such cities as Tokyo or Yokohama there has been growing a favorable reaction to it.

Paul Mauriat Orchestra's worldwide hit "Love Is Blue" (Philips-Victor) has been also influential in our market. King Records is constantly promoting the ballad verses of such artists as Tom Jones and Engelbert Humperdinck. In view that Japanese people are primarily in favor of melodious music, proved by the big success of Scott McKenzie's "San Francisco, Flower in Your Hair" (CBS-Columbia) or The Bee Gees' "Massachusetts" as the recent examples, this year we anticipate some more hits of this kind.

Referring to the jazz records scene, it was the biggest topic that Toshiba Records has signed for the exclusive contract with Blue Note Records last October. Since it is the first that this renowned label is exclusively assigned to a Japanese record company, the distribution of the repertoire has been expected to bring around the revival of the modern jazz boom. In January this year "Jazz Disc Grand Prize" was first established by a jazz magazine "Swing Journal," and the Grand Prize for 1967 was awarded to "The Ornette Coleman Trio at The Golden Circle" on Blue Note. Looking at the Jazz LP releases during the past one year, we notice two contrasting tendencies: one is the revival of the old masterworks of 1955-60 which have been long deleted from the catalogue; the other is the introduction of the "New Jazz." For example, the release of "Fontana

New Jazz Series" by Victor has ever included Cecil Taylor, New York Contemporary Five, Paul Bley, etc. Ornette Coleman toured in Japan last October; the other big figures who came to Japan are Sonny Rollins and Charles Lloyds. And the tours of Stan Getz or Astrud Gilberto, Sergio Mendes & Brazil '66, Charlie Byrd and the scheduled visit of Ramsey Lewis in September signify the public favor of easy-listening jazz or jazz-rock and Bossa Nova.

It is worth notice that some of the Japanese record companies started trying for the exclusive recording contracts with the foreign artists who are free. Sam Taylor, having recorded for Nippon Grammophon, now belongs to Teichiku Records, where his LP recordings are the best-selling items. Teichiku Records has also signed for the contract with Buddy Collette, and his interesting session with Japanese jazz players has been made.

CAPITAL LIBERALIZATION

Of all the events concerning the music industry during this one year, the announcement of CBS/SONY Corporation establishment has most attracted the public attention. Under the regulations for the capital liberalization set on July 1, 1967, the record industry has been designated as "50%-liberalized industry." The application was made to the Japanese Government on December 14, 1967, for the establishment of a 50-50 joint venture record company by Sony Corporation of Japan and Columbia Broadcasting System, Inc. of the United States, which was formerly approved by the Government on February 14, 1968 under the conditions that the joint venture shall not disturb the established order of sales and that it shall not entice artists and technicians from established enterprises concerned. The new company will be capitalized at 720 million yen, and the business is expected to start in July.

Long-established relation between CBS and Nippon Columbia is to be terminated on June 30, 1968. Nippon Columbia has already started taking countermeasures to meet the loss of their main international master source, CBS catalogue, which includes many world-famous, best-selling artists, both classic and popular. In order to make up, Nippon Columbia has concluded the contracts with Major-Minor Records of England and Buddha Records of U.S.A., and it is reported that they are under negotiation with several other foreign labels. The first release of the above new labels is scheduled in July. At the same time, they will further more concentrate their activities on the local recordings.

Establishment of CBS/SONY Corporation under the capital liberalization has inspired the existing unities of the foreign record companies and the Japanese ones to be tied up closer such as RCA and Nippon Victor, EMI and Toshiba Music Industries and Decca and King Records. It was announced in May that Capitol Records, with E.M.I., has been decided to share 50% of the total capital of Toshiba Music Industries, Inc.

TIEUP WITH BOOK-PUBLISHER

Last year a book publisher Kawade Shobo published a series of books entitled "World Music Library," which consists of 24 volumes, each volume containing two 17 cm LP records. This first tieup project of book publisher and record company, which brings in the new sales route for the records, was expected to cultivate the new purchase demand in the so far unfamiliar field. And this year two kinds of series containing 30 cm LPs have been put on a book market: one is entitled "The Music Collection of The Great Masters" published by Kawade Shobo, with 30 cm LPs supplied by Nippon Victor, the other is "Master Pieces of World Music" published by Kodansha Co. with 30 cm stereo LPs of King Records.

MUSIC TAPES

It was last year that music tape makers in Japan started their activities on a full scale. In May 1967,

(Continued on page 68)

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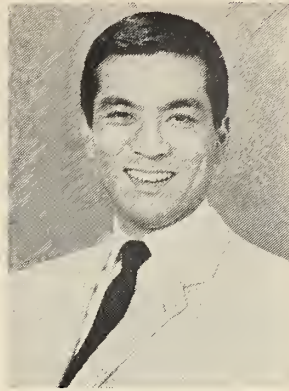
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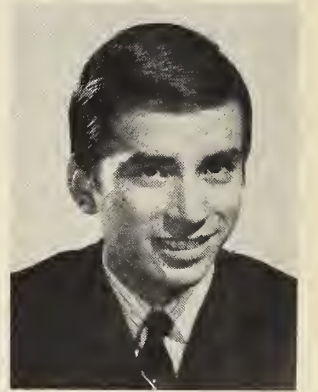
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JAPAN—THE PAST 12 MOS.

(Continued from page 66)

Music Tape Association was established aiming to keep a necessary order of the market, as well as to promote its development. Though the authorized figures concerning this business is not yet available, the total sales of the market in 1967 is estimated to be 3 billion yen. Cartridge type, especially 8-track cartridge, is pre-dominant, occupying 70-85% of the total sales, due to the popularization of the car-stereo players. It is said that 8-track cartridge tapes and 4-track tapes are in the 7:1. The sales of music cassettes lags behind because the cassettes players so far released by the Japanese makers are mainly portable types designed for recording purpose. Increase in the market share of the music cassette will depend upon the expected spread of cassette car-stereo players. In this market, special music tape makers

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such as Nippon Hoso Service (Nippon Broadcasting Service) and Apollon Music Industry Co. (tieup business by Watanabe Productions, Bunka Broadcasting Corp. and Pioneer Electronic Corp.) are going ahead of the record companies. Nippon Hoso Service is expected to record a monthly sale of 200 million yen around this June. And Toshiba has concluded the tieup with them for 8-track cartridge. King Records also plans to act as the music source for Apollon Music. This year's sales target of music tapes at the main record companies is planned to be in average 10-12% of the total record sales.

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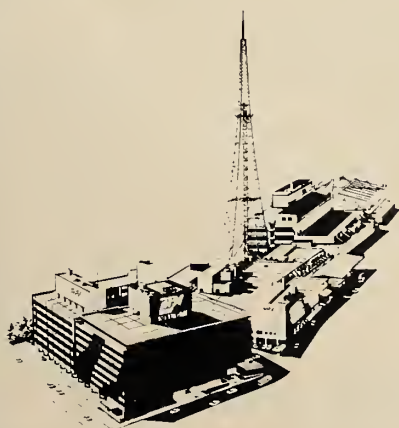
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A STATISTICAL LOOK AT SWEDEN

Area: 173,378 sq. miles (449,733 sq. kilometres)

Population: 7,773,000 inhabitants.

Record market: Sweden is an importing market, with only a limited number of its songs and records having chances at the world market. However, in recent year, it seems as export of Swedish songs and records has been growing, particularly to the other Scandinavian countries. It's a teenager's market, with single records now dominating, while only a few years ago EPs dominated the sale. Sales of LP albums has also been steadily increasing in the last two years.

Language: Local language is Swedish. A few years ago, recordings (of pop music) in Swedish was considered a waste of time and money, while

English-language records did extremely well. However, the growing number of teenage pop groups who often have recorded old local standard tunes, has changed this and a good Swedish-language record today offers a very good competition to foreign-language records.

Radio & TV: Broadcasts and TV is under government control, strictly non-commercial. As far as radio programmes is concerned, the listeners has three different program channels to choice among, while the much expected second channel in TV still might be a year or so ahead. Color TV exists on a very limited and experimental basis, and Sweden has not yet color TV at least not officially.

A STATISTICAL LOOK AT DENMARK

Area: 16,619 sq. miles (43,044 sq. kilometres), to which is to be added the Faroe Islands in the North Atlantic, about 300 miles northwest of

the Shetlands (540 sq. miles), and Greenland, a huge island between the North Atlantic and the Polar Sea (827,300 sq. miles)—making the total area of Denmark 844,459 sq. miles (2,200,000 sq. kilometres).

Population (Incl. Faroe Islands and Greenland): 4,830,000 inhabitants.

Record market: Denmark is mainly an importing market, and also a teenager's market. Sales of LPs is going up, there is a limited market for EPs, while singles are dominating. Stereo is doing very good, and if both stereo and mono versions are available, only stereo is released in most cases.

Language: Local language is Danish, which does not hurt the sale of foreign-language records, preferably those in English language. For the native population at Greenland, a certain production of records in the Eskimo language exists.

Radio & TV: Broadcasts and TV are government-owned non-commercial stations. Special radio stations at Greenland offers programs in Danish as well as Eskimo language.



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SCANDINAVIA—THE PAST 6 MONTHS

The general feeling about the first six months of 1968 is that all over Scandinavia, a growing sale of records has been noted by all manufacturers. There is also a feeling in the trade that the more and more coming low-price labels has resulted in a new category of record buyers. Mainly people who never cared for records, as they have considered them as "something too expensive," and as something that never could be compared with a live concert.

As far as Sweden is concerned, Metronome took the jackpot with a Swedish-language recording of the Italian tune "Il ragazzo della Via Gluck" with Anna-Lena Löfgren, and a Gold Disk was a fact shortly after the record had been released. Later RCA Victor noted the same success with Claes-Göran Hederström and his recording of the Swedish entry at the Eurovision Song Contest. Karusell Grammofon AB with Lill Lindfors could count on something of a gigantic sale of a locally produced LP album.

Certain changes has been noted in the music field, with labels as Dot and ABC moving over to the E.M.I. group, as well as MGM leaving the E.M.I. group.

In Sweden, a country that by tradition been "very open" to foreign orchestras and pop groups, the Musicians' Union stopped the invasion of mainly British groups. Foreign groups in general and British in particular still have chances at the Swedish market, provided that Swedish groups get the same chances at the British market.

Norway looks like the country where Swedish artists can count upon almost the same successes as in their native Sweden. Due to mainly language difficulties, Swedish groups have less good chances at the Danish and Finnish markets.

Danish music biz noted a big loss when Knut Mork, veteran in publishing business, died in end of April.

In Finland, the E.M.I. group can look back at its debut as an independent company. In previous years, the E.M.I. records has been handled by local companies.

Re. the international Song Festivals, all the Scandinavian countries joined the M.I.D.E.M. fair at Cannes in January, while only Finland, Norway and Sweden joined the Eurovision Song Contest. Denmark has not joined the latter during the last two years.

Local songs as well as locally produced recordings have not noted too big successes in Denmark and Norway during the first half of 1968, at least not if compared with previous years. Finland is still the country where local songs, or at least local recordings of foreign songs has the biggest chances. In Sweden, local songs as well as local recordings have done unusually good. Only a few years ago, a Swedish artist was more or less forced to record a song in English if he should count on sales figures that made it possible for him to compete with foreign artists. However, the steadily growing number of local pop groups and the fact that they so often have recorded Swedish oldies, has given the native language a chance.

A STATISTICAL LOOK AT FINLAND

Area: 130,165 sq. miles (337,009 sq. kilometres)

Population: 4,600,000 inhabitants.

Record market: Finland is an importing market, and also an adult's market, while it seems to becoming more and more of a teenager's market in those days. LP sales, usually of less importance, has been going up while EPs are still of less importance compared with the singles. Record sale in general went down in 1965, but has since then been steadily going up. As major problems is mentioned "too much pop music being aired over local radio stations" as well as a growing sale of tape recorders.

Language: Local language is Finnish, but great parts of the country, particularly in southern and western

Finland are both Finnish and Swedish speaking territories. Recordings in Finnish are still offering strong, perhaps sometimes too strong, competition to foreign-language records. However, during the last two years more and more artists, particularly the teenage-groups, are recording also local songs in English with a good sales result.

Radio & TV: Broadcasts are non-commercial via the government controlled stations. As far as TV is concerned, a private-operated commercial station competed with the government-controlled non-commercial stations. The other year, the government station bought the private company and has since then continued operation of both stations.

DENMARK—TOP 3 BY MONTH DURING 1968

- January:** 1 Hello Goodbye (Beatles/Parlophone) Multitone A/S, Denmark
2 *Tryllesangen (Pulse Holmuth/Polydor) Multitone A/S, Denmark
3 Romeo und Julia (Peggy March/RCA Victor) Sweden Music AB, Sweden
- February:** 1 Hello Goodbye (Beatles/Parlophone) Multitone A/S, Denmark
2 Sussy Moore (Lollipop/Polydor) No publisher
3 Romeo und Julia (Peggy March/RCA Victor) Sweden Music AB, Sweden
- March:** 1 Sussy Moore (Lollipop/Polydor) No publisher
2 Judy In Disguise (John Fred & His Playboy Band/California) American Songs AB, Sweden
3 She's a Rainbow (Rolling Stones/Decca) Musikförlaget Essex AB, Sweden
- April:** 1 Lady Madonna (Beatles/Parlophone) Dacapo Musikforlag, Denmark
2 Kaerlighed er ingen leg (Liebe ist doch kein Ringelreih'n) (Gitte Haenning/HMV) Imudico A/S, Denmark
3 Cinderella Rockefeller (Esther & Abi Ofarim/Philips) Sweden Music AB, Sweden
- May:** 1 Congratulations (Cliff Richard/Columbia) Imudico A/S, Denmark
2 What a Wonderful World (Louis Armstrong/HMV)
3 Lady Madonna (Beatles/Parlophone) Dacapo Musikforlag, Denmark

SWEDEN—TOP 3 BY MONTH DURING 1968

- January:** 1 Hello Goodbye (Beatles/Parlophone) Sonora Musikförlags AB, Sweden
2 Lyckliga gatan (Il Ragazzo della Via Gluck (Anna-Lena Löfgren/Metronome) Sonet Music AB, Sweden
3 Magical Mystery Tour (Beatles/Parlophone) Sonora Musikförlags AB, Sweden
- February:** 1 Ulickliga gatan (Il ragazzo della Via Gluck) (Anna-Lena Löfgren/Metronome) Sonet Music AB, Sweden
2 Spicks And Specks (Bee Gees/Polydor) Belinda (Scandinavia) AB, Sweden
3 World (Bee Gees/Polydor) Sonora Musikförlags AB, Sweden
- March:** 1 *Jag var så kär (Agnetha Fältskog/Cupol) Starton Musik, Sweden
2 Judy in Disguise (John Fred & His Playboy Band/California) American Songs AB, Sweden
3 Lyckliga gatan (Il ragazzo della Via Gluck) (Anna-Lena Löfgren/Metronome) Sonet Music AB, Sweden
- April:** 1 Lady Madonna (Beatles/Parlophone) Sonora Musikförlags AB, Sweden
2 Cinderella Rockefeller (Esther & Abi Ofarim/Philips) Sweden Music AB, Sweden
3 *Mälarökyrka (Lenne Broberg/RCA Victor) Edition Liberty, Sweden
- May:** 1 Congratulations (Cliff Richard/Columbia) Thore Ehrling Musik AB, Sweden
2 *Det börjar verka kärlek, banne mej (Claes-Göran Hederström/RCA Victor) Thore Ehrling Musik AB, Sweden
3 Lady Madonna (Beatles/Parlophone) Sonora Musikförlags AB, Sweden

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President: Mr. Jan Hagdal
Labels (domestic): Ararat
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Phone: 11 62 60
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Records distributed by GDC

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Labels (domestic): Klango
Labels (others): Hemmets Harold.
Religious music—The Pentecostal Movement

JORG-FR. ELLERTSEN A/S—Jernbanetorget 4—OSLO
1

Phone: 41 26 09
Cable: TROLLMUSIC OSLO
President: Mr. Jorg-Fr. Ellertsen
Labels (domestic): Kristine Toner (religious),
Troll (pop)
Labels (others): Crescendo
Records distributed by A/S Nera

MANU MUSIC A/S—Tolbugaten 12—OSLO 1

Phone: 42 72 12
President: Mr. Per Gunnar Jensen
Manager: Mr. Per-Arne Knobelauch
Labels (domestic): Emanuel, Manu

A/S NERA—P.O. Box 7033 Hamansbyen—OSLO 3
(Pilestredet 75—Oslo 3)

Phone: 46 19 50
Cable: MUSICO OSLO
President (record section): Mr. Eilif Meyer
Labels (domestic): Musica, RCA Victor
Labels (others): Colgem, Cupol, Dunhill, Efel,
Europa, Khisine Toner, Nashville, Olga, RCA
Camden, RCA Victrola, Sveriges Radio, Tele-
funken, Troll.

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Cable: PROTON OSLO
President: Mr. Sigurd Johannessen
Labels (domestic): Karusell, Metronome, Nor-Disc,
Polydor, Decca
Labels (others): ABC-Paramount, Ace of Clubs,
Ace of Diamonds, Ace of Hearts, Archiv-Produktion,
Atco, Atlantic, Beltona, Brunswick, Cameo/
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Deutsche Grammophon, Felsted, Heliodor, Im-
pulse, Joker, London, MGM, New Jazz, L'Oiseau-
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President: Mr. Tormond Vaagen
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Religious music

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President: Mr. Haakon Tveten
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President: Mr. John L. Bryholt
Assistant mgr.: Mr. Vilhelm Hoy
Labels (others): Cupol, Swedish Society Discofil,
Telefunken, Telestar.

I.S. DANSK GRAMMOPONPLADEFORLAG—Dor-
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President: Mr. Karl Emil Knudsen
Publicity: Mr. Paul Bach
A & R man: Mr. Gustav Winckler
Labels (domestic): Ecco, Life, Mascot, Sonet,
Storyville
Labels (others): Amigo, Artone, Baronet, Cadet,
Canadian-American, Charlie Parker, Checker,
Chess, Colpix, Design, Epic, ESP-Disk, Europa,
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Records, Kenwood, Major/Minor, Motown, Moon-
glow, Musidisc, Nashville, Okeh, Palette, Pick-
wick 33, Planet, Red Bird, Roulette, Roost, Saga,
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Labels (domestic): Columbia, His Master's Voice,
Odeon.
Labels (others): ABC, Angel, Bell, Blue Note, Cap-
ital, Command, Cornet, Diamond, Dalton, Dot,
Electrola, Ember, Encore, Erato, Gloria, Hilltop,
Immediate, Imperial, Liberty, Motown, Pacific
Jazz, Parlophone, Pathe, Platina, Regal, Side-
walk, Soul, Stateside, Sreed, Studio-2, Sunset,
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10A—1864 COPENHAGEN V

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Cable: HENIGRAM COPENHAGEN
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General manager: Mr. Leif Risell
Publicity: Mr. Leif Risell
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Labels (others): RCA Camden, RCA Victrola, Re-
prise, Warner Bros.

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gade 7—1114 COPENHAGEN K

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Manager: Mr. Sv. Aage Svendsen & Mr. W. Hag-
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Labels (others): Hemmets Harold, Klango.
Religious music—The Pentecostal Movement

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Labels (domestic): Anders And, Metronome
Labels (others): Ariola, Athena, Atco, Atlantic,
Baccarola, Bang, Cameo/Parkway, Carla, Cla-
rion, Dial, Don, Elektra, Eurodisc, Golden 12,
Hansa, Impulse, Joker, Karusell, Midnight Sun
Records, Nonesuch, Shout, Snurrskivan, Stax,
SweDisc, Troubadour, Volt.

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Labels (domestic): Triola
Labels (others): Apnak, Austraton, Calla, Califor-
nia, Elite Special, Golden Guinea, Hickory,
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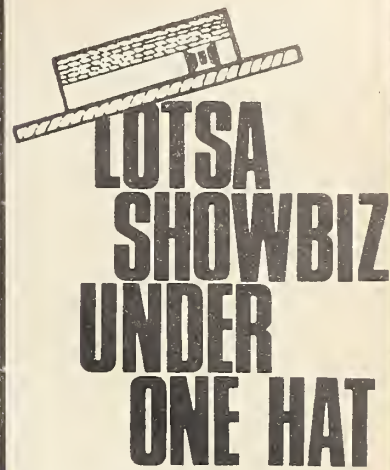
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phon, Folkways, Fontana, London, Mercury,
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Artists, Verve, Vocalion.

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Labels (domestic): Oktav
Labels (others): ZAC

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BRAZIL—THE PAST TWELVE MONTHS

The period we are about to review is very similar to those of the foregoing years, in what the political, economical and social conditions of the country are concerned. Once again, the Brazilian people were faced with a year of sacrifice in the Government's action for recovery in the political and consequently economical field, which somehow restrained the natural development of the music and record business in Brazil. But there is no doubt that we could witness an obvious growing professionalization of the record industry in general, an evident crescent interest from the part of an also increasing record buying public, and a consequent reaction from all persons that are directly or indirectly connected with the music and record business in the whole country, during the past twelve months.

With the help of television and radio stations all over the country, the public is being more and more informed about music, artists and musicians, and the result is that more and more record shops appear, that more and more labels are born and, specially in the highly musical Brazil, more and more interpreters in all types of music become known over this period. Unfortunately we do not have the official information of the growth in disk sales, since the only official figures are given by the "Brazilian Association of Record Producers," which only has data concerning the companies who are affiliated to this entity, and there are more and more companies appearing which are not accepted or are not interested to be part of it. We believe that, with the more professional attitude of the record companies that is becoming a

fact, in the years to come we will be able to receive a quite accurate information as far as figures are concerned. But, from the unofficial information received from each company separately, we can state that the sales are growing consistently and everybody seems optimistic for the coming years, if it will go on as it went during the past twelve months.

Once again during the year, there was a great interchange of executives and artists between the local companies. The specialized professionals in the disk and music businesses are not many in the country and the good ones are being offered better propositions from other companies where they try to use new ideas to improve sales in their new fields—also a few artists believe that changing label they have more chances to sell more disks. Also some of the foreign companies changed their representatives in this country during the past twelve months, while other sources signed contracts for a continuation of their association.

As far as record sales are concerned, the teen music had a better part of the public's following during the past twelve months, since the big percentage of Brazilians under twenty years of age, who really buy the disks. Both the imported and the "made in Brazil" teen music began the period with first spots all over the local charts and with its interpreters appearing in all TV and radio programs. The names that appeared next to the already idolized ROBERTO CARLOS, WANDERLEA, ERASMO CARLOS were those of MARTINNA, BOBBY DE CARLO, EDUARDO ARAUJO, and others, many others that never got to be as popular but had good airplay and considerable good record sales.

At the beginning of the period, the official inauguration of the "CAMJA" (Jazz Friends' Club), which was also dedicated to the new Brazilian Pop Music, gave a turn of the predilections in the direction of the considered more Brazilian music, since some of the top names were connected with the organization, which had the intention to promote that type of music and also a cult of traditional jazz. At that same time ANTONIO CARLOS JOBIM was also returning from the United States and it was expected that a new era would start for the Modern Brazilian Popular Music. But nothing went on in this line and the teen music had again an impulse, to become again

the great favorite of the great public, being obvious the preference with the raise in record sales.

At that time the Musicians' Union started a movement to only give professional permission for musicians and chanters who would make a special exam—for a while, several people connected with the music business, mainly those of the teen ranks, were not allowed to work; but this too, was a provisory situation and all went back to the original ways.

A singer appears then, who was not of any definite type of music, but who became one of Brazil's best sellers—AGNALDO TIMOTEO—who had one number composed by ROBERTO CARLOS titled "Meu Grito," interpreted in an old-time sugary ballad style, in first spot for a long time (Odeon).

One of the very successful international artists to visit Brazil arrives: CHRIS MONTEZ who came accompanied by his "BUSINESSMEN QUARTET" and personal manager Alfred Hesky—for two weeks, Chris was presented all over Brazil and the A&M artist was received all over with enthusiasm. This was probably what started the new wave of international attractions to come to this country. Immediately followed the visit of CBS—COLUMBIA Vice Presidents SEYMOUR L. GARTENBERG and CHARLES STERN, attending businesses of the diskery here.

Sambista JAIR RODRIGUES receives a "Golden Record" offered by COMPANHIA BRASILEIRA DE DISCOS for the high sales in the PHILIPS label.

HERB ALPERT releases by his A&M label a disk with CHICO BUARQUE DE HOLLANDA composition "A Banda," a new hope for the internationalization of the country's musical activities.

TV EXCELSIOR inaugurates the new studios of the company, another field for presentation of the rising number of Brazilian artists and of imported names as well.

The series of celebrations of diskery anniversaries starts with CHANTECLER (9th) with dinner-show in which the cast of the company played and sung for press and friends.

The time for the usual yearly boost for the real Brazilian Popular Music is arriving with the preparation for the Festivals, one to be held in São Paulo (Third National Festival of

(Continued on next page)



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A STATISTICAL LOOK AT NORWAY

Area: 124,064 sq. miles (mainland—323,917 sq. kilometres) to which is added Spitsbergen (Svalbard), a group of mountainous islands in the Arctic Ocean of 23,957 sq. miles (62,050 sq. kilometres) and some mainly uninhabited Arctic possessions.

Population: 3,700,000 inhabitants.

Record market: Norway is an importing market, now slowly shifting from mainly an adult's market to a teenager's market. According to trade people, record sales seems to have

been most satisfactory. As in most countries, a growing LP sale is reported, while EPs have a limited market in Norway compared with singles.

Language: Local language is Norwegian, but foreign-language records in general and English and Swedish language records in particular have no difficulties in the competition.

Radio & TV: Broadcasts and TV are handled by non-commercial government-controlled stations.

NORWAY'S TOP 3 BY MONTH DURING 1968

- January: 1 Magical Mystery Tour (Beatles/Parlophone) Sonora Musikkforlags A/S Norway
2 Daydream Believer (Monkees/RCA Victor) Screen Gems Musikkforlag A/S, Norway
3 Hello Goodbye (Beatles/Parlophone) Sonora Musikkforlags A/S, Norway
- February: 1 Lyckliga gatan (Il ragazzo della Via Gluck) (Anna-Lena Löfgren/Metraname) Arne Bendiksen A/S, Norway
2 Under ditt parasoll (Sven-Ingvars/Svensk-American) Seven Brothers Music Inc./Edition Odeon, Sweden
3 Judy in Disguise (John Fred & His Playboy Band/California) American Songs AB, Sweden
- March: 1 Lyckliga gatan (Il ragazzo della Via Gluck) (Anna-Lena Löfgren/Metraname) Arne Bendiksen A/S, Norway
2 Under ditt parasoll (Sven-Ingvars/Svensk-American) Seven Brothers Music Inc./Edition Odeon, Sweden
3 Mighty Quinn (Manfred Mann/Fontana) Sonora Musikkforlags A/S Norway
- April: 1 Lyckliga gatan (Il ragazzo della Via Gluck) (Anna-Lena Löfgren/Metraname) Arne Bendiksen A/S, Norway
2 Lady Madonna (Beatles/Parlophone) Sonora Musikkforlags A/S, Norway
3 The Legend Of Xanadu (Dave Dee, Dozy, Beaky, Mich & Tich/Dontana) Sonora Musikkforlags A/S, Norway
- May: 1 Congratulations (Cliff Richard/Columbia) Arne Bendiksen A/S, Norway
2 Det bästa verka kärlek, banne mej (Claes-Göran Hederström/RCA Victor) Thare Ehrling Musik AB, Sweden
3 Lyckliga gatan (Il ragazzo della Via Gluck) (Anna-Lena Löfgren/Metraname) Arne Bendiksen A/S, Norway

* Local copyright.

BRAZIL—THE PAST 12 MONTHS

(Continued from preceding page)
Brazilian Pop Music, of TV-RECORD) and the other being the national part of the Second International Fest of Rio de Janeiro. It is the time when the superiority of teen music is less strong and when there is a new hope for the traditional and modern local music to reappear.

Portuguese Fado Queen AMALIA RODRIGUES is presented in Brazil with success. In the month of September several decisions taken at the "Record Industry Meeting" held in Montevideo, improving relations between the ALALC countries, in order to make easier operations with disks and tapes between these countries in the future.

The FERMATA GROUP launches a new low cost label PREMIER during the celebration of the 11th. Anniversary of the RGE label. Japanese rep JORGE MINORU MATOBA, who also represents SADAIC of Buenos Aires, UBC from Rio de Janeiro, SGAE from Madrid, SACM from Mexico and ADDAF from Rio was present and making contacts here for negotiations between Japan and Brazil for the future. An important newcomer is breaking all records in sales, with her own compositions some of which she also interprets in a personal baby voiced charm—MARTINHA, of the AU-Rozenblit label.

At this time the first phase of the "THIRD FESTIVAL OF BRAZILIAN POPULAR MUSIC" has its start: some of the top composers and interpreters are in the contest which had some peculiar aspects, such as the falling of tabus, when GILBERTO GIL and CAETANO VELOSO and even ROBERTO CARLOS, used in their presentations some of the teen groups, like "OS MUTANTES," "OS GOLDEN BOYS" and "OS BEAT BOYS," from Argentina; also when chanter-composer SERGIO RICARDO broke his guitar and threw it to the audience causing panic, because the

public didn't let him sing his number "Beto, Bom De Bola." And when some of the idols like AGNALDO RAYOL, HEBE CAMARGO and ERASMO CARLOS had difficulty to go through with their interpretations because of the public's boos and hoots.

And while São Paulo was being completely taken by this contest, in Rio de Janeiro everything is ready to receive the many personalities that are to attend the International Fest.

ODEON at this time was inaugurating a new well equipped recording studio in São Paulo, during a party when all toppers from all diskeries were present giving prestige to the ceremony.

Some very important personalities of the musical world were in Rio de Janeiro attending the International Festival, during which newcomers MILTON NASCIMENTO and GUTENBERG became known overnight. Already known but a little forgotten at that time, other top chanters appeared again strong for a revival in their career, such as AGOSTINHO DOS SANTOS (Codil), or HELENA DE LIMA (RGE), TITO MADI and many others. One of the best young chanteses of the moment, ELIANA PITTMAN, also had a good chance to be seen by all the international personalities at the Fest, and so did that queen of "samba" ELSA SOARES, and newcomer GRACINHA LEPORACE, the ex-Girls from Bahia CYNARA & CYBELE (CBS) who interpreted one of the top songs of the year penned by great young composer CHICO BUARQUE DE HOLLANDA, "Carolina"; also chanter TAIGUARA and songstress CLAUDIA (RGE) and many, many others brought the Brazilian Pop Music to the foreigners from all over the world who became the best promo people for it in their own countries.

From the other side, the presence of all those famous names coming from all over the world, such as HENRY MANCINI, NELSON RIDDER, AN-

DY WILLIAMS and wife CLAUDINE LONGET, QUINCY JONES, AUGUSTO ALGUERO and wife CARMEN SEVILLA from Spain, PIERRE BARROU, PERCY FAITH and PAUL MISRAKI, LUCIEN MORISSE and BRUNO COQUATRIS, BRONISLAW KAPER and many others, gave another taste of the importance of the internationalization which was about to come to the Brazilian musical scene in both directions.

At this time the São Paulo National Fest was also coming to an end, and the Brazilian Pop Music had its strongest moments during the past twelve months, when the winning songs were leaping to top positions in the charts and all were sung and whistled all over São Paulo and also Rio de Janeiro. EDU LOBO and MARILIA MEDAGLIA, who interpreted Edu's "Ponteio," first awarded number, GILBERTO GIL ("Domingo No Parque," second), CHICO BUARQUE DE HOLLANDA, with his "roda Viva," and also CAETANO VELOSO and other Brazilian names were the most popular of the moment in this country, when the Festival was over, together with MILTON NASCIMENTO and GUTENBERG GUARARIBA and GRACINHA LEPORACE. Chanter-composer SERGIO RICARDO is probably the most popular of all, though.

Then the new phase of internationalization proceeds with the presentation of Italian top chantress MINA at local TV shows (Excelsior) and some night-club appearances. And immediately after that singer, we have a visit of the teen group "HERMAN'S HERMITS" who also appeared in the same scheme (at TV-TUPI). Actor-conductor DANNY KAYE was also in Brazil with the GADNA (Juvenile Symphonic Orchestra from Israel), directed by Maestro SHALOM RONLY RIGLIS. Another short visit of FRA JOSE MOJICA, the singing friar.

And at the same time, Brazilian artists are going to other countries, such as ELZA SOARES (Odeon), ALTEMAR DUTRA (Odeon), ELI-

ANA PITTMAN, who scored great successes in Germany, MILTINHO (RGE/Odeon) and others.

But more international acts are constantly arriving here, taking advantage of a new hungry market, a little tired of the local artists who have been too often shown from all possible angles in local TV programs of musical base. It was the turn of very popular teen artist from the USA, JOHNNY RIVERS (RCA) who arrived after a few false alarms, for a very successful but rather tumultuous tour, due to the action of an unscrupulous Argentine empresario, who is fortunately banished from the Brazilian artistic scene.

But, the reminiscence of the recently held Festivals was still being felt and the Brazilian Popular Music, was still fighting for privileged positions in the local charts.

By the end of the year 1967, the usual rise in sales for records and music is felt and companies take advantage of the gift season to launch special releases. Due to the special promotion of several companies, this was maybe one of the strongest sales seasons in many years in this country, in spite of the financial and economic crisis that is still and always harrasing the country, and in spite of the constant rise in the records' prices.

Some important international visitors of the record world come to feel the pulse of the Brazilian record scene, such as "LIBERTY RECORDS" toppers RON KASS, Director of Overseas Operations, and JERRY THOMAS, Director-International Sales of the company from the USA, who signed with the local RCA, in the person of Prexy DOUGLAS REID, new contract prolonging a long association between the two companies.

At this moment we make a special mention to a young girl who has been rising in the Brazilian musical scene, achieving what few female singers have, that is, to have both singles and LP's in first spot—we are talking about the baby-voiced singer-composer MARTINHA (AU), who is (Continued on next page)

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BRAZIL—THE PAST 12 MONTHS

(Continued from preceding page)
pleasing not only the teen but older generations as well, with her compositions, which are also being interpreted by top chanters such as ROBERTO CARLOS.

Several popular music personalities from the country received this year in São Paulo special honors when they were awarded with the Honorary Citizen of São Paulo: old-timer VICENTE CELESTINO, was followed by teen king ROBERTO CARLOS. Then came the "King of Voice" AGNALDO RAYOL, the top composer of the year, CHICO BUARQUE DE HOLANDA and lately teen-prince RONNIE VON. This has an important meaning for us, because it gives more importance to the class and consequently gives more chances to the Brazilian Popular Music to be considered of national importance in the future.

Two other visitors in the country at this time were, G.A.C. Vice President JACK L. GREEN and Italian promoter and organizer of Latin World Fest PIERO BONINO.

The intensification of the musicals in the Brazilian television is always increasing the interest of the public in the record buying activities and both diskeries and pubberies are reacting accordingly. More disk-shops are proliferating all over town and, as is natural, figures in companies' sales statistics are growing all the time.

And another important landmark of the year for the musical scene is coming at the moment, while sales in records and releases in this country are suffering the usual depression due to the coming CARNAVAL season of Brazil. While some of the top names of this specialized type of Brazilian music are cutting disks to be released during or immediately after the four hectic days of Mardi-Gras, the companies are making a pause in their regular release sched-

ule. Some of the songs that appeared during the Carnival of this year also became classics in the Brazilian folk-pop music.

But, outside Brazil, the music of the country was having another international boost: in Cannes, France, the already famous MIDE M, of worldwide reputation, was also being adopted by the Brazilian music people as a must—several local diskeries and pubberies had their representatives in the highly important world meeting and the "Brazilian Association of Record Producers" was also present at the negotiations between countries of all over. But the most important vehicle for the promotion of the Brazilian Pop Music was done at the stage of the MIDE M Palais des Festivals, when chantress ELIS REGINA (Philips) conquered the present public with her lively and personal interpretation, specially of EDU LOBO's "Upa Neguinho," which became one of the high moments of the celebrations held in Cannes. Immediately and there the Brazilian chantress had several propositions to be presented in other countries, to record for other companies—it was there that she was signed for the famous "Theatre Olympia" of Paris, where she would be a few months later. The trio that accompanied Elis, which was called until then "BOSSA-JAZZ" changed the name to "BOSSA TRIO" and also was with the artist in Paris. Brazilian teen idol ROBERTO CARLOS was also presented at the MIDE M as the top seller from the CBS diskery—but his great victory was kept for a couple of weeks later, when together with SERGIO ENDRIGO, he was the great winner of the also famous international "SANREMO FESTIVAL 1968," interpreting in his personal and charming style "Canzone Per Te," conquering completely the Italian audiences.

Two new doors were wide open for the Brazilian Popular Music in Eu-

rope, as they were already opened in South America, through the presentations of several top names such as MILTINHO, PERY RIBEIRO, ALTEMAR DUTRA, DOROTHY, ZIMBO TRIO, ELISETE CARDOSO, and others, and also in the United States, after the release of one of the best records of the year by FRANCIS ALBERT SINATRA and ANTONIO CARLOS JOBIM (Reprise), by the many released albums of SERGIO MENDES AND BRASIL 66 (A&M), or ASTRUD GILBERTO, "THE GIRLS FROM BAHIA," LAURINDO DE ALMEIDA, WALTER WANDERLEY and others. The acceptance of the Brazilian rhythm is becoming universal and, it is frequent to hear without being announced in recordings done all over the world, a certain Brazilian beat in the background of songs from all over. At the same time, practically all the albums cut in the United States by such names as LES BAXTER, JACK JONES, PETULA CLARK, TONY BENNET, FRANK SINATRA, etc., have at least one band of Brazilian music. And it must also be mentioned that the new rhythm "Jequibau," originated in this country through the pens of MARIO ALBANESE and CIRO MEREIRA, were still receiving new and important interpretations by artists from all over the world. The influence of the all-around Brazilian music was being a living fact!

CREED TAYLOR was taking young composer (of Rio Int'l Fest fame) to the U.S.A. to record his "Travessia"

and other compositions with the A&M label.

And a new flow of foreign artists is being brought to Brazil, starting with Italian chanter-composer SERGIO ENDRIGO, who was presented all over the country with his winning-partner of the San Remo Fest, ROBERTO CARLOS. Teen group "OS INCRIVEIS" departs for Japan for a longtime tour and "samba queen" ELZA SOARES is presented with great success in New York and Mexico. One of the greatest chantresses of all times, MAYSA, is living in Italy and Brazilian music is also appearing strong there through her masterly interpretations of the ballad-samba style. In a program which became a favorite, she appeared with ASTRUD GILBERTO and ROBERTO CARLOS. American vocal group THE GLORIES also appeared in several TV and night-club shows, following the long line of foreign acts here. After the U.S. gals, the next import was from Italy, with great chantress ORNELLA VANONI (Fermata here) followed by near by MILVA.

Two important phases are to be mentioned at this time of the year: first, the new direction taken by the public's taste to the Erudite and Semi-Erudite Music, with the appearance of a TV (Record) program, directed by young Maestro JULIO MEDAGLIA with view to the popularization of the Concert Music; presented by popular idols such as ROBERTO CARLOS, and breaking the barrier of the stuffed collars, the public perfectly accepted Beethoven, Haendel and other (Continued on next page)

FRANCE—Record Manufacturers

ARION
12 rue de Faraday,
Paris 17.
22F.89.91.
Managing director: Ariane Ségat.

DISCAZ
359.38.29.
32 rue Francois Ier,
Paris 8.
Managing director: Roger Créange.

BAM
133, bd Raspail,
Paris 6.
LIT. 16.12
Managing director: A. Levi Alvarez.

BARCLAY
143, avenue de Neuilly,
Neuilly/Seine.
SAB.60.30.
Managing director: Eddie Barclay.
Labels distributed: Hispavox, Atlantic, 20th Century Fox, Colpix, Qualiton

COMPAGNIE EUROPEENNE DU DISQUE
5, rue Geoffroy-Marie,
Paris 9.
TAI. 71.66
Managing director: Eddie Barclay.
Labels domestic: Erato, Riviera.
Labels distributed: Amadeo, Jag, Atco, Stax, Chess, Tempo, Vanguard.

CHANT DU MONDE
32, rue Beaujon,
Paris 8.
WAG. 67.73.
Managing director: Jean Roire.
Labels distributed: Valois, Melodia, Folkways.

C. B. S.
3, rue Freycinet,
Paris 16.
PAS. 26-45.
Managing director: Jacques Souplet.
Labels distributed: Artone, Canusa, Ricordi, Maxi, Critère.

DECCA
30, rue Beaujon,
Paris 8.
WAG. 19.01.
Managing director: André Jeanneret.
Labels distributed: London, CID, Deram.

FESTIVAL
3, rue de Gramont,
Paris 2.
RIC. 96.10
Managing director: P. G. Duprat.
Labels domestic: Impact, Jonquille, Totem, Deesse, Moulondji.
Labels distributed: Artone, Canusa, Ricordi, Palette, Cornet, Music Hall, Woomera, Symphony Tone, Chanteclair, Metronome, Morks, Vergara, Eric Linstrom, RSL, Joker, Viking, Alvorada, Hickory, Mira, GGD.

IRAMAC France
17, bis Rue Des Tilleuls,
Boulogne-sur-Seine (92).
408.59.62
Managing director: Aurele Samama.
Labels distributed: Relax, Dover, Pelca

MUSIDISC
7, rue Traversière,
Courbevoie (92)
333.59.49.
Managing director: Philippe Thomas.
Labels domestic: Visadisc, Bel Air.
Labels distributed: Savoy, Cetra, Vox, Score, America, Montilla, Fantasy, Galaxy, Dynamo.

PATHE MARCONI EMI
19, rue Lord Byron,
Paris 8.
BAL. 53.00.
Managing director: Francois Minchin.
Labels domestic: La Voix De Son Maitre, Columbia, Pathe, Ducretet-Thomson, Les Discophiles Francais, Dimensions.
Labels distributed: Capitol, Odeon, Command, Liberty, Telefunken, Tamla Motown, Trianon, Cairophon, La Voix De L'Orient, Stateside.

PANORAMA
18, avenue Daumesnil,
Paris 3.
278.37.98
Managing director: Robert Lotrouse.

PHILIPS
6, rue Jenner,
Paris 13.
POR. 75.28
GOB. 48.90
Managing director: Georges Meyerstein-Maigret.
Labels domestic: Fontna Pergola, Flèche, Carrère.
Labels distributed: Mercury, Smash, United Artists, Island Records, Page One Records, Hob, Connoisseur, Veep, Ascot, Solid State, President.

POLYDOR
2, rue Cavalotti,
Paris 18.
LAB. 05.39
Managing director: Marcel France.
Labels domestic: Disques Jacques Canetti, Ade's.
Labels distributed: Deutsche Grammophon, Archiv-Production, Brunswick, M.G.M., Verve, VSP Verve, Kama Sutra, King, Marmalede, Vault, Verve-forecast.

PRESIDENT
Commercial service: 21, rue Pierre Sémard,
Paris 9.
TRU. 02.28
Artistic service: 30, rue Pierre Sémard,
LAM. 49.20
Managing director: Jean Moura.

R.C.A.
52, avenue Hoche,
Paris 8.
WAG. 33.60
Managing director: André Jeanneret.

UNIDISC
31, 33, rue de Fleurus,
Paris 6.
548.41.61
548.49.95
Managing director: Guy Dupuy.

VEGA
49, avenue Hoche,
Paris 8.
CAR. 16.34
Managing director: M. Darpin.
Labels distributed: ABC Paramount, Impulse, Cetra.

VOGUE
82, rue M. Grandcoing,
Villetaneuse/Seine.
PLA. 73.00
Managing director: Léon Cabat.
Labels domestic: Pacific, Number One, Monte-Carlo, Mode, Disques AZ.
Labels distributed: Durium, Elektra, Laurie, Premier, Pye, Reprise, Warner Bros., Kapp, Dot, Roulette, Scepter Red Bird Clan GNP, Gurtler Jolly Music, Miller International, Mocambo, Time Mainstream, Duke Peacock, Glad Hamp, Joda, Jubilee, Kenwood.




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BRAZIL—THE PAST 12 MONTHS

(Continued from preceding page)

er classic composers in the new clothing; a special mention here has to be made to the instrumental group "MUSIKANTIGA" which is composed of young music students, who play odd instruments of the XVII and XVIII Centuries in original numbers of the period, and is one of the best in the world today.

The other aspect is the complete change operated in the pop musical groups of the country—started with "THE MODERN TROPICAL QUIN-TET," and followed by others, such as LUIZ LOY, LUIZ CARLOS VINHAS, THE REBELS, and lately the excellent versatile trio who just arrived from a long tour in Europe "OS 3 DO RIO," and still others, the Brazilian dance music received a more modern and international approach, which is getting a good reaction from the public in general. We could place SERGIO MENDES in a same level as these, but it is important to note that each one of the groups has a definite personality. And talking about this, we should not forget the TV famous "CONJUNTO REGIONAL DO CACULINHA" of a very special folk-pop style.

Other international names are coming to Brazil with the intention of staying longer, studying the local music scene and appearing in several manifestations, such as Argentine chattress SUZANNA COLONNA, adapted to the Brazilian rhythm, especially the "Jequibau," or the Swiss-French jazz guitarist PIERRE CA-

VALLI, who is playing with a group of Brazilian musicians here currently.

Tiny Italian chattress RITA PAVONE and recently wedded husband TEDDY RENO were honeymooning in Brazil and it was arranged with the Chantecler label that the lark will record Brazilian music here soon. At the same time, from Japan, we had the visit of actor-chatter YUZO KAYAMA and chattress MIE NAKAO, who were presented in several shows for the large Japanese colony of São Paulo. Actor-become-singer MAURIZIO ARENA, from Italy, was also presented here in a series of TV stations and personal appearances.

A new type of pocket-show was popping all over Rio de Janeiro, giving a new life to both the traditional and the more modern Brazilian Popular Music: from that great "show-woman" ELIANA PITTMAN, who was showing her versatile talents at the "Copacabana Palace," to CIRO MONTEIRO and CLEMENTINA DE JESUS, two old-time traditionals, from the great ZIMBO TRIO with topper ELISETTE CARDOSO, to swinging "sambista" ELIZA SOARES, from ARACI DE ALMEIDA of the good old "samba" times to GIGI DA MANGUEIRA and later NEIDE MARIAROSA, all were showing Brazilian Music in its many facets and at its best. Not forgetting that genius of the guitar, also composer of great hits, BADEN POWELL, who was also to be seen and applauded in the Rio stages at that time.

A new movement of the Brazilian Popular Music is being tried by Bahia composers CAETANO VELOSO and GILBERTO GIL, which has already a few followers—it is called "Tropicalia" and even chattress of BN NARA LEOA is appearing with them. It is still too early to say if this will have a definite influence in new BMPM.

Erudite and Jazz Piano Concertist

FRIEDERICH GULDA was once again in Brazil, but this time presented his own jazzier compositions at the "Teatro Municipal," both in Rio and São Paulo. This has probably opened a precedent and other less rigid musical manifestations will probably be presented in these theatres soon.

Another foreign chattress also currently appearing here is Greek born DANAI, adding some unusual charm to the international scene of the country. And at this time the already world famous ZIMBO TRIO and all-time favorite chattress ELISETTE CARDOSO were leaving for a long term tour of Latin America, starting in Mexico, where the Brazilian Pop Music is strong today.

Most local composers are being heard in a special inquiry in the Nation's Capital, Brasília, giving their testimony for the regularization of the authors' rights, which was rather confused and often accused in this country. This may be of great importance for the future legalization of the situation of the music people in Brazil in the future.

And the twelve months are coming to an end, but before that, we still had the opportunity to see here American one time top chattress ROSEMARY CLOONEY, who was inferiorized at her presentations here due to a throat condition and consequent nervousness—the important thing about this deceptive presentation was that the chattress presented two Brazilian numbers in her repertory, with "Summer Samba" and JOBIM's "Insensatez" (How Insensitive); another very interesting aspect of the tour was due to the excellent Conductor PAUL MOER, who directed an orchestra of Brazilian musicians who, with the maestro's arrangements proved once again the great class of the local instrumentalist. And there are more international names to be added to the long list: British chatter MATT MONRO, South African chattress-composer MIRIAM MAKEBA, who is

being presented with Brazilian excellent musician SIVUCA who accompanies the negro chattress of "Pata Pata." French genial chatter-composer CHARLES AZNAVOUR will also come for a fast appearance and the teen North American group of international success "THE HAPPENINGS" are the latest names of the period of twelve months to be presented in Brazil.

We come to the final conclusion that, if it would not be for the difficulty felt by the country because of the constant raise in the cost of life, of the inflation due to the sacrifice we have been mentioning in the last few years, which makes the buying of records practically a luxury, the record and music industries would be flourishing even more than it already is. All the companies confess increase in figures, and most of all in the growing interest from the part of the public in general for the disk and the music. Musical instruments are also being sold in growing number and it is rare that in the new generation a family does not have at least one member that plays one instrument, is part of an instrumental group or has a considerable important record collection. The perspective for the future of the business is most optimistic and musical Brazil is expanding also in the international field, to become in a few years one of the most important countries in the world in the record and music businesses in general.

NORWAY COLLECTING SOCIETIES

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President: Mr. Ragnar Kjerrulf
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1968 HITS (TOP TEN) IN BRAZIL

Brazilian Songs

SÓ VOU GOSTAR DE QUEM GOSTA DE MIM
ÉBRIO DE AMOR
ESTOU COMEÇANDO A CHORAR
AMANHÃ
PROCISSÃO
A GAROTA DO ROBERTO DE MANHÃ
RODA
VESTI AZUL
TEMPESTADE EM COPO D'AGUA

- Roberto Carlos (CBS)
- L. Castilho (Continental)
- Wilson Miranda (RCA)
- Pery Ribeiro (Odeon)
- Gilberto Gil (Philips)
- Waldirene (RCA)
- Wilson Simonal (Odeon)
- Elis Regina (Philips)
- Wilson Simonal (Odeon)
- Waldirene (RCA)

International Songs - Recorded in Brazil

ERA UM GAROTO (C'era un ragazzo)
COISINHA ESTUPIDA (Something Stupid)
SEMPRE E SEMPRE (The World we Knew)
A ÚLTIMA VALSA (The last Waltz)
ISRAEL
OBRIGADO QUERIDA (Merci Cherie)
ESTA TARDE VI CHOVER
O PRINCÍPIO E O FIM (Ma Vie)
O BALÃO VERMELHO (Red Rubber Ball)
POR UMA MULHER (Per una Donna)

- Os Incríveis (RCA)
- George Freedman (RCA)
- Agnaldo Rayol (Copacabana)
- Teddy Lee (RCA)
- Os Incríveis (RCA)
- Agnaldo Timoteo (Odeon)
- Demétrius (Continental)
- Agnaldo Rayol (Copacabana)
- Leno e Lillian (CBS)
- Agnaldo Timoteo (Odeon)

1968 HITS ABROAD

SÓ VOU GOSTAR DE QUEM GOSTA DE MIM
RODA
AMANHÃ
ÉPRIO DE AMOR
TEMPESTADE EM COPO D'AGUA
PROCISSÃO
ESTOU COMEÇANDO A CHORAR
CARANGO

- Roberto Carlos
- Elis Regina
- Sergio Mendes & Brazil 66
- Walter Wanderley
- Trio Irakitan
- Nilton Cesar
- Gilberto Gil
- Wilson Miranda
- Wilson Simonal



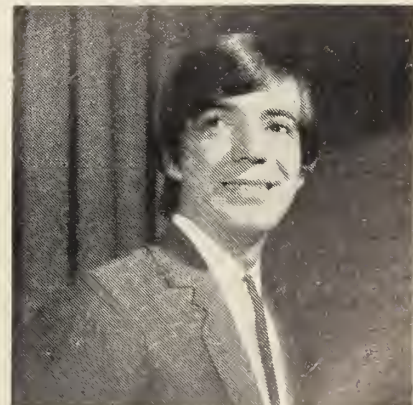
Os Incríveis



Waldirene



Wilson Miranda



Nilton Cesar

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Rio de Janeiro - Rua Corrêa Dutra - 126 - 4th floor

Cable Address: RADIOINTER SPLO

HOLLAND—THE PAST 12 MONTHS

(Continued from page 60)

MUSIC PUBLISHERS

Most spectacular happening for Altona during the 67/68 season was the immense success by John Woodhouse on the "wonder-accordion" of an old (German) success entitled "Melodia." Not only the single-recording became a Golden Record, but also the LP-Album with the same title Melodia reached the 100,000 sales-market.

In own Dutch productions, Altona reached top-sales with the titles "Beestjes" by Ronnie And The Ronnies — no doubt this was the "summer-hit" on all beaches of Holland & Belgium. Another local success was the recording by Ria Valk entitled: "Moet Je M'n Zuster Zien" (Have A Look At My Sister) an old Altona-copyright, which became an overnight success and will remain as a big standard for all festivities. Biggest happening in this field was however the recording by Egbert Douwe, of the American-title "Come To My Bedside." The special (comic) Dutch version entitled "Kom Uit De Bedstee" reached the number one-place in the Dutch charts.

The United Artists-catalogues, handled by Altona, brought big successes as: "Jackson" by Nancy Sinatra, "Green Tambourine" by the Lemon Pipers, and a big campaign was in preparation for the coming Musical/Film "Chitty Chitty Bang Bang" as Manager Wim van Vught informed us. A Dutch local LP-Album with the toppers of this film will be recorded by Mieke Bos and Leen Jongewaard. In the Palace-catalogues big successes like: "Am I That Easy To Forget" and "There Goes My Everything," both sung by Engelbert Humperdinck, got a maximal promotion.

Most important event in the Kassner/Altona group was the success of The Equals. Meanwhile very well-known through direct TV-performances in Holland and Belgium, with such reputed titles as: "I Get So Excited," "Police On My Back" and

"Baby Come Back."

"A Banda," introduced by the Herb Alpert-recording and afterwards sung in Dutch by famous Television couple Johnny & Rijk, will remain for long times as a standard-hit in Holland.

Altona-artist Boudewijn de Groot was still heading the Belgian and Dutch charts with his own compositions. Titles as "Picknick" & "Prikkebeen" were (and are still) best-sellers, due to the fine lyrics of his manager Lennaert Nijgh.

With other big titles as "The World We Knew" (Frank Sinatra), "1-Amour Est Bleu" (Paul Mauriat), "Simon Says" (Fruitgum Cy), "Ha Ha Said The Clown" (Manfred Mann), Altona reached top-sales because of an instant plugging- and promotion-campaign. Altogether this was a most successful period for this publishing organization.

Universal Songs Holland enjoyed a good and successful year. The most important move was of course that, as from the first of January '68 all Francis-Day Muziekuitgevers N. V. material was exploited by Universal Songs. Both firms moved to new, beautiful offices at Vossiusstraat 52, Amsterdam, with a view on the park. Already many successes were scored; Gert Timmerman produced a fantastic recording on his own label Carpenter with Fred Casper from the Les Reed — Barry Mason composition "Delilah," and the Buffoons recorded several compositions. "Delilah" enjoyed a number one position on the charts and "This Is The End," as recorded by the Buffoons was a chart-runner as well. Many Dutch composers assigned their material to the pubbery and next winter season a one hour children's musical will be shown on TV, together with the release of an LP. Jan Asselbergs was recorded on Philips; all twelve songs controlled by Universal Songs, here producer Tony Vos together with arranger Bert Paige did a tremendous job of international standard. As for the future many

plans will be realized in exploiting the tremendous repertory of Francis-Day, together with all material of the affiliated companies.

Les Editions Internationales Basart, biggest music publishing company in the Benelux, consolidated its foremost position by obtaining numerous charters from all catalogues represented by the firm. Various new catalogues deals were set during the past year. Rondor Music Benelux was founded and started out with the smash hit "Cinderella Rockefeller" by the Ofarims. "Thank U Very Much" by the Scaffold reached a high position in the Dutch charts and this created a spectacular set-off for the partnership between British Noel Gay Music and Basart. Metric Music Holland was formed to act the publishing arm for the Liberty Records operation in Holland. Very successful Basart represented catalogues further include Jobete with hits for the Supremes, The Four Tops and Stevie Wonder (Impala-Basart); the Atlantic pubberies East, Cotillion and Pronto with hits for Aretha Franklin, Sam & Dave, Arthur Conley and Otis Redding (Arena-Holland). Numerous publications in all fields enjoy great approval of the Dutch public and professional musicians. Besides special issues like a folio "That's Soul," "The Robert Stolz Songbook" and the Impala-Basart publication featuring the local hit repertory, close to a thousand standards have been re-issued in special loose-leaf folios. Summarizing this year again tops all previous years for the aggressive Basart Music Publishing Group, which strongly continues to work its purpose; the promotion of music.

Belinda steady efforts to enlarge Dutch music export culminated during this period in having 6 titles recorded in Germany and released in an album over there, meeting with remarkable good sales. The company's activities on the home field included the introduction of "Mini Sheets" on the Dutch sheet music market containing melody-line, guitar symbols and lyrics only. This mini-campaign started in close co-operation with several other music-publishers, was planned in order to enlarge the turnover in sheet music. Belinda, in the proceeded period being frequently on the charts with such big hits as "When I Was Young," "The Day I Met Marie," "Death Of A Clown" and "Gin House Blues," published a.o., also these hits in mini-dress, but only the forthcoming period will be able to show the actual influence on sheet-music sales.

For Bospel Music N.V. the period July 1967-May 1968 was a time in which various international successes in the Benelux countries were introduced. For instance: Bospel was several months in the Top 20 with Scott McKenzie's "San Francisco (flowers in your hair)"; this song was classified as no. 2 of the 100 best sold titles in 1967. Besides sellers like "Even The Bad Times Are Good," "Land Of A Thousand Dances" and many others, Bospel was in the beginning of 1968 in the news again at once with the sensation of 1968 "The Ballad Of Bonnie & Clyde"! The sheetmusic and the record-sales surpassed all previous successes.

In January 1968 Bospel gave an acte de presence with an own independant stand at the Midem in Cannes, where they made very useful contacts, of which the results surpassed all expectations. Bospel contracted a.o. exclusively the English songwriters duo Mitch Murray and Peter Callander (Bonnie & Clyde — Even The Bad Times etc.), got the rights for various other titles, and could dispose of some original Dutch titles at foreign firms.

Pubbery started with an own production, and dealt in ready musictapes with record companies home and abroad.

Bospel's fast growth made it necessary to spread their wings with an establishment of: Bospel Music Belgium S. A. in Brussel, and Bospel Music Grande Avenue in Paris as result. That Bospel developed so fast in about 19 months after formation, inspires the mind of Managing Director they are trying to get establishments in London and Germany.

Han Dunk reports that Holland Music N.V. (Peer Southern Organization) Amsterdam was successful with "Bend Me, Shape Me," "A Walk In The Sky," "Wear Your Love Like Heaven" and "There's A Mountain." In the Latin-American field this pubbery had the title "Mas Que Nada," which is slowly becoming a Standard. But apart from activities in the Pop-Field, the Serious Music Division of the Peer Southern Organization has been given a lot of attention, with the result that the works of Charles Ives are getting more and more performances. Moreover the Department of Recorded Music Libraries (Southern Recorded Music Libraries) is developing into one of the important sections of Holland Music.

Muziekuitgeverij J. Portengen N.V. had a very good season and could obtain excellent covers with important chart-placing for foreign material: "Bostella" (Kluger); "Je Bent Niet Hip" (Meisel); "Allie Leuke Jongens Willen Vrijen" (Kluger); "Storybook Children" (Blackwood); "La Felicidad" (New Music); etc. became effervescing hits. Portengen is further very happy to work with the Tree-Nashville-material; Tree Music, top Country Music Publishing Company is also very rapidly growing into other fields with big hits ("Cry Like A Baby," "Sweet Inspiration;" etc.).

Anagon is proud to announce that they can look over a fruitful year 1967/68, the more as the number of copyrights has been increased in an enormous way. This means that Anagon built again on a strong base, especially in the last 6 years that Mr. Jan van Schalkwijk is president of Anagon. This progressivity results from the great number of important foreign relations, and mainly from the entering into the EMI-concern the 1st January 1967. Anagon's power is also drawn from the several catalogues they obtained through EMI and the other affiliates of the EMI-group. But also their own bonds are not to neglect, such as Bob Dylan (Dwarf) catalogue, Walt Disney Music, Wonderful Music, Tallyrand- and Marsaint Music; also the Dutch Montana International includes important business, such as all Udo Jürgens compositions, and many Ofarims titles. Furtheron is Action Music (We think of the Tony Osborn compositions) important and Vogue International, which includes the Alpha and Carrousel catalogue. Vogue brought Anagon many Petula Clark titles and the big hits of Jacques Dutronc: "Il Est Cinq Heures, Paris s-Eveille," "Et Moi, Et Moi," "Mini Mini." Bob Dylan (Dwarf) returned on the market after his long illness and it seems that his talent is bigger than ever, when you are known with his compositions "Mighty Quinn" by Manfred Mann, "This Wheel's On Fire" by Julie Driskoll/Brian Auger Trinity and "You Ain't Going Nowhere" by the Byrds.

Recorded hits by Anagon (and divisions) in the last year are "Monja" (Roland W., 15 weeks on the Dutch charts), "Western Union," "Das Schönste Mädchen Der Welt" (Peter Orloff; Dutch version by Peter Orloff and John Lamers), "Silence Is Golden" (The Tremeloes), "Gloria" (Them), "Days Of Pearly Spencer" (David McWilliams) and "Can't Take My Eyes Off Of You" (Andy Williams, Frankie Valli, Vicky Carr.). Also interesting for Anagon was the publishing deal with Hispavox, which includes all the works of Raphael. From the above you can understand that Anagon see the future with a real big, big big smile.

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Cash Box Charts

Tell You What's

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FIRST

AUSTRALIA - THE PAST TWELVE MONTHS

In the Directory issue of last year we made mention of the fact that rack-jobbing would soon become very vital part of the total record sales picture in this country.

Well, we are able to report now that things are really starting to warm-up in the rack-jobbing business; and within the next few months the battle for the bulk of the rack market will be on in full swing.

Many existing retailers have a dread of what the rack business will do to record marketing in general. Some of smaller stores that don't fully rely on records as a total source of income, but nonetheless pull-in a big percentage of turnover from record sales; envisage themselves being 'forced' out of the record business by the rack men.

This, of course, just ain't so . . . experience in other countries where racking has long been part of the scene shows that racking and general retailing can live together.

The way we see rack selling developing here is that rack-jobbers will concentrate the majority of their efforts to low-priced product with prices scaling down from a top of (Aust) \$2.50 in albums; this still leaves the regular priced (and big name artists) field to legitimate record retail stores and outlets.

The attitude of most record companies towards the introduction of rack-jobbing here is one of 'wait and see what develops'; with most of them content to sit and see what their competitors will do; although we are aware that a couple of majors are quite hap-

pily supplying rack merchandisers with their low-priced catalogue material.

It seems that E.M.I., the largest record company in Australia, have formulated plans to take part in the rack business somewhere along the line . . . but their plans (as at the time of writing) are very much on the secret list at this stage and execs just aren't prepared to talk about it. E.M.I., have several low-priced labels sprinkled with a strong collection of 'oldies' from some name talent, that would be well suited to the rack operation.

The entire trade is rather anxious to see the outcoming of the present organization of the Music For Pleasure label in this country. (This is the mass selling album line that is marketed in England by the Paul Hamlyn office, with repertoire drawn from the EMI catalogues.)

The Music For Pleasure company has been advertising in the press for top executive staff in order to get the operation under way . . . and the present thinking is that this operation will be geared directly towards rack selling. We understand that top brass personnel from the Paul Hamlyn office in London have been in Australia recently to assist with the setting-up of the company.

A company called Musicone has been formed for the express purpose of rack-jobbing; they are an independent set-up with affiliations with two of the big retail outlets, Edel's in Sydney, and A.M.I. (Australian Musical Industries) in Melbourne.

The Sydney end of the organization

has been racking quite successfully for some time, and they have recently extended their interest to Melbourne. We understand that Musicone have some test racks in action in a large city store, and also in a branch of a large chain of supermarkets in a suburban area.

The word is that the supermarketing testing has been very satisfactory to all parties . . . therefore it seems obvious that the rack service will no doubt be extended to other key stores in the chain. There are several large chains of supermarkets and variety stores in Australia; some of them with hundreds of stores across the nation; and they are ideal locations for record racks. Providing a rack does enough business to justify the floor space it occupies, the stores are greatly in favor of selling records by this method. The stores are very interested in the fact that

records are themselves an attractive product; and the stores do not need an attendant on hand to demonstrate or wrap the product, because they are most in outer-sealed plastic containers . . . these are features that appeal to the store owner.

At this stage it seems that initially rack marketing will be centered almost entirely on albums; which is a little in contrast to the present racking system in the United States which now also concentrates a great deal on the singles product . . . of course it is only a matter of time before singles are also handled by rackers.

It will be a long while before the volume of business done by rack selling here is anything like the percentage of the total record market that it is in America. Figures show that rack merchandising in the United States (Continued on page 90)

AUSTRALIAN RECORD COMPANIES

ASTOR ELECTRONICS PTY. LTD.
161-173 Sturt Street, South Melbourne
Victoria 3205
Phone: 690300
Manager, Record Division: Mr. Neville Smith
Cables: Schuh, Melbourne
Labels: Astor, Go!!!, Red Bird, Kama-Sutra, Vanguard, Audio-Fidelity, Nonesuch, Karate, Hi-Fi, Elektra, Century 21, Scope
Distributors of Pye (England, Hanna-Barbera, Tradition, MTA, Crown, Budget-Sound)

AUSTRALIAN RECORD COMPANY LIMITED
11-19 Hargrave Street, East Sydney
New South Wales 2010
Phone: 314111
Managing Director: Mr. A. W. T. Smith
Cables: Colrecord, Sydney
Labels: CBS, Reprise, Warner Bros., Kapp, Hickory, Epic, Chess, Harmony

DELRON RECORDS PTY. LTD.
10-14 West Parade, West Ryde
New South Wales 2114
Phone: 803193
President: Mr. Brian Flaherty
Cables: Delron, Sydney
Labels: Delron, Vee Jay, etc.

EMI (AUSTRALIA) LTD.
301 Castlereagh Street, Sydney
New South Wales 2000
Phone: 20912
Manager, Record Division, Mr. Cec Barlow
Cables: Emitron, Sydney
Labels: HMV, Columbia, Capitol, Decca (England), Parlophone, London, Vocalion, Disneyland, State-side, Cameo-Parkway, Buena Vista, Tamia-Motown, Regal, Deram, Immediate, Viking, Encore, Angel, Ace of Clubs, Ace of Diamonds, Roulette
Distributors of a good many overseas labels in this area

FESTIVAL RECORDS PTY. LTD.
63-79 Miller Street, Pyrmont
New South Wales 2009
Phone: 684021
Managing Director: Mr. Frederick C. Marks
Cables: Festival, Sydney
Labels: Festival, 20th Century-Fox, A & M, United Artists, Liberty, World-Pacific, Imperial, Pacific-Jazz, Dolton, Sunset, Ampar, Atlantic, Command, Coral, Dot, Impulse, Monument, Scepter, ATA, Clarion, Leedon, Spin, Sunshine, Calendar, Brunswick, Project 3
Distributors of Decca (U.S.A.), King (Japan), King U.S.A., etc.

MINSTREL RECORDS CO. PTY. LTD.
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New South Wales 2040
Phone: 564383
Manager: Mr. Tony D'Ambrá
Cables: Minstrel, Sydney
Labels: Minstrel, Durium. Also importers of continental records

PHONOGRAM RECORDINGS PTY. LTD.
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New South Wales 2000
General Manager: Mr. Paul Turner
Phone: 20223
Cables: Phonorec, Sydney
Labels: Philips, Polydor, Fontana, Mercury, Riverside, Wing, Zodiac, Surrey, MGM, Verve, Lime-light, Smash, Deutsche Grammophon

PHONO-VOX OF AUSTRALIA PTY. LTD.
155 Sydney Road, Brunswick
Victoria 3056
Manager: Mr. Tony Tromeros
Cables: Phonovox, Melbourne
Labels distributed: Phono-Vox, Pop, Mode, Pacific Deutsche Vogue, Vogue Belgium, Marfer, Az Disc, Style, Phonocolor, Italdisc, Ducale, Sonet

RCA OF AUSTRALIA PTY. LTD.
221 Elizabeth Street, Sydney
New South Wales 2000
Phone: 618541
General Manager Record Division: Mr. W. J. (Bill) Walsh
Cables: Radiointre, Sydney
Labels: RCA, Vik, RCA Victrola, RCA Camden

W & G RECORD PROCESSING CO. PTY. LTD.
185-187 A'Beckett Street, Melbourne
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Phone: 3297255
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Cables: Dualscale, Melbourne
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New South Wales 2000
Phone: 293713
General Manager: Mr. John Sturman
Cables: APRA, Sydney

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291 George Street, Sydney
New South Wales 2000
Phone: 296033

RECORD ASSOCIATION
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103-105 Oxford Street, Sydney
New South Wales 2000
Phone: 312041
Secretary: Miss V. Green
Cables: Fonocord, Sydney

BROADCASTERS
FEDERATION OF AUSTRALIAN COMMERCIAL BROADCASTERS
47 York Street, Sydney
New South Wales 2000
Phone: 291738
Federal Director: Mr. E. L. Sommerland
Cables: AFOBS, Sydney

MUSICIANS
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(Federal Office)
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A group of top arrangers are associated with the studios, headed by Johnny Hawker. At the recent Major Broadcasting Network function organised for the Australian Recording Industry (Feb., 1968), six awards were given for the Best male singer, Best female singer, Best album, Best instrumental, Best composition and Best group, and all six award winners were recorded at Armstrong studios for E.M.I. labels and Astor Records; and most were arranged by Johnny. Acknowledged the top pop arranger in Australia, Johnny is also responsible for a great amount of prestigious T.V. work, radio and T.V. commercials and often features on the charts as a performer himself.

Roger Savage, Bill's chief engineer, is considered Australia's best mixer-producer of pop material, and has had many years of experience working with leading groups in England at London's Olympic Studios. Bill's Melbourne phone is 69-2123 and he'll personally supervise arrangements for overseas clients. For detailed information, write to Bill Armstrong Pty. Ltd., 100 Albert Road, South Melbourne, Victoria, 3205, Australia.

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COMPLETE AND ACTIVE PROMOTIONAL COVERAGE OF AUSTRALIA AND NEW ZEALAND

FRANCE - THE PAST TWELVE MONTHS

French Record Industry has stopped this year its growth crisis which began three years ago with the end of the Yéyé period. The decision of five important French manufacturers (A.Z., Barclay, Erato, Festival) to join the Syndicat National de l'Industrie et de Commerce Phonographique (S.N.I.C.O.P.) is indubitably a conse-

quence of that situation. Last summer was the period of the big cleaning. More than 100 artists' contracts were not renewed, and the number of records produced in 1967 was nearly 20% lower than in 1966. The C.I.D.D. (Centre d'Information et de Documentation du Disque) which was created last summer just published the details of that new course:

	1966	1967	
1 Variety	Total		
Songs	3,060	2,829	3,894
Dance	730	398	
Light Music	283	264	
Jazz	309	246	
Sundries	150	157	
2 Not Variety	Total		
Instrumental	1,336	882	2,304
Vocal	94	80	
Sacred Music	297	188	
Plays and Soundtracks Music	412	315	
Ethnic	394	487	
Theater	23	42	
Literature	51	52	
Sundries	455	258	
3 Children Records	114	73	
Complete Total	7,708	6,271	

This fact is very important in French Industry, because it is the first time French companies seem to understand that it is better to promote only a few artists than to launch a lot of new names without preparation.

The second most important event is the introduction of Singles in France. For a few months practically the whole foreign production was released in France through single records, and several French artists are taking up that system. This change in France, which was since the beginning of the microgroove an EP market, is particularly successful for Jacques Souplet, CBS France prexy. When he created two years ago a collection of singles: the Geminis, nobody believed in singles success. Souplet's work for Geminis promotion began to pay off in spring 1967. At this time Deram

released on a single Pröcol Harum's "A Whiter Shade Of Pale," which immediately became No. 1.

It was enough. During summer 1967 every manufacturer began to release singles at the rate of 6 francs 50 cents. The result was English and American records took France by storm. "The Letter" (The Box Tops), "San Francisco" (Scott McKenzie), "Days Of Pearly Spencer" (David McWilliams), "Nights In White Satin" (The Moody Blues), "Lady Madonna" (The Beatles), "Delilah" (Tom Jones) reached the top of the chart.

If the imported songs are more and more successful, it is the contrary for classical music. Lucien Adès, who manages his own firm, Disques Adès Records, noted that in 1958 classical records sales were 39% of the market and that in 1967 they were only 15%.

1967 was also the Year 1 for tape cartridges with the first Philips and Radiola tape recorders. But the most important information was given just one year ago, in July 1967, by Georges Meyerstein-Maigret, Philips prexy in France when he announced that his firm will release the first part of 1968 a new tape player for cartridges at the rate of 185, OOFF. This tape player is the Cassetophone which was presented in Cannes during last MIDEM and launched on the market last April.

The summer last began by the great success of AZ artists "Les Troubadours" at the "Rose De France De La Chanson" which took place in Antibes Juan-Les-Pins. Their song "Le Vent Et La Jeunesse" was published by La Compagnie, managed by Norbert Saada. It was the early start of that young publisher and record producer. Since that time Saada has worked hard and at MIDEM, where he a smash hit with Nicole Croisille's "I'll Never Leave You," he concluded many deals as publisher and independent producer. In July too famous French soprano sax player Claude Luter has been awarded "Grand Prix du Disque 1967 du Jazz Club de France," for a Vogue EP with four tunes written by Claude and Sidney Bechet a few years ago.

For the first time Philips Records decided to produce its annual summer broadcast on Radio Luxembourg instead of Radio Monte Carlo. The live broadcast was presented every day from 3 p.m. to 4 p.m. during one month. Doing that Philips has dealt a heavy blow to the Radio Monte Carlo summer preponderance.

In the publishing area the 12 past months began by the "Chambre Syndicale des Editeurs de Musique" council. It took place in Paris. The Board of Directors immediately elected the committee as follows: President: Rolf Marbot; Vice Presidents: André Rambeaud, Georges Rouquières; Secretary: Marcelle Legrand; Treasurer: Madeleine Lorris; Assistant Secretary-Treasurer: Yves Baquet.

Last July was the time of revolution for Decca and RCA. The Board of Directors of Sofrason (which has the Decca label) and A.R.E.A. (RCA) elected a new President: André Jeanneret. Mr. Jeanneret was no newcomer in this field, having served as sales manager for Philips for two years, and then joining La Société Française du Son (Sofrason) for twelve years being in charge of the electronic department.

Vogue Records held its convention "Marché Commun" in the first days of September in Paris to prepare new European policy. At this occasion President Léon Cabat decided to release 45 rpm singles in France. Vogue was the last firm refusing to forsake EPs. After the end of the convention, Léon Cabat was visited by Mr. Maitland, Warner Bros. president. During this visit the two presidents renewed the contract between Vogue and Warner/Reprise. Vogue is now distributed in Canada by the new society created by Warner/Reprise. August has been a great month for Vogue and Reprise because of the Sinatra family. Nancy has been a great success with "Jackson," and father Frank followed with "The World We Knew."

Philips also held its convention in September. Members verified the substantial increase of LP sales from 1966 to 1967. Because of that, the Philips turnover, after several bad months was (for the first eight months of 1967) 2% over that of the same period of 1966. The convention was the occasion for Philips staff to announce a strong promotion on albums for the youngest public. A subscription was open for a Collargol ten album set. Price was 95 francs instead of 135. In ten years Philips sold four million records for children. To promote its classical music repertory and its catalog for children, Philips released two EPs at the price of 2 francs. First one presented two Bach

compositions and the other a story of Collargol.

Because of the "Marché Commun" perspectives, Pathé Marconi lowered the prices of its classical music records. From October 1st Pathé Marconi presented all its classical records and with the same get-up as the German ones: 29.90 francs (25 Deutsch marks) for symphonies, concerti, chorals and chamber music; 25 francs (21 Deutsch marks) for piano recitals, vocals, opera.

Jacques Souplet, CBS France presi-

BECAUSE OF THE TURMOIL IN FRANCE, FURTHER EDITORIAL AND ADVERTISING MATERIAL HAS BEEN UNABLE TO REACH AMERICA FOR PUBLICATION. AS A RESULT THE FRENCH SECTION IS ABBREVIATED AND COPY WAS WRITTEN PRIOR TO THE OUT-BREAK.

dent, took the opportunity of CBS convention to offer a lunch to members of the press on September 19th. He wanted to remind them CBS has been the pioneer in the singles launching in France. He also explained he has a lot of hopes for record industry in France. The main reason, Souplet believes, is that the market here has not been thoroughly exploited. In 1966, 200 million Americans spent 3,800 million F.F. for records. In Great Britain, 55 million people spent 590 million F.F.; in Germany, 57 million people spent 520 million F.F.; and in France only 380 million F.F. of records have been sold to 50 million people. Mr. Souplet believes that France can soon reach the German turnover. This should indicate a progress of 35%.

Chappell France was very full of push that season. In October Georges Roquière, Chappell France manager, bought the excellent Acuff-Rose catalog which had been represented by Editions Tropicales. Michel Larmand, Chappell A&R man, created a production department. First Chappell label artists are "Les Hamsters" a vocal trio. Georges Roquière also created the Spanish Chappell branch which opened on April last.

October brought a surprise in the LPs prices politic. Twenty months after the Philips decision to retail every LP at 19,95 F.F., it appeared that this price could not become general. On the contrary, most LP albums are now sold at 22,90 F.F. but in compatible. This was one of the important of French producers for organizing a very strong French market before the beginning of the European Common Market. Pathé Marconi launched a new stereo collection, created in England three years before and already famous in Germany and Italy. It was welcomed in France. André Jeanneret, Decca president, signed an exclusive contract with Bruno Coquatrix, Olympia Hall manager, for the recording of the "Music Hall d'Israël," which has been a really great success in France. Decca also got the rights for distributing it all over the world.

CED (Compagnie Européenne du Disque) which distributes Chess, Stax and Atco labels was a great success with LPs collection "Rythm n' Blues teRriBle . . . incRoyaBle . . . foRmidable . . . etc" All these records present one side fast and one side slow. Festival celebrated the André Verchuren's 12 millionth record. For this occasion the famous accordionist released a luxurious album with a giant picture of himself. Philips began in November a new collection through Fontanta titled "Après Minuit"

(Continued on page 90)



Photo J.M. Périer

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604 Branch Manager: Mr. Orm Jones.

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(Continued on page 84)

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(Continued on page 88)

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(Continued from page 84)

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4, rue d'Argenson, Paris 8è. ANJ 56-05

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38, rue Jean Mermoz, Paris 8è. BAL 17-21

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ESSEX

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EUROPA

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96-10

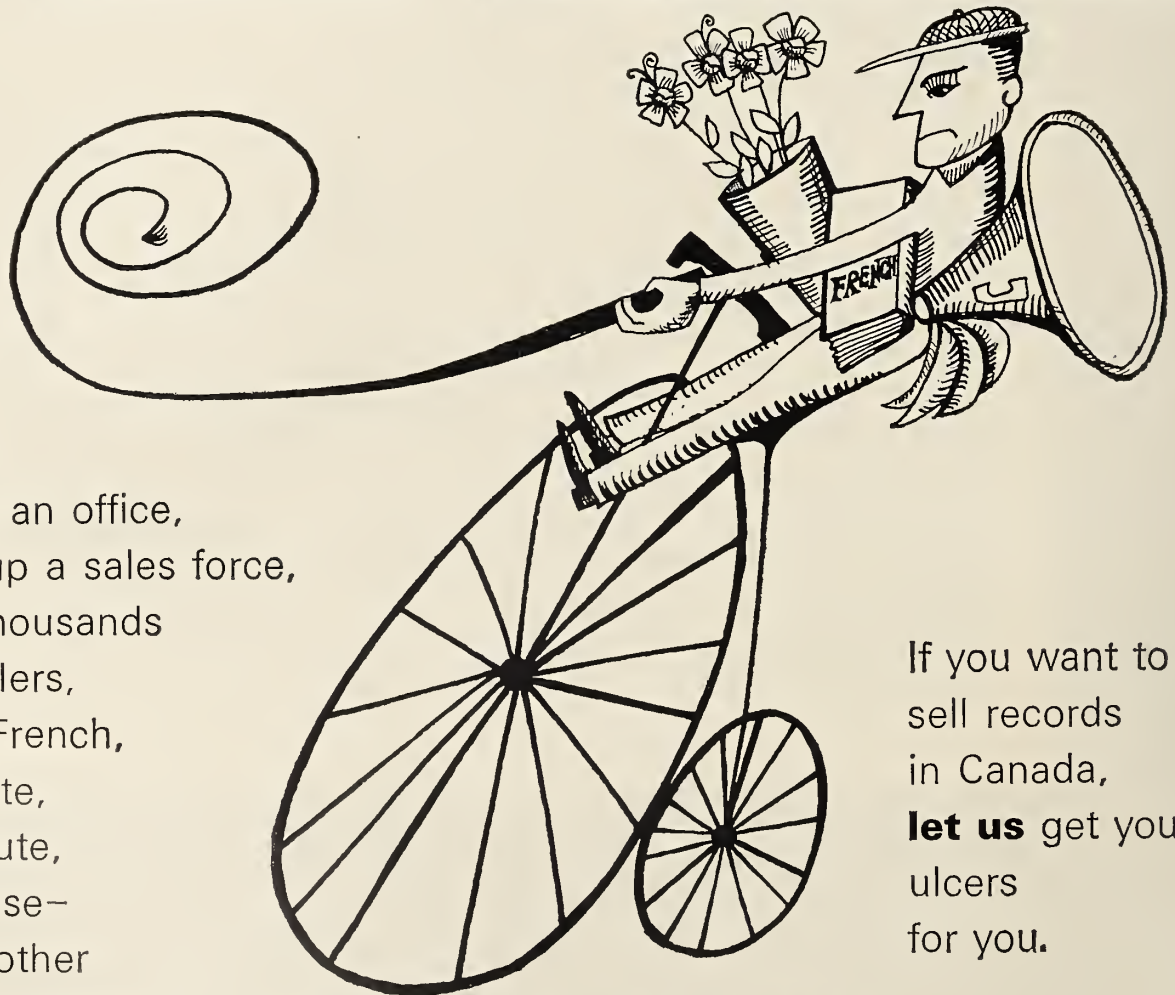
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FRANCIS DAY
5, avenue de l'Opéra, Paris 1er. OPE 33-11.
OPE 37-37
FRANCE RECORD
33, rue Marc Séguin, Paris 18è. 206 71-08
FRANCIS DREYFUS
55, rue Pierre Charon, Paris 8è. BAL 77-32
FRENCH MUSIC
124, rue de la Boétie, Paris 8è. BAL 80-30
FRIZZA
56, rue de Paradis, Paris 10è. PRO 19-64
GARZON J.
13, rue de l'Echiquier, Paris. PRO 39-15
GASTE L.
5, rue du Bois de Boulogne, Paris 16è. POI
53-53
GOLF
8, boulevard Julien-Potin, Neuilly.
GRECH Francois
242, rue de Charenton, Paris 12è.
HAMELLE ET CIE
24, boulevard Malesherbes, Paris 8è. ANJ 36-39
HARMONIA
35, boulevard Malesherbes, Paris 8è. ANJ 08-93
HELIAN
252, Faubourg St. Honorè, Paris 8è. MAC 50-16
HEUGEL
2 bis, rue Vivienne, Paris 2è. GUT 63-50
HOHNER
19, rue Van Loo, Paris 16è. BAG 63-50
HOMERE
3 cité Magenta, Paris 10è. 208-93-20
HORTENSIA
46, rue de Douai, Paris 9è. TRI 52-64
IMPERIA
14, avenue Hoche, Paris 8è. WAG 01-46, WAG
01-13
JEUNE MUSIC
45, rue Pierre Charon, Paris 8è. ELY 93-22
JEUNES LOUPS
18, rue de Provence, Paris 9è. TAI 60-40
JOBERT
44, rue du Colisée, Paris 8è. ELY 26-82
JOUBERT
25, rue d'Hauteville. Paris 10è. PRO 15-73
LASRY A.
62, boulevard de Clichy. Paris 18è. MON 53-00
LEDUC A.
175, rue St. Honoré, Paris 1er. OPE 12-80
LEMOINE ET CIE
17, rue Pigalle, Paris 9è. TRI 09-25
LIDO
85 bis, avenue de Wagram, Paris 17è. MAC
26-98
MALESHERBES
11, boulevard Malesherbes, Paris 8è. ANJ 77-33
MARINE
44, rue de Miromesnil, Paris 8è. 265 87-80
MASSPACHER
39, passage du Grand Cerf, Paris 2è. GUT
02-02
MAX ESCHIG
48, rue de Rome, Paris 8è. LAB 66-64
MERIDIAN
5, rue Lincoln, Paris 8è. ELY 10-81
METROPOLITAINES
3, rue Rossini, Paris 9è. TAI 83-94, PRO 21-78
MICRO
14, rue Washington, Paris 8è. BAL 43-03
MONDE MELODIE
20, rue R. Poincaré, Paris 16è.
MONDIA
46, rue Laffitte, Paris 9è. TRU 07-75
MONTÉ BELO
33, rue Le Peletier, Paris 9è. PRO 08-53
OUVRIERES
12, avenue Soeur Rosali, Paris 13è. GOB 29-07
PARES PH
46, rue Laffitte, Paris 9è. LAM 40-42, TRU
07-79

PARIS ETOILE
17, rue Montigny, Paris 2è. 742 05-23
PARIS MELODIES
76, Champs-Elysées, Paris 8è. BAL 49-80
PATHE MARCONI
19, rue Lord Byron, Paris 8è. BAL 53-00
PATRICIA
5, rue Lincoln, Paris 8è. ELY 06-22
PEPE LUIZ (Editions Musicales)
14, rue Chaptal, Paris 9è. 744-24-03
PHILIPPO
24, boulevard Poissonnière, Paris 9è. TAI 89-24
PLANTE
35, boulevard Malesherbes, Paris 8è. ANJ 08-93
PLEINS FEUX
12, boulevard Poissonnière, Paris 9è. PRO 25-02,
PRO 86-04
PRESENCE
33, Faubourg St. Martin, Paris 10è. NOR 89-05
PRISMA MUSIC
40, Faubourg St. Martin, Paris 10è. PRO 53-01
**PROCURE GENERALES DES PARISSSES
DES COMMUNATES ET DUNCLERGE**
76, bis, rue des St. Pères, Paris 4è. LIT 70-50
PROSADIS
14, avenue Hoeche, Paris 8è. 622-45-00
P.M.I.
5, rue Drouot, Paris 9è. 824-63-63
RAILLET
12, passage de l'Industrie, Paris 10è. TAI 44-45
REVIL
71, rue de Provence, Paris 9è. TRI 90-76
RHODANIA
4, rue Juste Métyvier, Paris 18è. ORN 84-30
RICORDI
3, rue Roquepine, Paris 8è. ANJ 94-15. ANJ
51-47
LE RIDEAU ROUGE
26, rue de Longchamp, Paris 16è. 704 52-37
ROMANS
1, bis, avenue Victor-Hugo, Chatou (S. et O.).
37, rue Boursault, Paris 17è. LAB 42-17
ROYALTY
25, rue d'Hauteville, Paris 10è. PRO 67-26
SACHA
11, avenue Delcassé, Paris 8è. BAL 91-51
SALABERT
22, rue Chauchat, Paris 9è. TAI 55-60
SALVADOR
6, place Vendome, Paris 1er. OPE 87-05
SALVET-ASSOCIEES
89, rue La Boétie, Paris 8è. ELY 76-54
SARAVAN
15, avenue Hoche, Paris 8è. 622-53-15
SCHOLA-CANTORUM
269, rue St. Jacques, Paris 5è. 033 56-74
**SEMI (Société d'Editions Musicales Interna-
tionales)**
5, rue Lincoln, Paris 8è. ELY 10-81
SUNNY MUSIC
7 bis rue Paul-Valery, Paris 16è
SUGAR MUSIC
12, rue Ballu, Paris 9è. TRI 17-27
TILT MUSIC
18, rue de Provence, Paris 9è. PRO 30-37
TOURNESOL
68, rue Lhomond, Paris 5è. 707-25-81
TOURNIER GERARD
67, rue de Provence, Paris 9è. 874 19-41
TROPICALES
28, boulevard Poissonnière, Paris 9è. PRO 25-28
TUTTI
15, rue Saussier-Leroy, Paris 17è. WAG 83-89
UNIVERSELLES
52, Faubourg St. Martin, Paris 10è. NOR 45-91
VENDOME
5, rue Lincoln, Paris 8è. ELY 10-81
VENTURA
14, avenue Hoche, Paris 8è. WAG 23-20.
VERSAILLES
42, rue Paradis, Paris 10è. 523 09-00
WALT DISNEY
3 rue Freycinet, Paris 8è. 704-65-76
ZURFLUH A.
73, boulevard Raspail, Paris 6è. BAB 29-26,
LIT 68-60

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Jewel Music (Australia) Pty. Ltd.

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Manager: Mr. Phil Matthews
Phone: 291195
Cables: Belmusic, Sydney
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Belcas Music Ltd, New Zealand
Benday Music (Australia) Pty. Ltd.
Walt Disney Publications (Selling agents)
T.M. Music (Australia) Pty. Ltd.
A. Schroeder Music (Australia) Pty. Ltd.
Rondor Music (Australia) Pty. Ltd.
George Weiner Music (Australia) Pty. Ltd.
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The Sterling Music Publishing Company
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Five Continents-Chappell Pty. Ltd.
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New South Wales 2010
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Tangerine Music Pty. Ltd.
Spoonie Music Pty. Ltd.
Pincus-Gil Pty. Ltd.
Cricket Music Pty. Ltd.
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Associated companies:
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15 Verdun Street, Mowbray Heights
Launceston
Tasmania 7250
Manager: Mr. Eric W. Scott
Phone: 262197

FRANCE—THE PAST TWELVE MONTHS

(Continued from page 80)

("After Midnight"). Each LP presents love songs or sentimental mood music with nude pin up girls on the cover.

November 15th marked the debut of new label Arion Records, headed by producer Ariane Segal and released exclusively through CBS. Mrs. Segal started very well with several awards from Académie Charles Cros and Académie du Disque Français. Claude François also created his own label: Lisques Flèche. Other artists signed are Dominique Walter (formerly AZ records) and Belgian Liliane Saint Pierre who released her first record on May last namely with the French treatment of "Single Girl" ("Je Suis Un Fille Toute Seule.")

In the last weeks of 1967 traditional jazz did a sudden explosion on the market. In line with this trend, Antoine (Vogue) wrote lyrics to a Sidney Bechet composition "Madame Becassine" which immediately took off. This recording was the beginning of a concentrated attempt to make Sidney Bechet one of the new season stars. A two LP set was published by Vogue with 284 unpublished treatments of his great successes. Barclay signed a three year contract with Buddha Records for the distribution of its catalog in France and the Benelux countries. The negotiations were made by Eddie Barclay and Bernard de Bosson while they were in New York and Frank Mell from Buddha Records. The Académie Du Disque Français awarded its "Grands Prix Du Disque Français." Serge Reggiani (Canetti) and Colette Renard (Decca) received the Prix Francis Carco.

Two new labels appeared on French market in December. First one was Carrère, which is Sheila's manager agent Claude Carrère's label. Sheila is presently the only artist through that label. The second one was Dimension, first artist: Gilbert Bécaud. Prexy is Maurice Vidalin.

In the Cash Box December 30 issue, discreetly appeared a new title: "Love Is Blue" by Paul Mauriat, No. 92 in the U.S. top 100. This was a good surprise in France where nobody could imagine the future owner of the song in the States. "Love Is Blue" and Paul Mauriat took United States by storm and the song featured during seven weeks a the first place of Cash Box top 100. In the same time another French orchestra director, Raymond Lefèvre, reached the 36th place in the U.S. chart with "Soul Coaxing," English title of Michel Polnareff's "Ame Caline." It is interesting to note that Mauriat and Lefèvre are very good friends, and worked very often together creating a new sound. A young French composer Michel Fugain was a great success in Great Britain. His song "Je J'Aurais Pas Le Temps" ("If I Only Had Time") was No. 2 in the British chart by John Rowles.

In the very first days of 1968, owner and manager of publishing company Alleluia, became the exclusive publisher of the famous Greek composer for all countries. Two unexpected songs "Les Roses Blanches" by the Sunlights and "Riquita" sung by Georgette Plana (Vogue), were the hits of January. This success launched the old songs fashion in our country.

AUSTRALIA—THE PAST 12 MONTHS

(Continued from page 79)

account for MORE than 50% of the entire record market. Even though racking is still in its infancy in Australia; it is destined to become a thriving part of total picture . . . and is most likely to extend the overall record market by 'getting' to people who wouldn't normally go into a regular record store.

THE LOCAL SCENE.

In the terms of excitement and big hits . . . the year hasn't been all that good for the local product.

There have been plenty of locally-produced discs issued here by most major labels; but a lot of this product, particularly singles, just isn't clicking with the record buying public.

Maybe less records and more concentration on production and promotion might be an idea that could help

to revitalize the local market.

However, there is one aspect of the local recording industry that we cannot allow to pass without a mention in this summary, and that is the continuing success story of the now-famous recording studios of Bill Armstrong Pty. Ltd.

These days, artists and producers come from far and wide to record with the staff and facilities of these studios . . . which are completely independent.

Quick to keep pace with the demands on his establishment; Bill Armstrong has gone to great lengths in effort, time and money to keep the studios equipped with the very finest and latest in recording gear . . . in this sphere the studio became the first in Australia to be fully operational with 8-track facilities when they had a Scully 8-track recorder flown in from the United States earlier this year.

Since this time last year, eight locally-produced records have appeared on our weekly best-seller list . . . and SEVEN of the eight were recorded in the studios of Bill Armstrong Pty. Ltd.

Another encouraging aspect of the local business these past 12 months has been the "arrival" of 19 year-old singing star, Johnny Farnham.

It wasn't so long ago that Farnham was a plumber's assistant who did a little singing on the side.

Farnham began his recording career by cutting some commercial jingles for an oil company and an airline.

It was soon after this that he was discovered and signed by E.M.I. staff producer David Mackay.

David was convinced that he had a REAL talent in Farnham; so the search was begun to find a suitable song for this English-born Australian lad who had migrated to this country with his family.

After turning down hundreds of suggested songs; David finally decided that an American composition called "SADIE, THE CLEANING LADY" would be the ideal vehicle with which to launch the recording career of young Farnham.

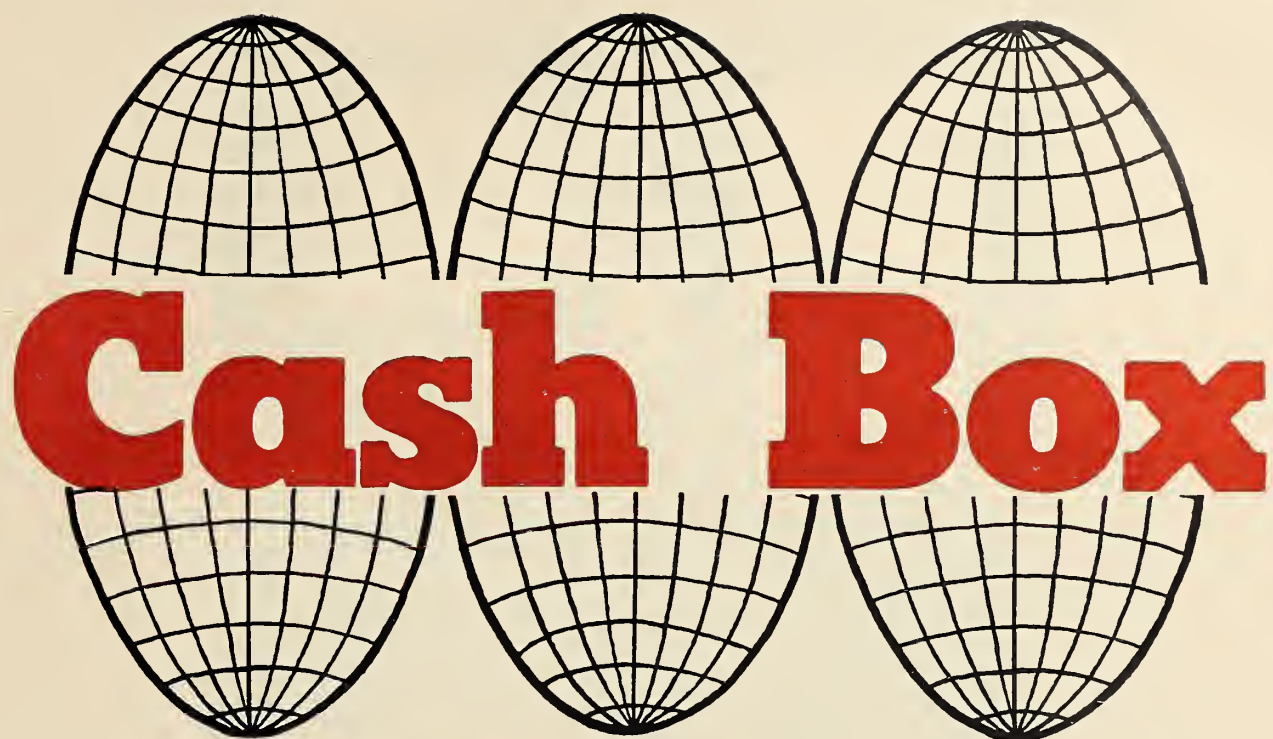
Of course the wisdom of that decision is borne out by the fact that "Sadie, The Cleaning Lady" has become one of the biggest selling singles EVER in this country; with sales at the moment in excess of 112,000 to its credit . . . a figure that is particularly unheard of for this area.

As a result of his enormous Australian hit with "Sadie," the record has now been issued in both England and the United States . . . we hear that it is the subject of strong action in the States.

Farnham's follow-up to "Sadie," was a revival of the old English hit song, "Underneath The Arches," which also spent a number of weeks on our national best-seller list, but didn't match the performance of "Sadie." There is now an album out by EMI by Johnny Farnham, it is called, naturally enough, "Sadie." It is worth reporting that the sales of the "Sadie" single are equal, on a population basis, to TWO million in the United States.

In the local group field we can look to bigger and better things from The Twilights, one of our most prominent units. They have a new manager in Mike Conlin, and their records are produced by David Mackay . . . the new album by The Twilights is one of the most expensive in terms of time and money yet produced here. The Twilights are again doing personal appearances, a field they neglected for a long-while when it seemed that their national television would become a reality . . . it hasn't, so the group is wisely back in circulation.

The Executives are another group that must make it big this coming twelve months. They have been on the brink of great things for quite some now, but just haven't been fortunate enough to score nationally and big with a single. The Executives are a wonderful outfit (including that living female doll) and most of the trade are hoping they will make it big.



Cash Box

ANNUAL

World Wide

COIN MACHINE

DIRECTORY

1968-1969

26th Anniversary Edition

from the desk of . . .

GEORGE ALBERT

OF



JULY, 1968

Dear Friends:

It is my profound pleasure to personally address the members of the coin machine industry once again and express my gratitude for allowing us to serve them with this, the publication of the 26th edition of the Cash Box Annual Directory. These annuals offer more than just another tool for the industry's use in its daily conduct of business-- they serve also to mirror the prosperity of the trade through the wealth of products it creates and the hundreds of sales organizations which distribute them to the thousands of operating companies throughout the world. Therefore, let me also express my congratulations to those operators, distributors and manufacturers whose efforts have brought this industry to one more year of profitable maturity.

These last 12 months have disclosed several intrinsic changes in this business. Many operators have become cognizant of the need to protect and advance their companies through association membership and through the use of those merchandising principles which serve to coax more coins into the cash box. The trend toward an increased price per play is a healthy sign. Likewise, the greater variety of new amusement equipment which broke into the market during this period show that all levels of this business are anxious to explore new avenues toward higher earnings.

The relatively new movement toward merger and consolidation—again on all levels—bodes well to some, badly to others. Some say merger provides a sounder financial footing; others decry the loss of "corporate sovereignty" as slowly destroying that "personal initiative" on the part of manufacturers, sales and operating companies which has stood the industry well these many years.

But in whatever direction the industry decides to turn, and under whatever corporate flags that might appear or disappear, the business of entertaining the world's millions via the coin slot will prevail and prosper. Again, speaking on my own behalf and for the entire staff at Cash Box, may I thank you all for making it possible to serve you.

A handwritten signature in cursive script that reads "George Albert". The signature is fluid and elegant, with a large, prominent "G" and "A".

President and Publisher

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INTERNATIONAL : NEWSLINE

A LOOK BACK AT 1968 A. T. E.

The 24th Annual Amusement Trades Exhibition, organized by Amusement Trades Exhibitions Ltd. and sponsored by The Amusement Caterers' Association and the Amusement Trades Association, surmounted the fiscal gloom which clouded leisure spending in the U.K. Trade amongst the coinmen was generally brisk, particularly in arcade equipment, but a consensus indicated that club machines in which sales generally have been leveling off, were being moved well up to expectations, too. The fete itself was brimfull of ideas, modifications, innovations and devices all geared to attract the club or arcade parton, and the collective impact of more than 90 exhibitors embellished the 26,000 square foot Great Hall of Alexandra Palace with a bright, bustling and business-like atmosphere. According to the organizers, headed by John Singleton and his key aide Alan Willis, attendances were well up on last year's exhibition held in November. In their view, the ATE was this year, more than ever before, attractively presented by the participants. Most people, they felt, had impressively presented their equipment to foreign and domestic buyers and where equipment was not revolutionary, it gave the impression of being of good quality.

Whilst there was a great variety of hardware on display, probably the most significant trend to emerge was towards simple machines with money on display. "Pusher" type exhibits loaded with pennies, abounded and provided a big attraction for arcade operators. At the other end of the scale, and a significant development in the amusement industry's quest to be new, exciting and different, there was a considerable leaning towards reality. This applied particularly in the shooting games.

Phonographic Equipment (Distributors) Ltd. for instance, prominently displayed on their impressive and imposing stand, a torpedo shoot with realistic sound effects and working parts, and a tank battle game which simulated the atmosphere of mini-warfare.

Ruffler and Walker, in the process of linking with Phonographic, already the biggest distributors in the country, were also right up to the minute with these games. And, according to Gordon Walker, export business this year is way up on previous semesters. Intermingled with the simple approach and the sophisticated realism, there was evidence of a development towards futuristic amusements also. Phonographic, right up front again, had an impressive flying saucer amongst its more traditional array of slot machines, pin tables, jukeboxes, consoles and assorted arcade equipment.

A new and smaller exhibitor, Hatton & Bass Ltd., made its impact with a small hovercraft, which is obviously going to develop into major amusement mobile toys.

Around the stands, there was much in the way of improved mechanisation. Ainsworth Consolidated Industries (G.B.) Ltd., manufacturers of the widely distributed Aristocrat 'Grosnevor,' 'Olympic' and 'Arcadian' ranges of slot machines, had on show four new models for the 1968 season in the Arcadian range plus a slim line change dispenser for all coins.

The fast spreading motor racing craze, coming into the realism bracket, was amply catered for by AMF International Ltd. with the Roadracer, Speedway and Little Indy games displaying obvious player appeal. The company has also developed a mini-soccer machine which would suit any location. AMI executive John Hardy explained that this year AMI's decision to exhibit only its own product in the jukebox range was an attempt to a more precise focus of business. AMI's tasteful presentation served to

unveil some new lines such as the "Deluxe Cadette" a 100-selection phonograph product specially for the British market. Another eye catcher was the "Phono-Vue" which combines color film with sound. Ideas for smaller sites included the "Hide-a-Way" and the "Walette."

Another major phonograph maker, The Ditchburn Organisation, strongly featured three 1968 Wurlitzers—including the dazzling Americana 3200 which allows a 200-record selection.

A strong showbiz tinge was deftly exploited by the Edwin Hall company which exhibited coin-operated kiddie rides. A top exporter, the company scored at the amusement fete with childmobiles derived from various top kid television series such as BBC's "Doctor Who" (Daleks), "Magic Roundabout" (assorted puppets) and "Pinky and Perky" (puppet pigs).

Jubilee Products, meantime, catering for a more adult trade, demonstrated a glossy line of penny machines and four new Riviera slots in the "Tic Tac Toe"; "Go 7"; "Casino Belle" and "Lucky 7" ranges with updated streamlining. Attracting interest, too, were the International models in "Tic Tac Toe" and "777" combinations which have, over the years, proved top sellers and a money-spinner.

Derek Kraft of Kraft Automatics is one exhibitor who is convinced that the simple formula of showing the customer the money will be the style in 1968 and he has his share of attractive penny players. But he was displaying also new wall machines, new multi-play consoles plus some of his most lucrative proven lines such as the five-slot wall machines "Suprafruit"; "Jockey Club"; "Rondo" and "La Ronde." About 50% of the Kraft product this year was new.

The bustling Mar-Matic stand, which displayed a wide variety of coin games was significantly bolstered by the range of Jennings and Keeney product for which they are sole distributors throughout the world. Harold T. Baker, product manager with J. H. Keeney & Co., was over from the States and hosted the stand with Mar-Matic Chairman Maurice Sykes. Baker opined the trip here was worthwhile because Britain was a fast growing market in spite of the fact that the club trade has leveled off. "More towns are opening up amusement arcades and the tavern trade is still wide open," Sykes said.

Mills Bell-O-Matic Ltd. proffered a half dozen quality lines including "Club King"; "The Mery Monarch" and "Merrymaker" slots. And in the rides field Robinson Partners (London) Ltd. impressed with its full score of lines including the Space Ship, Circus, Speedboat, Fire Chief, Racing Car, Submarine and others. Philip Shefras attractively presented a wide variety of wall and floor amusements and was making a determined pitch for the arcade, tavern and club trade with items like the Casino Master, a club slot machine coming in three different styles.

In the mobile sectors, Symplay's successful novelty "Baby Karts" introduced last year, were augmented with a deluxe with elaborate seats and shock absorbers. These provided a big hook for visiting coinmen who were then introduced to Symplay's range of slots and phonographs including in the latter category the transistorized Harting M140.

Foreign exhibitors, who tend to acknowledge that London is becoming the center of the amusement trade industry, comprised Etablissements Rally from France, in for the third year, with updated versions of the "Fliptronic Pingames"; Loewen-Automaten, a familiar visitor with a range of NSM-Serenade-Discotheque" music boxes plus NSM Bowling Big Strike, a new amusement machine

without a pay-out which can be utilized without a license and Taito Trading Company from Japan, where it is one of the largest manufacturers of amusement machines. Taito's move-in on the British scene finds the company keen to establish a good image and create goodwill. Japanese technicians were imported for the trade fete in order to answer questions on the range of Taito games. But of all the foreign layouts, Etablissements Rally scored most heavily with visitors. The impactful stand was under the personal surveillance of Madame Erlich who flew in specially for the occasion—her first visit to the ATE. Familiar visitor to the ATE was Herr Lars Skriver from Germany who, as usual, was most impressed by the A.T.E. commenting that this year he noticed the development of a lot of new amusement games. Reaction to the exhibition among visitors was good and forewarnings of a new Gamling Act and further cuts in personal spending being demanded by the Exchequer, did not daunt business from either domestic or foreign sources. The event has found a sound home here at Alexandra Palace and unquestionably, the January timing appears to be the most appropriate.

A "Leisure" Letter From Sega's Rosen

TOYKO—Many factors determine the leisure and amusement orientation or posture of a society. The attitude of the Japanese public toward the pursuit of amusement and entertainment is a very balanced and progressive one. And, because novelty stimulates enthusiasm, the Japanese public seeks its leisure-time interests in a very broad spectrum of activities.

Throughout recorded history, the Japanese have had a leisure oriented society. Enjoyment of life—the finding of entertainment—has taken many forms, but has always been a prominent feature of prevailing group mores.

Starting with the Meiji restoration before the turn of the century, Japan adopted the technology of the west, as well as western leisure forms. Baseball rapidly became a popular pastime and Olympic sports a national challenge. The past 20 years have been characterized by an accelerated acceptance of modern leisure and recreation pursuits. Today, the time lag has been overcome and new amusement concepts are adopted simultaneously with their introduction internationally.

Second only to the U.S. in the growth and diversity of leisure/amusement opportunities, Japan is probably first in the percentage of national income spent on such activities. More recreational facilities and equipment are constantly demanded as individual incomes continue to rise. Predominating in its field, Sega is in the enviable position of being a leading firm in a highly favored industry of the world's fastest growing economy.

Because educating the business community and the public in the newer coin industry concepts required a coordinated campaign, Sega found it expedient to enter all areas of the coin machine business. These early steps established Sega uniquely in the three fields of manufacturing, distributing, and operating. With each division complementing the other a synergistic effect was achieved. The multiplication of results in this manner has been a large factor in the company's success.

The international scarcity of reasonably priced, top quality arcade equipment opened a new avenue of opportunity. Advancing into the export market has permitted larger production runs, thereby increasing efficiency and allowing for manufacture of models that would otherwise be prohibitively expensive.

Phonographic Equip. Earnings Up

For Phonographic Equipment (Distributors) Ltd. it has been another year of fantastic business and soaring profits. In the six months to October 1967 the profits figure was £600,000—£223,000 up on a year ago. One of the highlights of the Phonographic year was undoubtedly the amalgamation with Ruffler & Walker Ltd. which involved a sum around £3,000,000 (\$8,400,000). At the end of 1967 Phonographic Equipment held a "Preview 68" for some 300 machines at London's Royal Lancaster Hotel which included 20 items on show for the first time. Over 3000 people attended and salesmen were busy writing out orders. Their appearance at the International Trade Fair in Milan was one of the sensations of the show and attracted huge crowds from morning till night. They had sold everything on the stand by the end of the first day. They also negotiated with Electrophon to take on full Italian distribution of Mayfield equipment and arranged distribution in France and Switzerland. The latest take-over offer by Phonographic is for the whole of the issued share capital of Sterling & Michaels Ltd.

Sega's Sales Dept. One Of The Finest

Toyko—Representing most of the major foreign manufacturers of coin-operated amusement machines, Sega has established sales programs designed to show potential buyers and investors the profitability of coin machine operation.

Sega's main showroom and sales headquarters near Tokyo airport is the largest in the Far East and its Osaka showroom is second in size. An attempt is also made to keep a representative selection of the latest equipment at all of Sega's more than 85 arcades; customers who are unable to visit the main showrooms can usually see what they want at a local Sega "arcade/showroom."

Sales in Japan are stimulated with massive advertising and publicity efforts aimed at the industry through all useful media. With its nation-wide network of branches, Sega is the only firm in a position to provide buyers with a full range of both new and re-conditioned equipment. Sales are backed-up not only by Sega's massive inventory of equipment, but also by the regularly rotated, equipment on all routes.

A number of plans are offered through which customers may obtain and use equipment other than by direct purchase. The flexibility provided by variations in rental, long-term lease, or installment payment plans has made it possible to meet the most exacting requirements of location owners. Leasing shows great promise for the future in view of Sega's nation-wide sales and operation network and the company's strong financial position.

Helping Sega's engineers to design even better products has been Japan's continuing technological progress in fields, such as electronics, that are readily adaptable to modern coin-operated equipment.

With its coin industry products acclaimed domestically and internationally, Sega is now planning extensive diversification in allied business areas.

As a leisure industry firm in a leisure oriented society, Sega confidently looks forward to even greater attainments in the future.

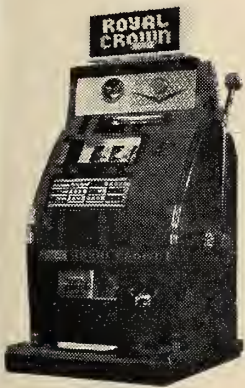


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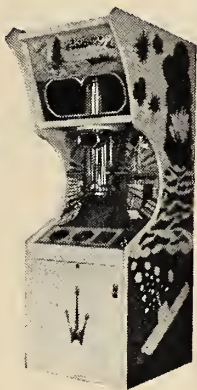
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\$60,550,032 GROSS DOLLAR VOLUME 1967

COIN MACHINE EXPORT SALES

1967 WAS ANOTHER RECORD YEAR FOR COIN MACHINE EXPORT SALES. 1967 SALES EXCEEDED THE 1966 FIGURE BY \$3,481,157. THIS WAS A DIRECT RESULT OF THE INCREASED SALES OF AMUSEMENT MACHINES IN THE OVERSEAS MARKETS. THE PHONOGRAPH AND VENDING DIVISIONS HELD FAIRLY CLOSE WITH THEIR DOLLAR BALANCE OF LAST YEAR. FOLLOWING IS A BREAKDOWN OF 1967 EXPORT SALES.

DIVISION BREAKDOWN

PHONOGRAPHS		VENDING		AMUSEMENTS
Units	Dollars	Units	Dollars	Dollars
26,996	\$14,374,982	50,359	\$11,556,818	\$34,618,232

TOP TEN IMPORT COUNTRIES

PHONOGRAPHS

COUNTRY	Units	Dollars
West Germany	5,145	\$3,250,378
Japan	5,846	2,900,853
Belgium	3,219	1,932,884
Canada	1,996	975,695
United Kingdom	1,214	847,278
Switzerland	473	371,582
France	435	370,106
Hong Kong	478	293,363
Netherlands	414	288,595
Greece	1,105	260,240

VENDING

COUNTRY	Units	Dollars
Canada	15,196	\$4,482,202
West Germany	5,677	1,395,971
United Kingdom	4,207	1,184,976
Belgium	7,918	1,014,204
Japan	3,665	747,081
France	1,594	261,078
Spain	891	229,483
Sweden	1,387	209,108
Venezuela	511	194,587
Mexico	437	160,337

AMUSEMENTS

COUNTRY	Dollars
United Kingdom	\$7,204,625
Switzerland	7,177,916
Italy	3,784,719
France	2,843,024
Belgium	2,296,123
Canada	709,212
Denmark	557,892
Netherlands	391,774
Sweden	270,614
South Vietnam	264,480



1967 ANNUAL COIN MA

(COUNTRIES NOT LISTED)

Phonographs

Country	(Jan.-Dec. 1967)	
	No. of Units	Dollar Volume
NO. and CENTRAL AMERICA		
Bahamas	90	\$ 73,328
Bermuda	9	5,675
British Honduras	18	14,915
Canada	1,996	975,695
Costa Rica	69	48,389
Dom. Rep.	2	510
El Salvador	30	14,257
Guatemala	45	20,651
Haiti	1	831
Honduras	150	86,013
Jamaica	75	49,921
Lw. Ww. Is.	27	8,724
Mexico	702	100,785
Neth. Antilles	9	8,483
Nicaragua	122	45,706
Panama	293	203,349
Trinidad	33	26,134
SOUTH AMERICA		
Argentina	52	\$ 32,875
Brazil	6	2,129
Guiana	45	21,339
Chile	1	1,152
Colombia	4	700
Ecuador	2	720
Peru	833	153,288
Surinam	20	6,923
Venezuela	799	84,034

EUROPE (Phonographs)

	(Jan.-Dec. 1967)	
	No. of Units	Dollar Volume
Austria	196	\$ 153,926
Belgium	3,219	1,932,884
Cyprus	41	18,747
Denmark	53	37,667
Finland	16	7,365
France	435	370,106
Gibraltar	2	630
Greece	1,105	260,240
Ireland	13	5,934
Italy	1,557	1,066,196
Malta	9	7,507
Netherlands	414	288,595
Norway	21	13,463
Portugal	23	11,865
Spain	2	1,600
Sweden	96	67,357
Switzerland	473	371,582
United Kingdom	1,214	847,278
W. Germany	5,145	3,250,378
Yugoslavia	5	3,570

ASIA

S. Arabia	2	\$ 1,103
Bahrain	1	530
Fed. Malaya	127	48,787
Hong Kong	478	293,363
India	2	600
Iran	26	9,351
Israel	47	31,824
Japan	5,846	2,900,853
Kuwait	1	1,040
Lebanon	10	2,400
Nansei Is.	269	150,306
Pakistan	2	2,500
Philippine Rep.	126	30,845
Taiwan	9	1,710
Thailand	173	68,302
S. Vietnam	12	7,836

AUSTRALIA

Australia	205	100,980
New Zealand	25	3,845
T. Pac. Is.	9	6,757
N. Guinea	12	3,400

AFRICA

Cameroons	1	1,021
Ghana	2	590
Kenya	77	21,171
Liberia	1	747
Mozambique	1	849
Rhod.	2	900
Uganda	40	11,065
Zambia	9	9,549

Grand Totals 26,996 \$14,374,982

Amusement Machines

Country	(Jan.-Dec. 1967)	
	No. of Units	Dollar Volume
NO. and SO. AMERICA		
Bahamas		\$ 71,272
Bermuda		68,057
Canada		709,212
Jamaica		24,730
Mexico		33,932
Neth. Antilles		88,580
Panama		142,941
SOUTH AMERICA		
Ecuador		\$ 13,266
Surinam		12,000
Venezuela		143,493
EUROPE		
Austria		\$ 101,705



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REPORTED NO FIGURES)



Belgium	2,296,123
Denmark	557,892
Finland	44,176
France	2,843,024
Greece	62,985
Ireland	130,228
Italy	3,784,719
Netherlands	391,774
Norway	28,437
Portugal	12,907
Spain	53,128
Sweden	270,614
Switzerland	7,177,916
United Kingdom	7,204,625
W. Germany	5,364,107
Yugoslavia	204,962
ASIA	
Hong Kong	\$ 112,376
Japan	1,303,776
Korean Rep.	125,000
Lebanon	200,132
Nansei Is.	64,231
Philippine Is.	67,260
Taiwan	36,140
Thailand	201,083
S. Vietnam	264,480
AUSTRALIA	
Australia	154,642
AFRICA	
Canary Is.	58,942
Mozambique	14,336
Tunisia	48,340
U. So. Africa	13,647
Other Countries	117,042
Grand Total	\$ 34,618,232

Portugal	2	314
Spain	891	229,483
Sweden	1,387	209,108
Switzerland	135	25,210
United Kingdom	4,207	1,184,976
W. Germany	5,677	1,395,971
Yugoslavia	6	5,760
U.S.S.R.	1	591
ASIA		
Arabia	5	\$ 3,424
Saudi Arabia	5	3,501
Ceylon	2	1,584
Fed. Malaya	504	15,097
Hong Kong	1,520	48,870
Japan	3,665	747,081
Kuwait	139	87,500
Lebanon	69	42,994
Nansei Is.	470	123,119
Pakistan	4	1,439
Philippine Is.	193	157,768
Singapore	576	13,534
Thailand	212	12,587
S. Vietnam	33	28,200
AUSTRALIA		
Australia	1,589	\$ 69,248
New Zealand	12	420
AFRICA		
Canary Is.	2	\$ 1,820
Ethiopia	17	17,795
Libya	24	498
Un. So. Africa	241	153,143
Grand Totals	50,359	\$11,556,818

Vending Machines

Country	No. of Units	Dollar Volume
NO. and CENTRAL AMERICA		
Bahamas	142	\$ 45,665
Barbados	16	11,514
Bermuda	37	19,274
British Honduras	1	550
Canada	15,196	4,482,202
Costa Rica	9	5,694
Dom. Rep.	44	21,723
El Salvador	786	30,075
Fr. West Indies	17	11,964
Guatemala	178	58,817
Honduras	34	10,405
Jamaica	39	26,396
Lw. Wv. Is.	5	1,675
Mexico	437	160,337
Neth. Antilles	65	29,352
Nicaragua	44	2,556
Panama	314	127,658
Trinidad	23	8,396
SOUTH AMERICA		
Argentina	1	\$ 560
Br. Guiana	16	3,244
Chile	5	2,177
Colombia	3	4,181
Venezuela	511	194,587
EUROPE		
Austria	135	\$ 48,368
Belgium	7,918	1,014,204
Denmark	8	2,482
Finland	239	47,874
France	1,594	261,078
Ireland	2	770
Italy	262	137,933
Netherlands	331	119,457
Norway	359	84,615

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ANALYSIS OF THE ANNUAL COIN MACHINE EXPORT VOLUME REPORT FOR 1967

GENERAL

American coin machine export firms enjoyed another successful and record-breaking year as they shipped coin-operated music, amusement and vending machines to the overseas markets and brought over \$60 million dollars into the United States' economy. In 1965, the export volume was approximately \$51 million, and in 1966 that figure increased to \$56 million, the 1967 figure of \$60.5 million stayed proportionately close to the average annual increase. The increase is caused by the fantastic increase in the export of amusement machines. In 1966, the export of amusement machines accounted for \$29.4 million. 1967, figures further proved the foreign interest in American made amusement equipment as they purchased \$34.6 million worth. Once again, as in 1966, the United Kingdom and Switzerland led all other countries in the amusement importing, both countries paid approximately \$7 million to American firms for amusement devices. In 1966, phonographs accounted for \$14.2 million of the total export volume—phonographs in 1967 held close to the 1966 figure with \$14.3 million in exports. Last year we predicted that vending exports would hold with their 1965 figures and it turns out that we were almost right—1966 showed \$12.4 million and 1967 reported \$11.5 million—down approx. \$1 million. Although, we hope for a successful 1968, we dare not make any dollar volume predictions.

PHONOGRAPHS

In 1965 and 1966, there were no violent surges, up or down, in phonograph exports. Most of the countries held fairly close to their 1966 figures, with the exception of Switzerland and the Netherlands, two countries that broke into the top ten importers chart. The two countries that fell off were Italy and Peru. In 1966, phonograph exports accounted for \$14.2 million of the total volume and in 1967 registered a slight increase with \$14.3 million. The number of units exported in 1966 totaled 29,567 and in 1967 the number was 26,996. This is a good indication that American firms are getting a better price for their equipment in 1967 than in 1966. Look forward to a better 1968 as the demand for and price of phonographs go up.

VENDING

Whatever happened to that 1965 phrase "vending is the happiest sales story in the history of coin machine exports". Maybe we should forget the phrase and look at the figures. In 1966, vending exports registered a \$2 million gain over the 1965 figure. Not so in 1967. Vending exports declined approximately \$1 million from \$12.4 in 1966 to \$11.5 in 1967. The biggest loss occurred in Mexico where the decline from 1966 imports totaling \$1.6 million down to the 1967 figure of \$160,337. Although Canada and West Germany are the leaders in 1967, they both registered slight decreases over their top figures of 1966. The surprise country of 1967 was Japan, they were the fifth largest importer of vending machines, paying \$747,081 for 3,665 units. American firms got more money per unit in 1966 than they did in 1967. This is indicated by the increase in the number of units exported and a decrease in the number of dollars paid. Even with the ups and downs and the emergence of Japan as a leading importer and the Mexican decline, vending exports for 1968 just might top the 1965 figure.

AMUSEMENT

Italy, with their relaxed laws that allow regular games and add-a-balls, paid \$.5 million more for amusement machines in 1967 than in 1966. But, Italy is not the 'success' story of 1967. It happens to be the United Kingdom and Switzerland. The population of these two countries are afforded more and more leisure time with the passing of each year, this is partly indicated by the tremendous increase in dollars spent on amusement equipment. The United Kingdom spent \$5.8 million in 1966 and increased that figure to \$7.2 million in 1967. Meanwhile, Switzerland went from their 1966 figure of \$5.2 to \$7.1 million. West Germany, who purchased \$4.7 million in 1966 and was the third leading country, completely dropped out of the race. Belgium paid out \$1 million more in 1967 than in 1966. The Netherlands and Sweden broke onto the top ten country list with \$391,774 and \$270,614 respectively. The total dollar volume for 1966 was \$29.4 million and in 1967 the figure rose to \$34.6 million. This is a fantastic increase over the year and we can expect 1968 to be another good year, but there will be a few surprises.

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ノースウエスト・セールス会社は30年來、自動販賣機の輸出業務に従事しており、中古のジュークボックスと遊戯用具の御注文をお待ちしております。価格は常に公正で機械の性能は常に最高級です。

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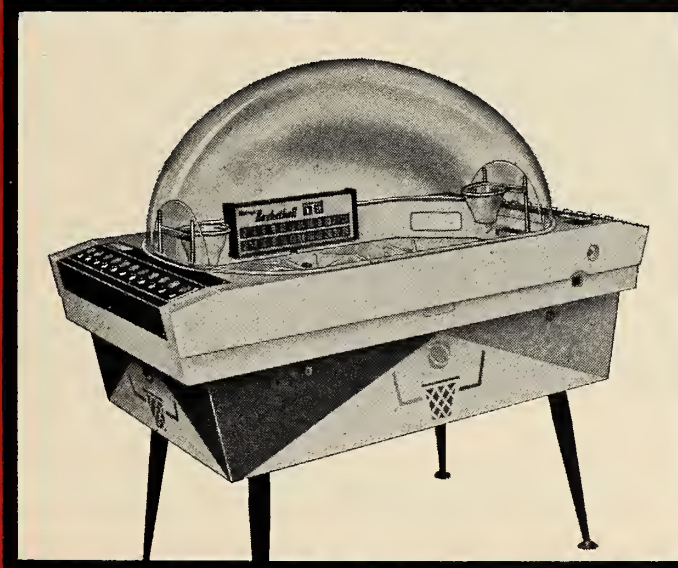
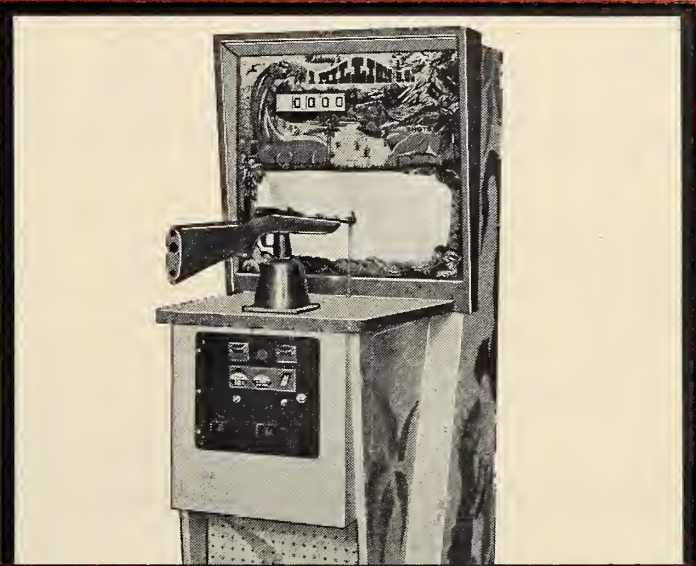
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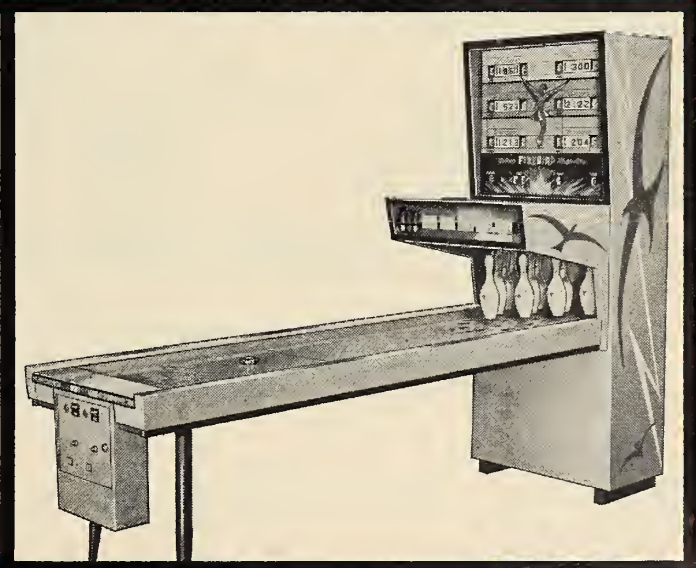
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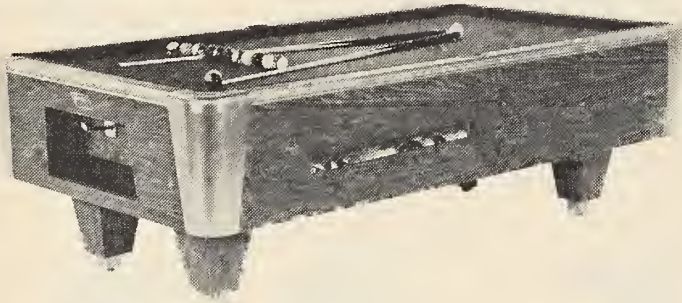
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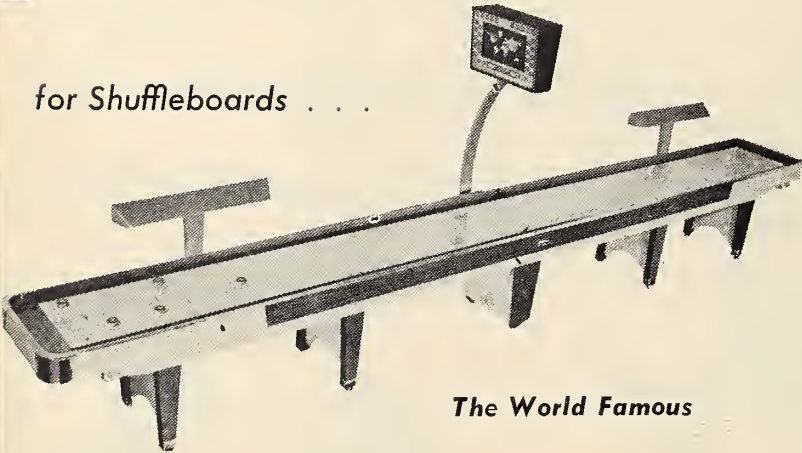
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(Coin-op kiddie rides)

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FISCHER MFG., INC.
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(816) 443-5531

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(Counter games)

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GOLD STAR DIST., LTD.
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PORTLAND, OREGON 97232
(503) 284-5164

(Table soccer)

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D. GOTTLIEB & CO.
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CHICAGO, ILL. 60651
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(602) 294-1607

(Coin-op kiddie rides)

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IRVING KAYE CO., INC.
363 Prospect Place
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(Coin-op pool tables, home tables, counter
games, cue sticks and accessories)

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JUPITER SALES OF AMERICA
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3401 N.W. 36th St.
MIAMI, FLORIDA 33142
(305) 635-2531

(Importers of Jupiter phono for U.S., Canada
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MONDIAL INTERNATIONAL
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350 Fifth Avenue
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(212) WI 7-5661

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MIKE MUNVES CORP.
577 Tenth Ave.
NEW YORK, N. Y. 10036
(212) BR 9-6677 (Arcade Equip.)

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INTERNATIONAL MUTOSCOPE
CORP.
11-12 44th Avenue
LONG ISLAND CITY, N. Y. 11101
(212) ST 4-3800

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dor, Seal in unit and supplies)

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NATIONAL SHUFFLEBOARD
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1275 Bloomfield
FAIRFIELD, N. J. 07006
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(Coin-op pool tables, home tables, shuffle-
boards)

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NUTTING ASSOCIATES
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MOUNTAIN VIEW, CALIF. 94040
(415) 961-9373

(Coin-op quiz units)

NUTTING INDUSTRIES, LTD.

312 Bradley
MILWAUKEE, WISC.
(414) 332-8260

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NEW YORK, N. Y.
(212) 679-3670

(Coin-op kiddie rides)

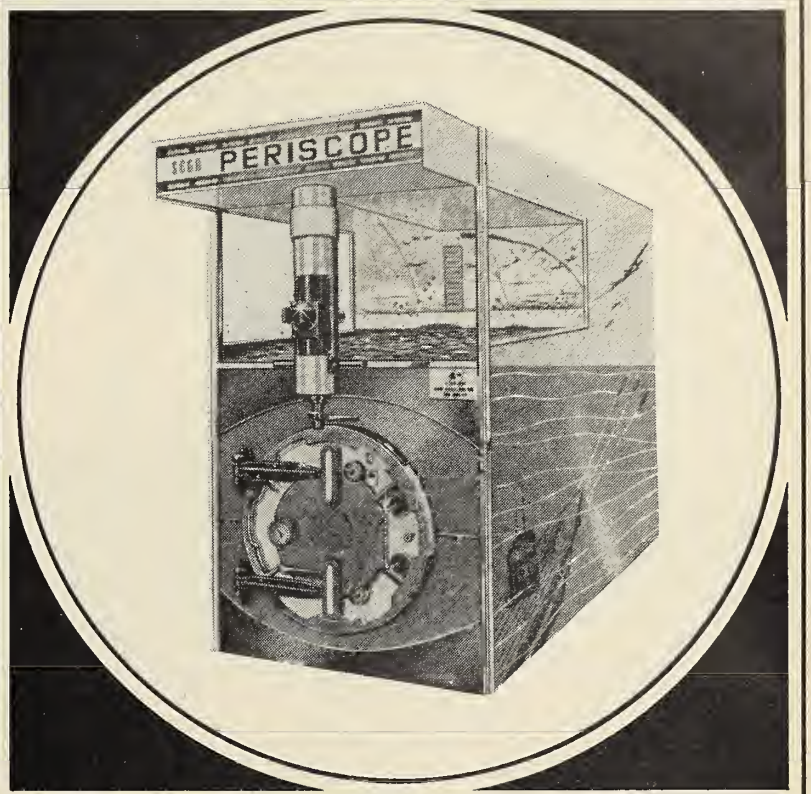
(Continued)

Four reasons for a good season

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MOTOPOLO



RIFLEMAN



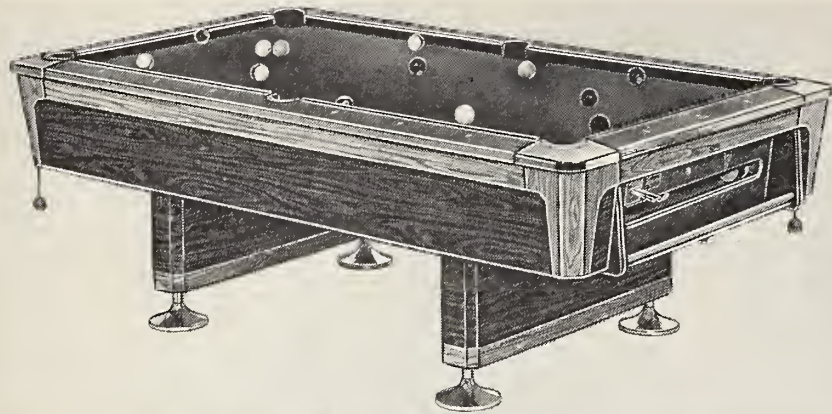
SEGA MANUFACTURED BY
enterprises Ltd.
HANEDA AIRPORT P.O. BOX 32
TOKYO, JAPAN

WORLDWIDE AGENTS
Club Specialty Overseas Inc.
APARTADO 133 PANAMA 1, R. de P.

Operators everywhere report:

Fischer Tables

Make ordinary locations look good!
Make good locations look fantastic!



THE REGENT SERIES

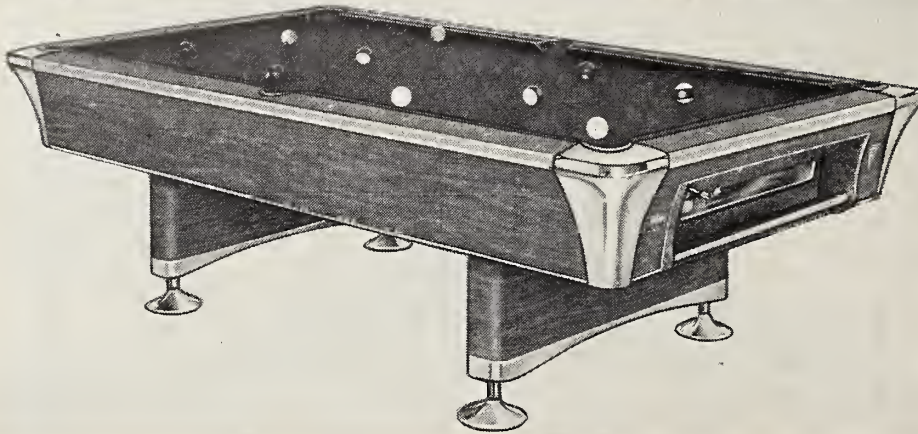
Model 101-D 101" x 57"
Model 91-D 91" x 52"
Model 86-D 84" x 48"

Compact companion to Empress line. Long-lived beauty of Walnut-look vinyl, high-lighted by chrome plated cast pocket fittings.

THE EMPRESS SERIES

Model 105-D 105" x 59"
Model 92-D 91" x 52"

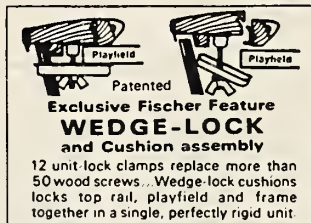
Available in: Walnut-grained finish. Luxuriously styled and precision crafted throughout to please even the most serious players. Durability-designed to provide many extra years of use.



That's because Fischer tables have what it takes—solid quality throughout, advanced features and service problems a thing of the past. So to get the most out of your locations, take a tip from the boys who know—check FISCHER!

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(Coin-op pool tables, Photocopy machines)

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333 Morton St.
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(517) 892-4536

(Coin-op pool tables and accessories)

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WILLIAMS ELECTRONIC, INC.

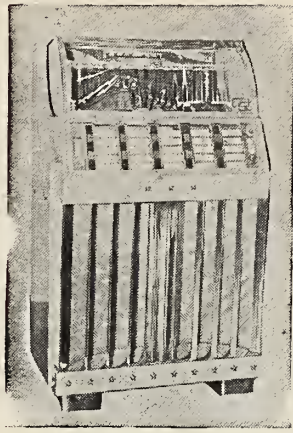
3401 N. California Ave.
CHICAGO, ILL. 60618
(312) CO 7-2240
(Div. of Seeburg)

(Shuffle alleys, arcade equip.)

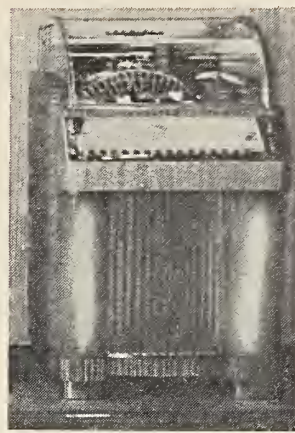
COIN-OPERATED PHONOGRAPHS

ROCK-OLA Mfg. Corp.

800 N. Kedzie Ave.
Chicago, Ill.
1954 — 1968



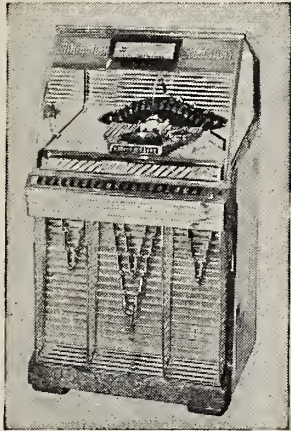
Rock-Ola 1442
(1954—120 Sel.—45 rpm)



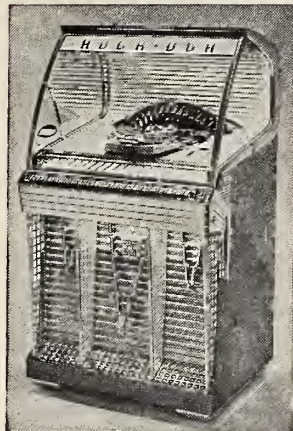
Rock-Ola 1446
(1954—120 Sel.—45 rpm)



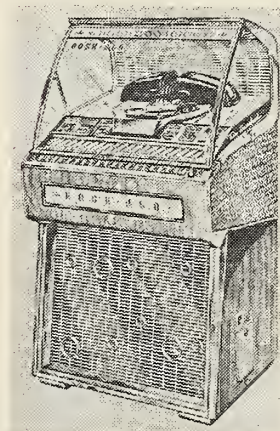
Rock-Ola 1448
(1955—120 Sel.—45 rpm)



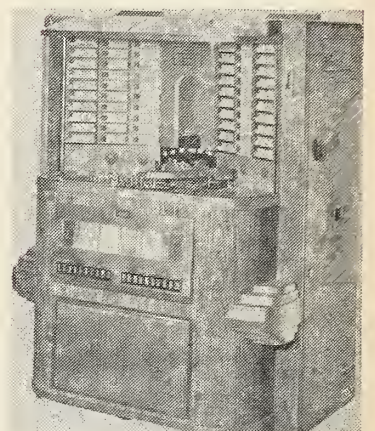
Rock-Ola 1452
(1956—50 Sel.—45 rpm)



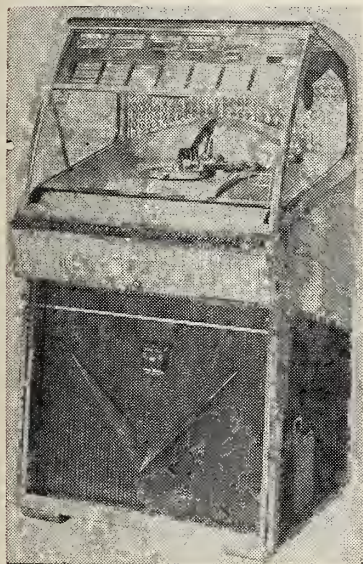
Rock-Ola 1454
(1956—120 Sel.—45 rpm)



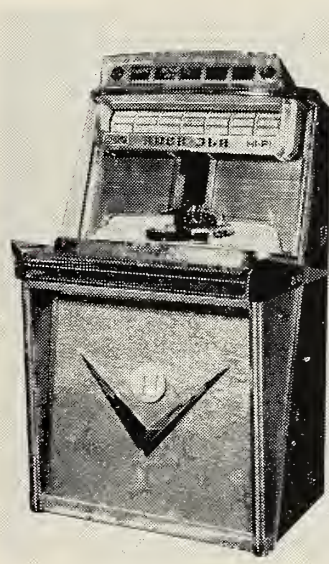
Rock-Ola 1455
(1957—200 Sel.—45 rpm)



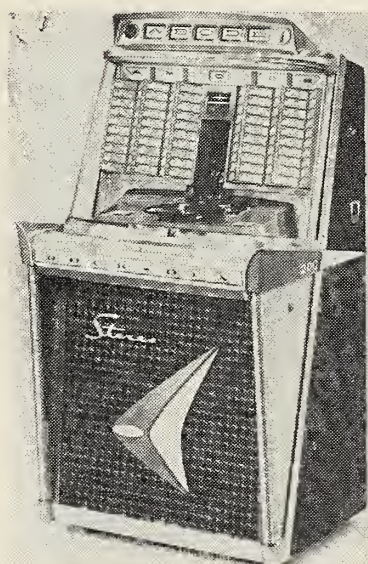
Rock-Ola 1464
(1958—Wall Type Phono)



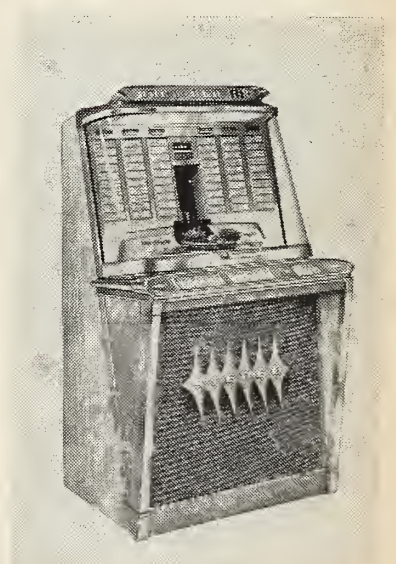
Rock-Ola 1465
(1958—200 Sel.—45 rpm)
1462—100 Sel., 1458—50 Sel.



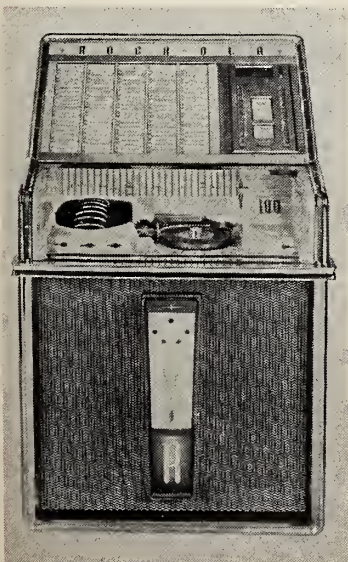
Rock-Ola 1475
(1959—St. or Mon. 200 Sel.)
Model 1468—120 Sel.



Rock-Ola 1485
(1960—200 Sel.)
Model 1478—120 Sel.



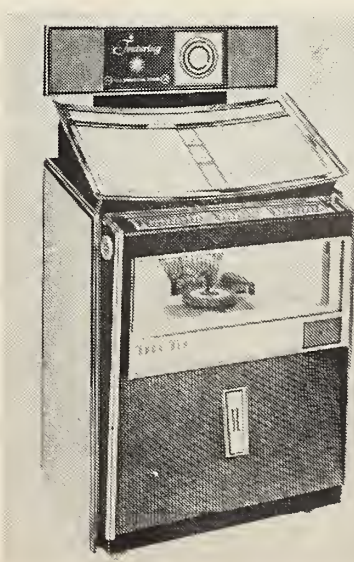
Rock-Ola 1495
(1961—200 Sel.)
Model 1488—120 Sel.



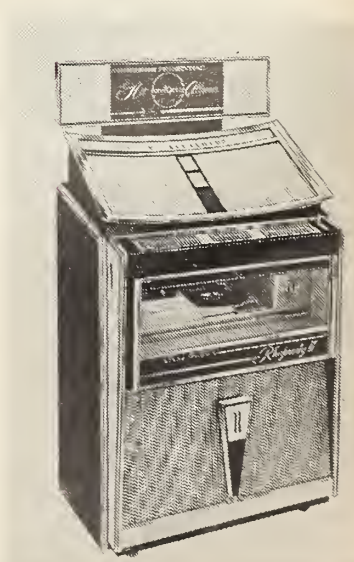
Rock-Ola 1493
(1962 Princess—100 Sel.)
45-33 rpm, and Wall Mdl. Avail.



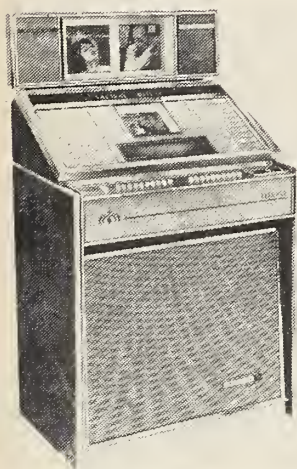
Rock-Ola 1497
(1962 Empress—200 Sel. 45-33)
Model 1496—120 Sel.



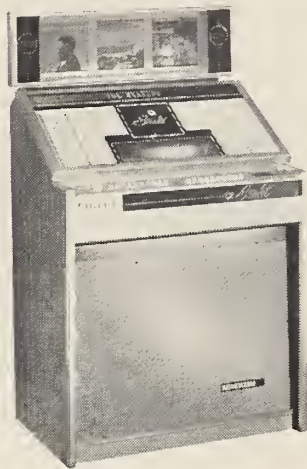
Rock-Ola 408
(1963 Rhapsody—160 Sel.)
Capri-404—100 Sel., 45-33 rpm



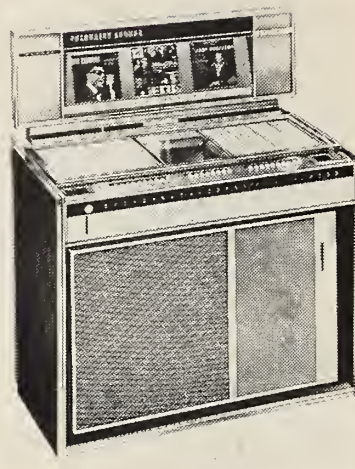
Rock-Ola 418 SA
(1964 Rhapsody II—160 Sel.)
Capri-414—100 Sel., 45-33 rpm



Rock-Ola 424
(1964 Princess Royal St—Mon)
100—Sel. 33—45—7" LP Intermix



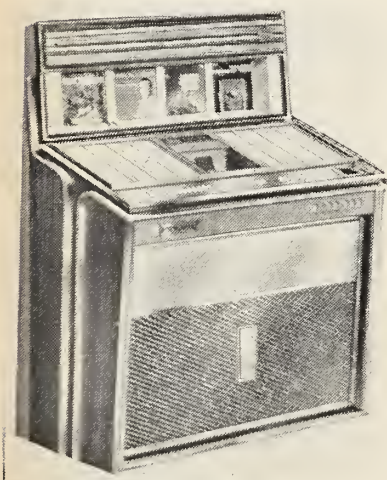
Rock-Ola 429
(1965 Starlet St—Mon)
100—Sel. 33—45—7" LP



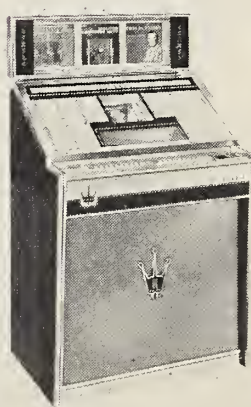
Rock-Ola 425
(1964 Grand Prix 160—Sel.)
33-45 rpm



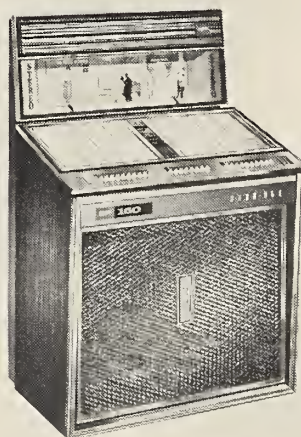
Rock-Ola 426
(1965 Grand Prix II 160—Sel.)
St—Mon. 33—45 rpm



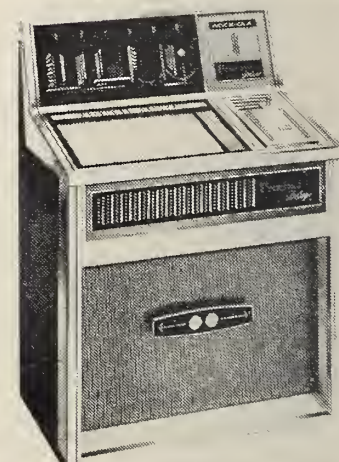
Rock-Ola 433
(1966 GP/Imperial St—Mon)
160 Sel. 33—45 rpm



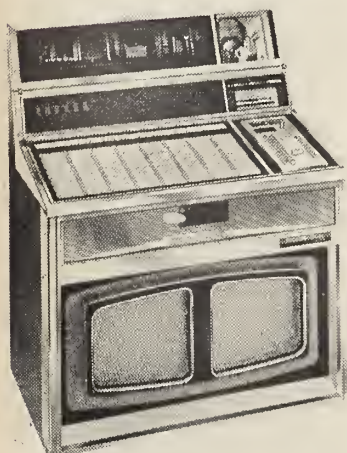
Rock-Ola 431
(1966/67 Coronado St—Mon)
100 Sel. 33—45 rpm



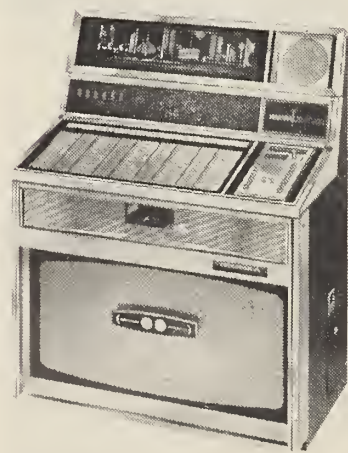
Rock-Ola 432
(1966/67 GP/160 St—Mon)
160 Sel. 33—45 rpm



Rock-Ola 435
(1967-68 Princess Deluxe Stereo)
100 Sel. 33—45 rpm



Rock-Ola 437
(1967-68 Ultra Stereo)
160 Sel. 33—45 rpm



Rock-Ola Centura 436
(1967-68 Centura)
100 Sel. 33—45 rpm

ROWE MANUFACTURING

Troy Hills Road
Whippany, N.J.
1955 — 1967



Rowe "G"
(1955 80 or 120—Sel.)
45 rpm

The jukebox where everything's at.

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- New foolproof Rowe Alarm System.
- Patented Stereo Round sound.
- New, simplified Dollar Bill Acceptor.
- New 2-Wire Systems for remote volume and cancel control.
- Easy "Lift Off" front door.
- PhonoVue film compatibility.

See your Rowe distributor for all the profit-building details.

The Step Ahead Rowe AMI Music Master



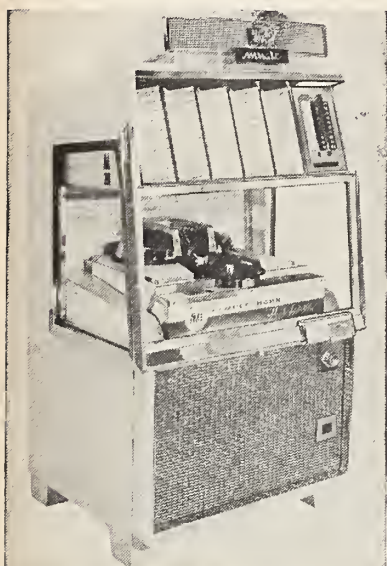
Rowe international, inc.

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75 TROY HILLS RD., WHIPPANY, N. J. 07981

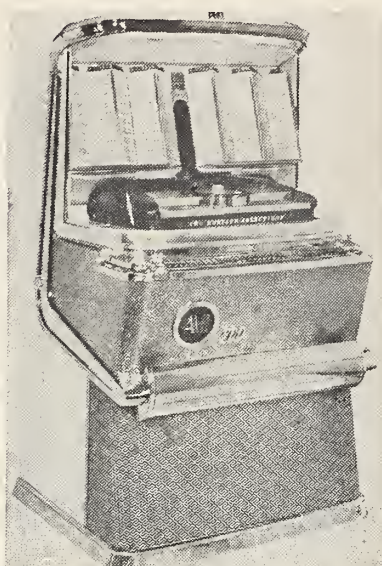
R-93

COIN-OPERATED PHONOGRAPHS

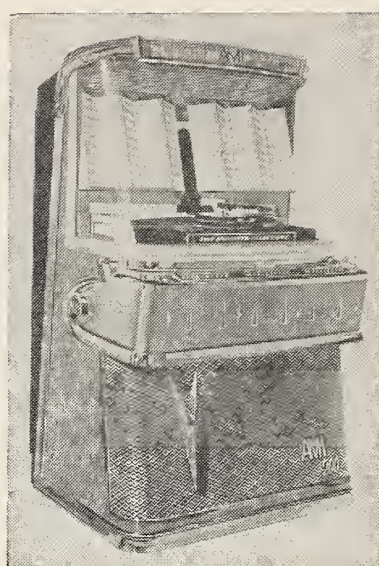
Rowe



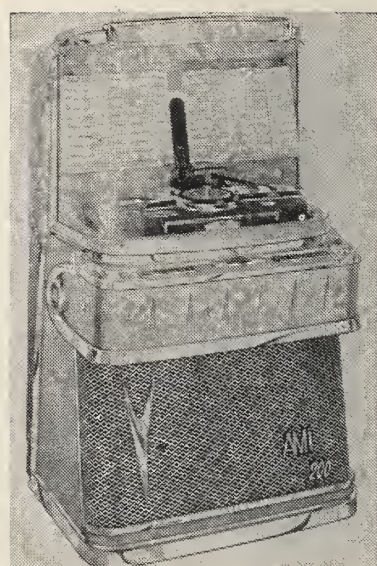
Rowe "G-200"
(1956 200—Sel. 45 rpm)



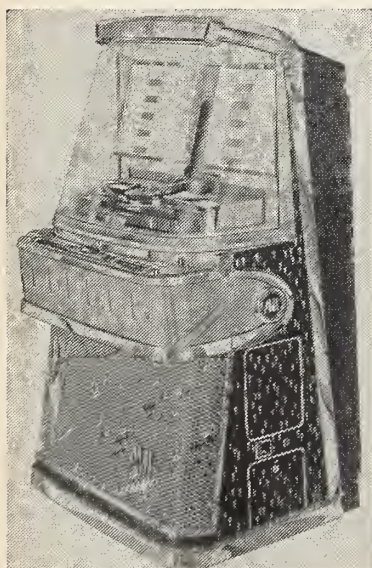
Rowe "H-200"
(1957 200—Sel. 45 rpm)
Model H-120 120 Sel.
(100 Sel. available)



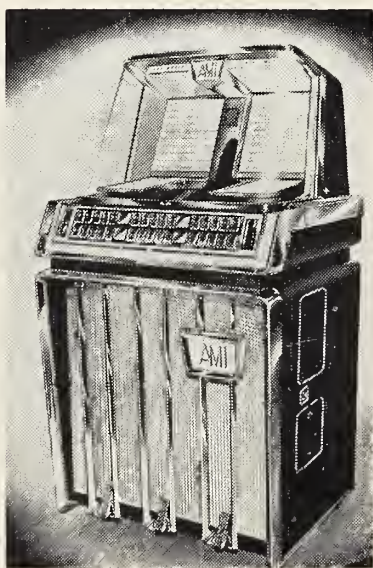
Rowe "I-200"
(1958 200 Sel. 45 rpm)



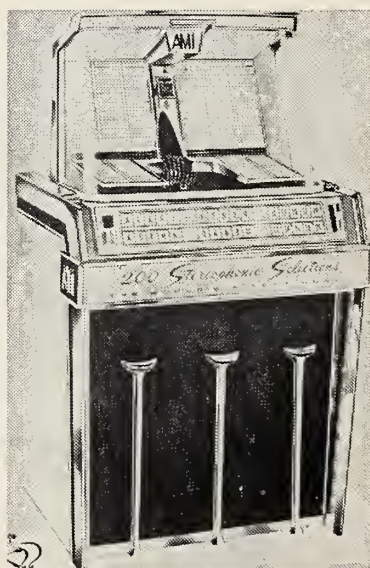
Rowe "I-200M"
(1958 200 Sel. 45 rpm)



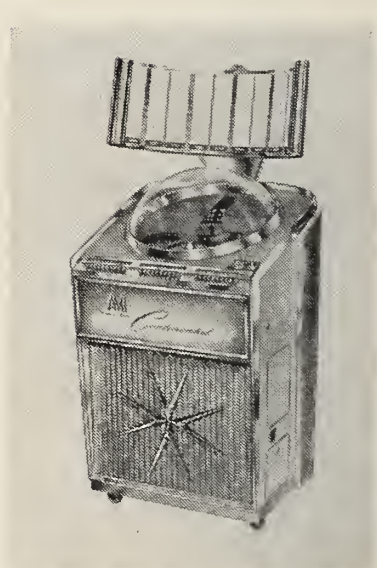
Rowe "I-200"
(1958 120 Sel. 45 rpm)
Model "I-100"
(1958 100 Sel. 45 rpm)



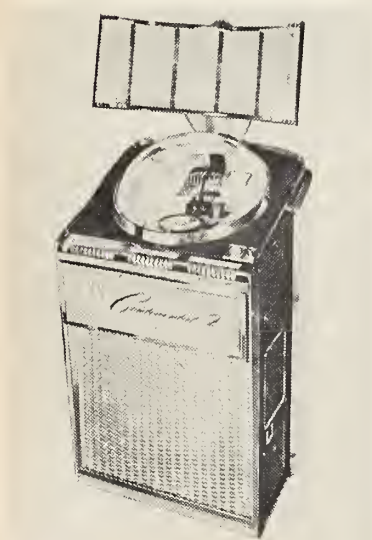
Rowe "J"
(1959 St—Mon, 200 Sel.)
Elec. or Man.
(120 Sel.) (100 Sel.)



Rowe "K"
(1960 200, 120 or 100 Sel.)



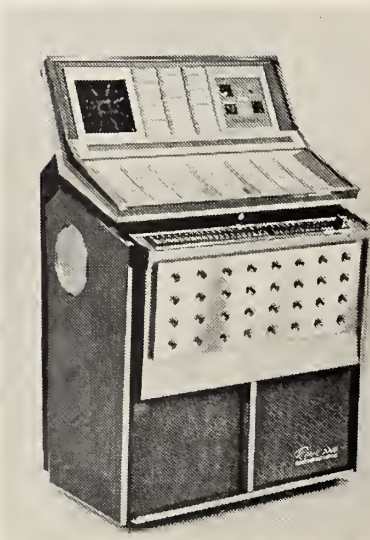
Rowe "Continental 200"
(1960 200—Sel. Lyric 100—Sel.)



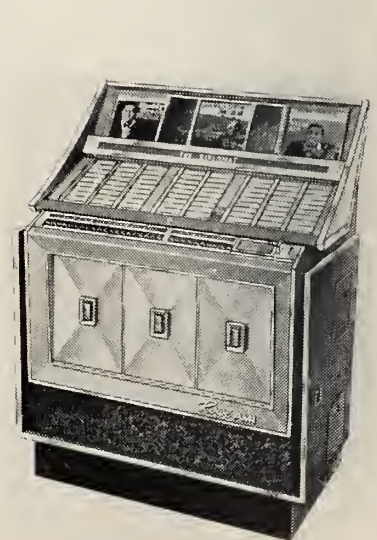
Rowe "Continental 2"
(1961 200 or 100—Sel. 45—33)



Rowe-AMI
(1962-63 200, 160 or 100—Sel. 45—33)



Rowe "Tropicana"
(1963-64 200, 160 or 100—Sel. 45—33)



Rowe "Diplomat"
(1965 200, 160 or 100—Sel. 45—33)

In the 100-selection jukebox field, it pays to buy the front-runner.

THE Cadette

The Rowe AMI Cadette is leading the way in the march of profit. This is the 100-selection compact jukebox that'll produce the big profit in your secondary locations.

It's got everything going for it. Looks. Style. Superb sound.

The striking winged-top assembly has the "now" look that'll "turn on" your locations. Only 47 inches high, the Cadette needs little floor space (32 x 24 3/4 inches).

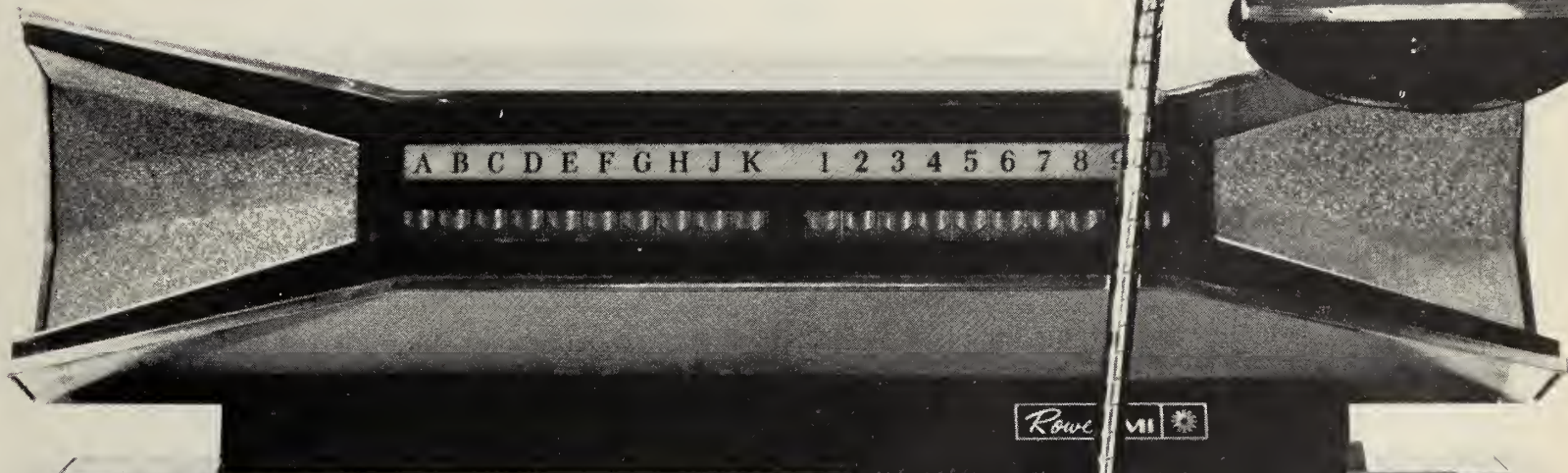
Sounds as good as it looks, too. Cadette's 50-watt solid state amplifier and angled speakers produce a superior sound dispersion and stereo effect . . . famous Rowe Stereo Round.* And don't forget . . . Cadette is adaptable to Phono-Vue.

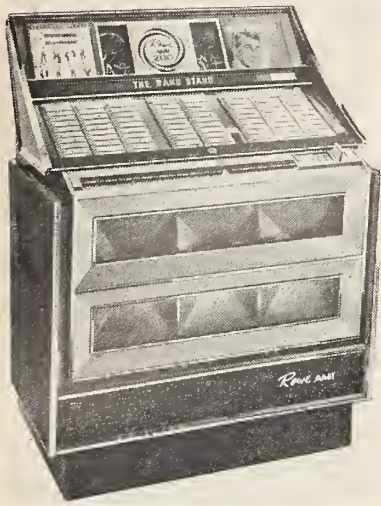
See the Cadette at your Rowe distributor. It'll pass your closest inspection.

rowe international, inc.

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75 TROY HILLS RD., WHIPPANY, N. J. 07981

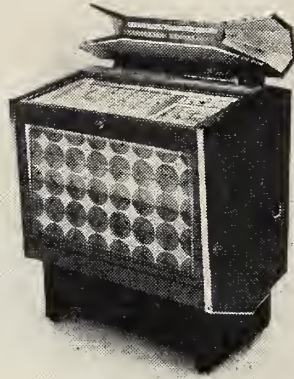




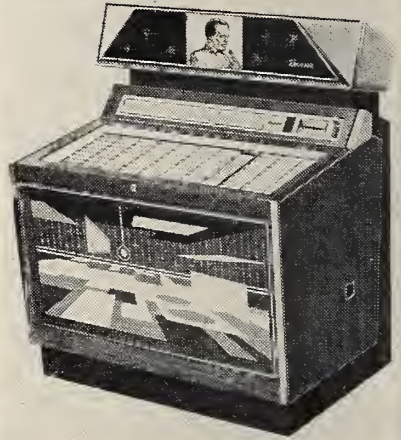
Rowe "Band Stand"
(1966 Model JAO 200 Sel.)
33—45 rpm



Rowe AMI MM-1
(1966/67 100-160-200 Sel.)
Optional dollar bill acceptor
33—45 rpm



Rowe AMI Cadette
(1967-68 Compact)
100 Sel. 33—45 rpm



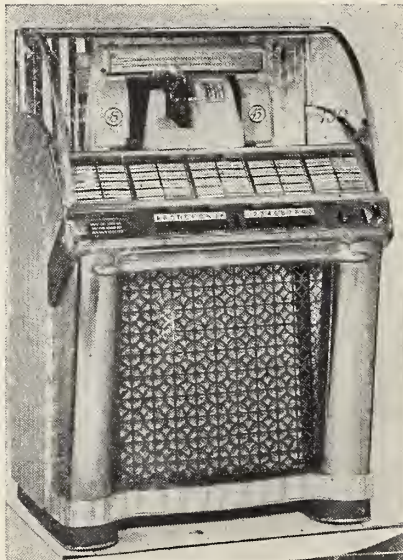
Rowe AMI MM 11
(1967-68 Music Master)
RoweVue Slide Projector
200 Sel. 33—45 rpm Stereo

**SEEBURG
SALES CORP.**

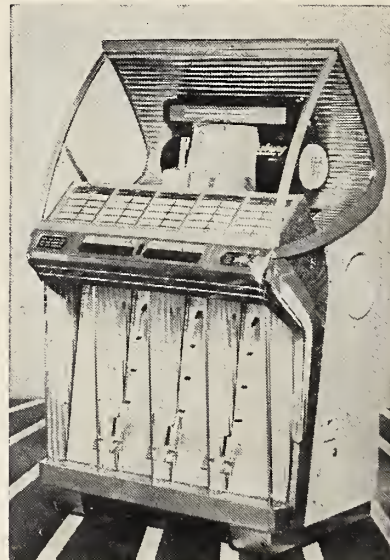
1500 N. Dayton

Chicago, Ill.

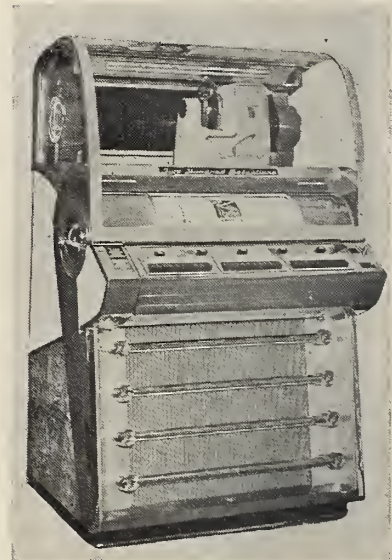
1953 — 1968



Seeburg HF-100G
(1953 100—Sel. 45 rpm)



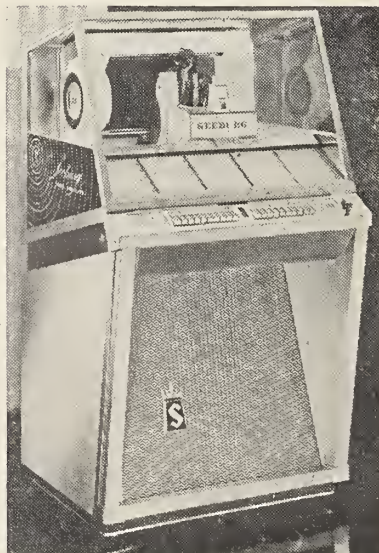
Seeburg HF-100R
(1954 100—Sel. 45 rpm)



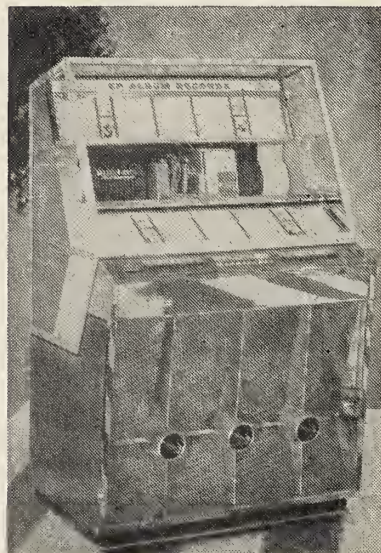
Seeburg V-200
(1955 200—Sel. 45 rpm)



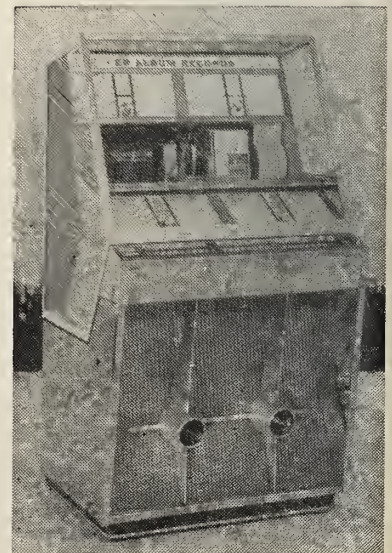
Seeburg KD-200
(1957 200—Sel. 45 rpm)



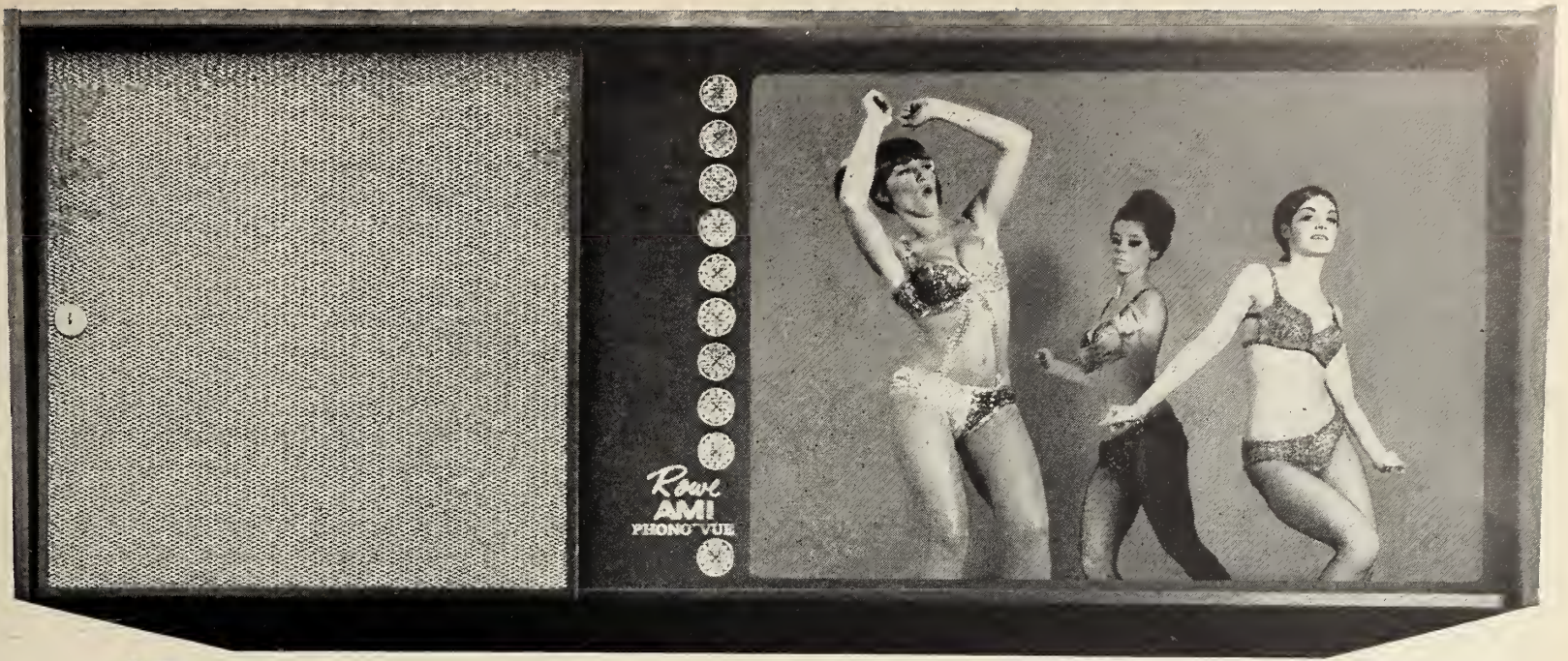
Seeburg L-100
(1957 100—Sel. 45 rpm)



Seeburg "201"
(1958 200—Sel. 45 rpm)



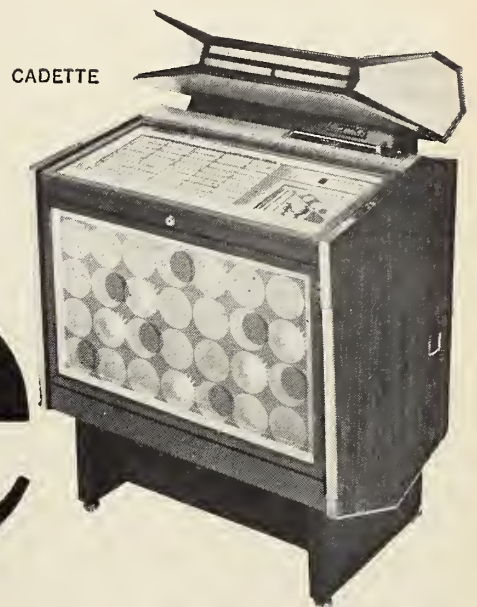
Seeburg "161"
(1958 160—Sel. 45 rpm)



PHONO VUE



MUSIC MASTER



CADETTE

The Big Three.

For complete entertainment *and* maximum collections, match up the Rowe AMI Music Master or Cadette with PhonoVue.

PhonoVue is a companion piece for Rowe AMI's step-ahead Music Master and compact Cadette jukeboxes. It accompanies the latest chart records with exciting Super-8 mm films in dazzling color on a giant 14" x 23" screen.

All you do is choose one of the 20 premium-price movie-record selections on a Rowe AMI jukebox . . . the PhonoVue and the record (coordinated in time, tempo and mood to the movie) swing into simultaneous action. Your locations' customers will go into action too . . . digging deep for more money!

No additional floor space is needed . . . PhonoVue can be located away from the jukebox on a back-bar, wall or even in an adjoining room. (If the location has more than one room for entertainment, you can install additional PhonoVues.)

With each PhonoVue, you get a guaranteed film supply from Rowe AMI's swinging, up-to-date film library. Rowe is your most reliable source for audio-visual entertainment . . . we're the only jukebox manufacturer in the field, and we know your needs.

All PhonoVue Super-8 mm films come in pocket-size Technicolor® Magi-Cartridges.™ Changing films is simple . . . you take cartridge out, snap new one in place.

If you're in the mood for double profits at low cost, see your Rowe AMI distributor. He'll show you the winning combination—PhonoVue & Music Master or Cadette.

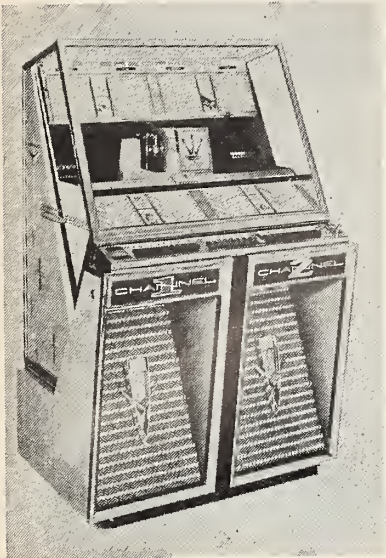
Rowe international, inc.

A SUBSIDIARY OF TRIANGLE INDUSTRIES, INC.
75 TROY HILLS RD., WHIPPANY, N. J. 07981

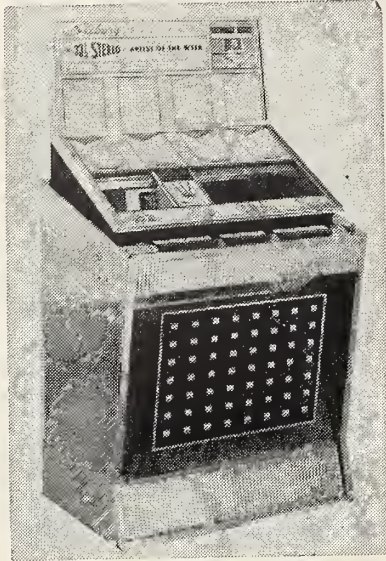
R-98.

COIN-OPERATED PHONOGRAPHS

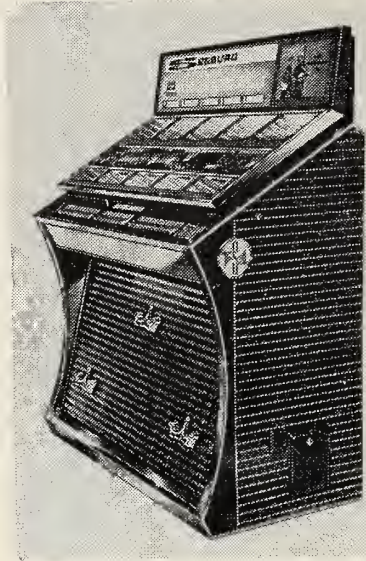
Seeburg-



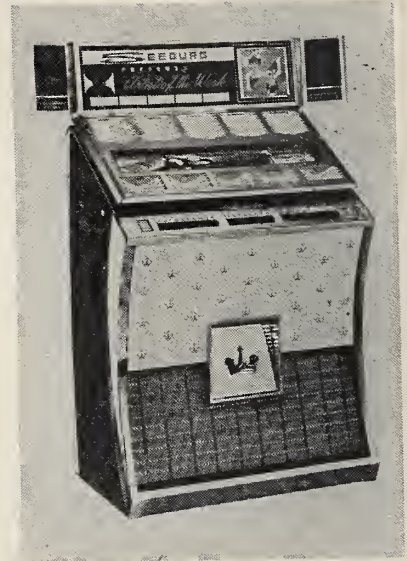
Seeburg "222"
(160—Sel., "220" 100—Sel.)



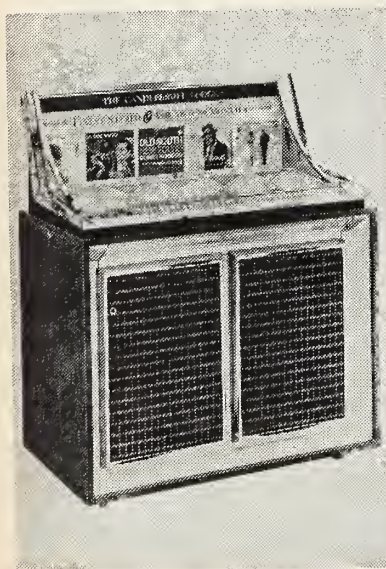
Seeburg "AQ160S"
(1960—160 Sel. 45—33)



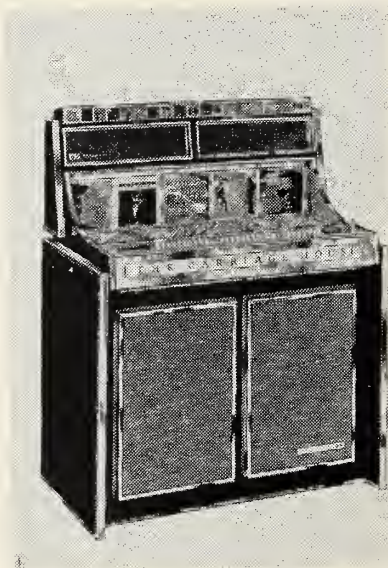
Seeburg "AY160S"
(1961 160—Sel. 45—33)
Model "AY100S" 100—Sel.



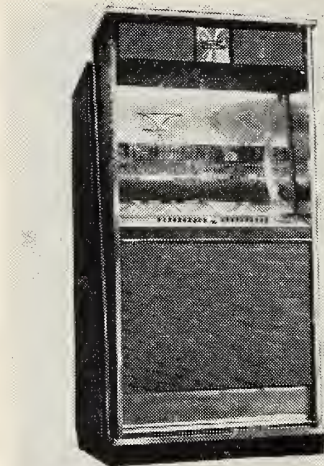
Seeburg "DS160"
(1962 160—Sel. 45—33)
Model "DS100" 100—Sel.



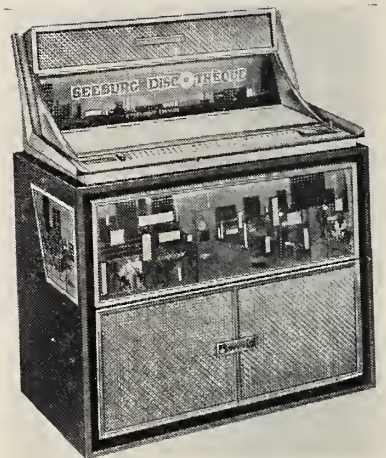
Seeburg LPC—1
(1963-64 160—Sel. 45—33)



Seeburg LPC 480
45—33 rpm



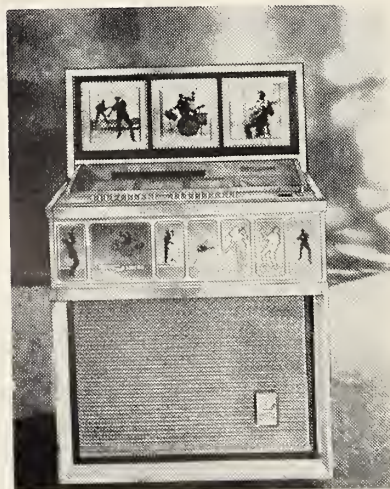
Seeburg "Mustang"
(1965-1966 100—Sel. 45 rpm)



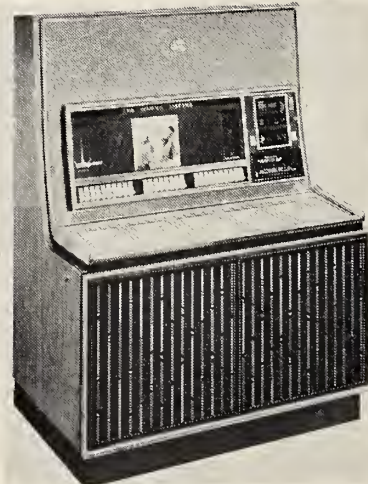
Seeburg "Electra"
1965-66 160—Sel. 33—45 rpm)



Seeburg Stereo Showcase
(1966/67 160 Sel. St. Mon.)
33—45 rpm
optional dollar bill acceptor

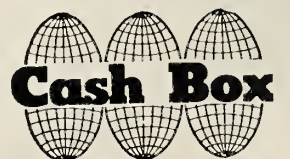


Seeburg Phono Jet
1967-68 100 Sel. Stereo
Compact 33-45 rpm

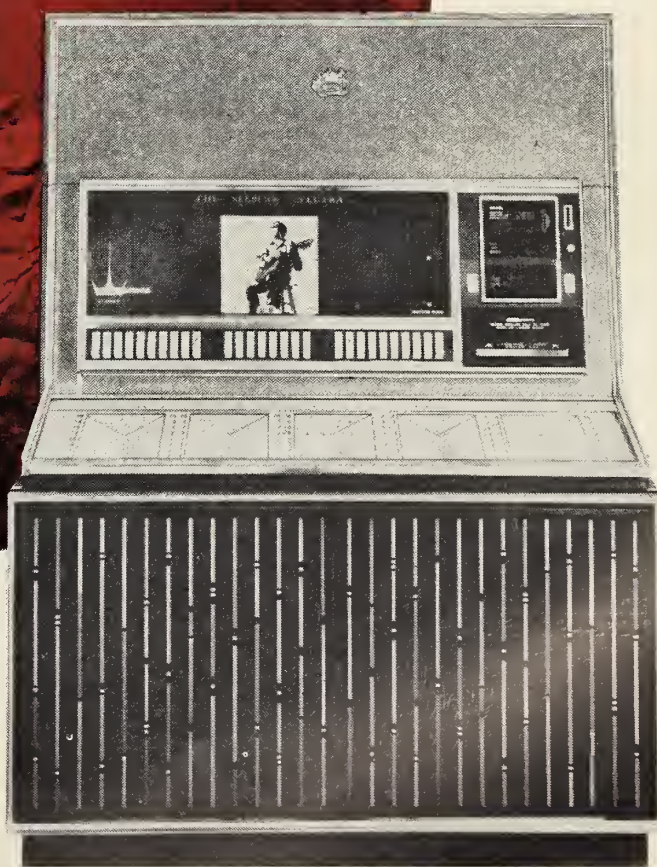
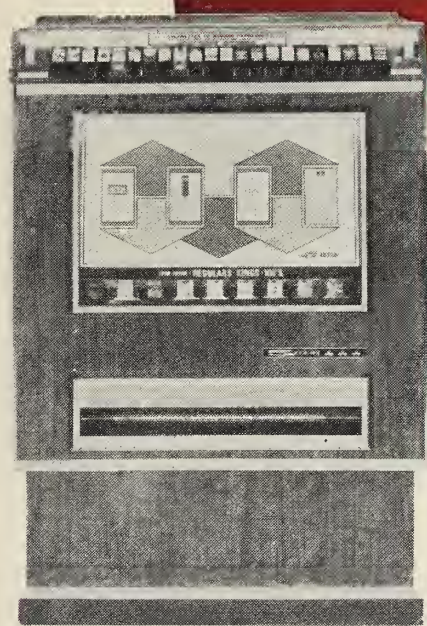
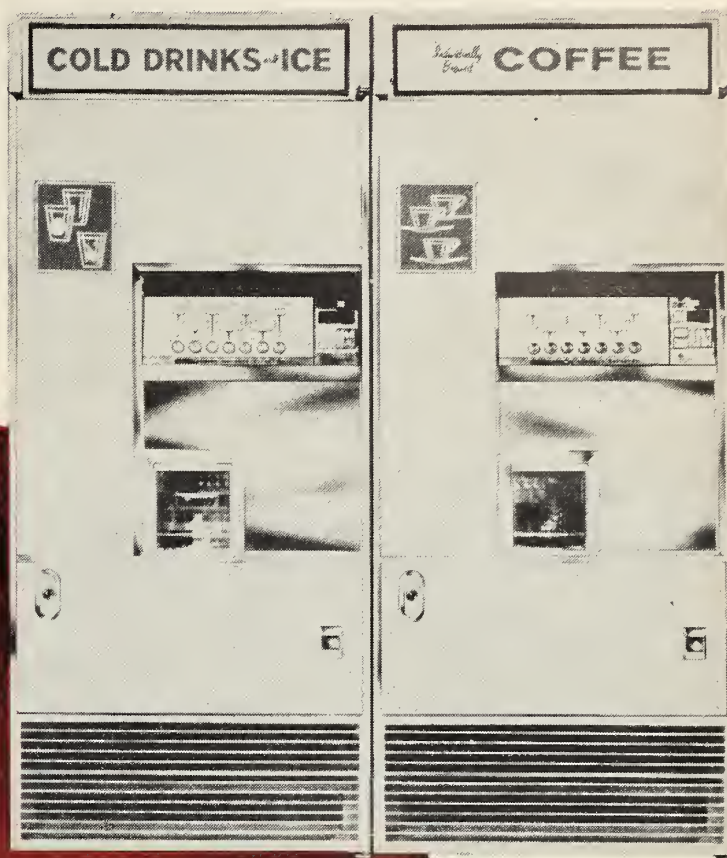
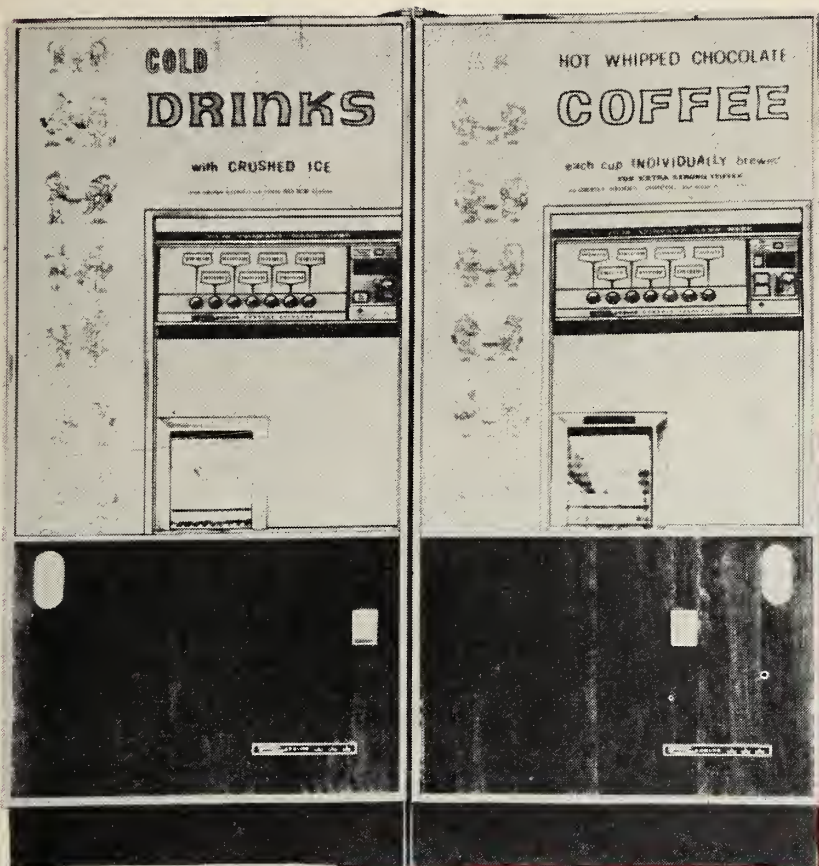


Seeburg Spectra
1967-68 200 Sel. Stereo
2 for .25¢ Pricing 33-45 rpm

Cash Box: A Trade
Magazine That
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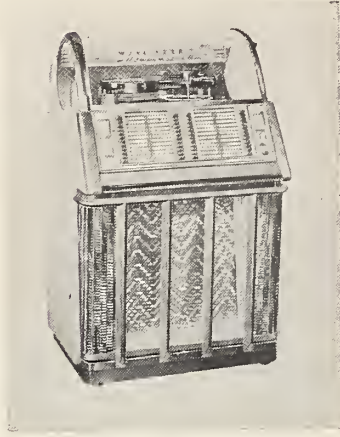


COIN-OPERATED PHONOGRAPHS

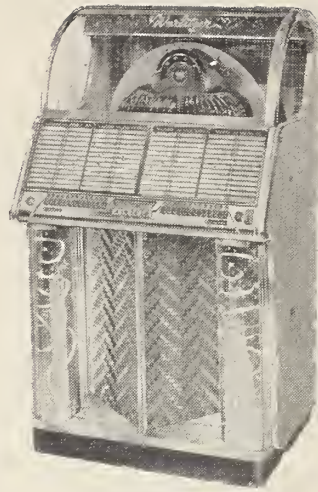
THE WURLITZER CO.

N. TONAWANDA, N.Y.

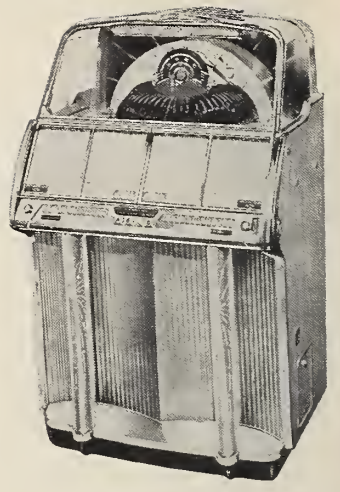
1953—1968



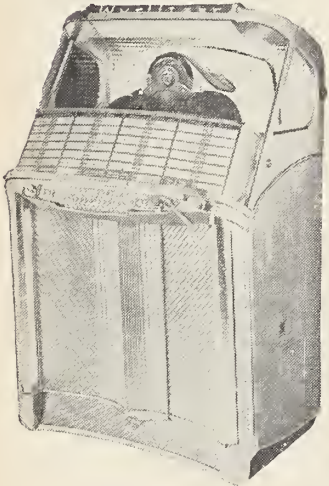
Wurlitzer 1600—1650
(1953 48—Sel. 78 rpm)



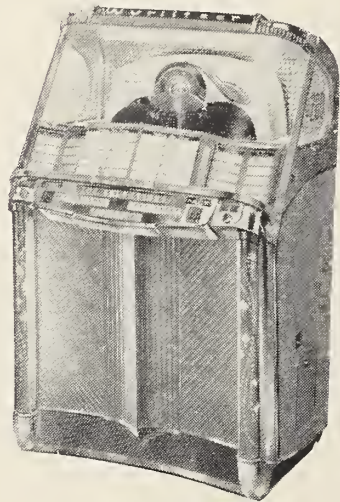
Wurlitzer 1700
(1954 104—Sel. 45 rpm)



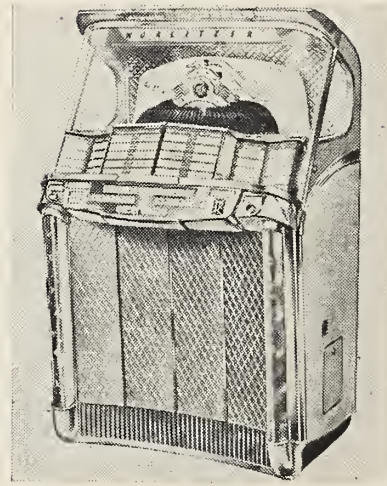
Wurlitzer 1800
(1955 104—Sel. 45 rpm)



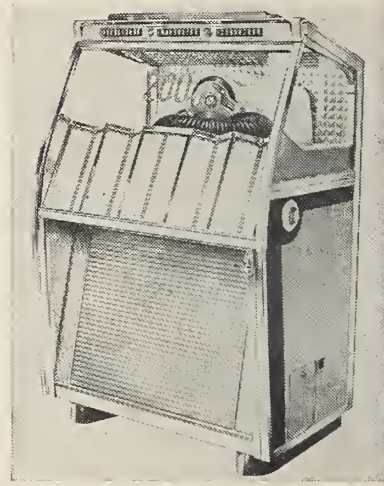
Wurlitzer 1900
(1956 104—Sel. 45 rpm)



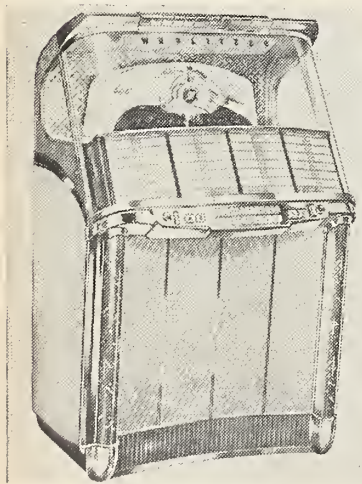
Wurlitzer 2000
(1956 200—Sel. 45 rpm)



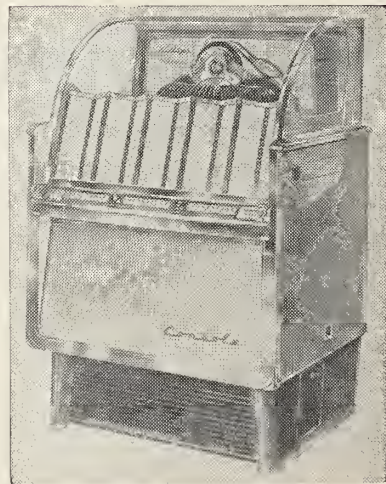
Wurlitzer 2100
(1957 200—Sel. 45 rpm)



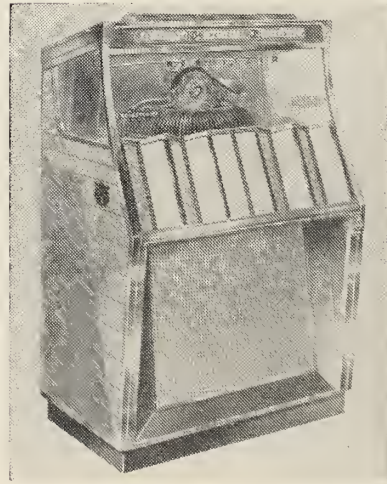
Wurlitzer 2150
(1957 200—Sel. 45 rpm)



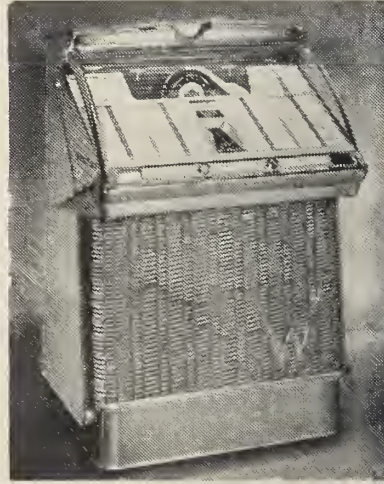
Wurlitzer 2104
(1957 104—Sel. 45 rpm)



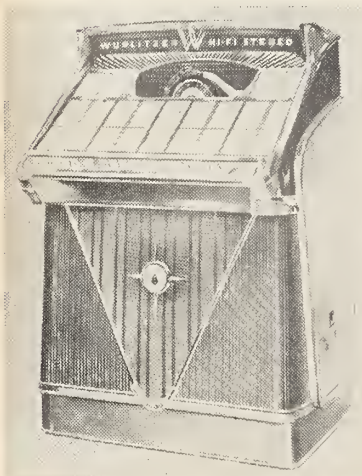
Wurlitzer 2200
(1958 200—Sel. 45 rpm)



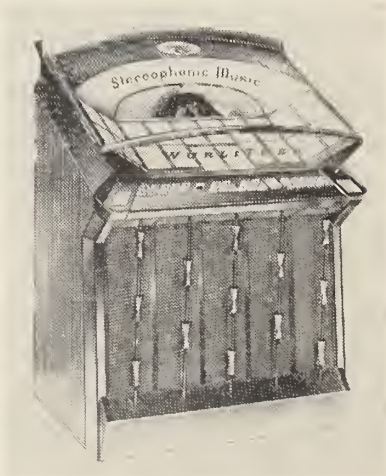
Wurlitzer 2250
(1958 200—Sel. 45 rpm)



Wurlitzer 2300
(1959 200—Sel. St—Mon)
2304—104—Sel., 2310—100—Sel.



Wurlitzer 2400
(1960 200—Selections)
2404—104—Sel., 2410—100—Sel.



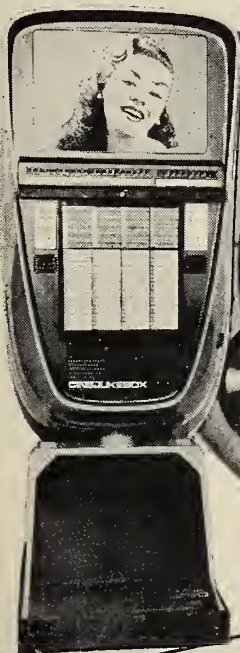
Wurlitzer 2500S
(1961 200—Sel. 45-33 Avail.)
2504—104—Sel., 2510—100—Sel.



Wurlitzer 2600
(1962 200—Sel. 45-33)
Model 2610 100—Sel.



Wurlitzer 2700
(1963 200—Sel. 45-33)
Model 2710 100 Sel.



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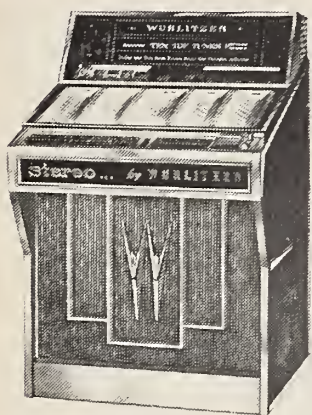
record dist.

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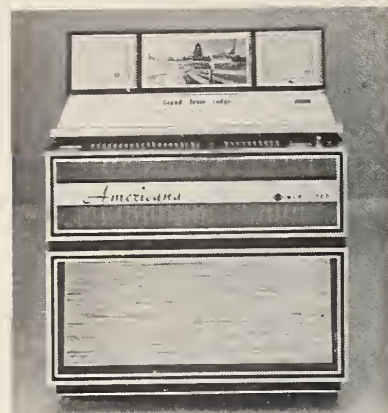
Wurlitzer 2800
(1964 200—Sel. 45-33)
Model 2810 100—Sel.



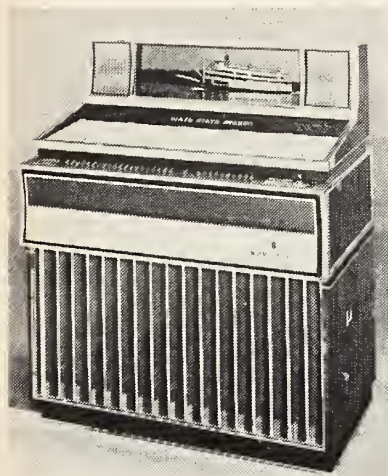
Wurlitzer 2900
(1965 200—Sel. 45-33)
Model 2910 100—Sel.



Wurlitzer 3000
(1965-1966 200 Sel. w/Top Tunes
and little LP albums)


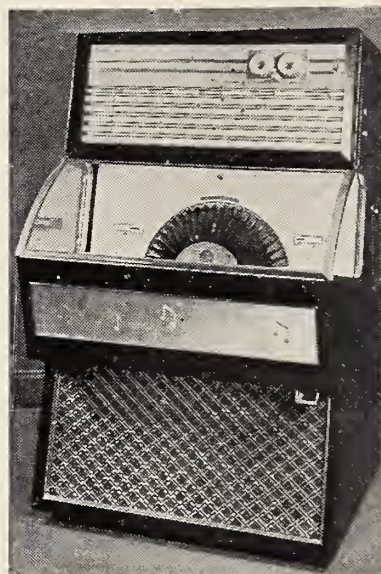


Wurlitzer Americana 3100-3110
160-200 Sel. Models
(1966/67 stereo-mono 33-45 rpm)
optional dollar bill acceptor



Wurlitzer Americana 11
Model 3200 200 Selection
33-45 rpm stereo

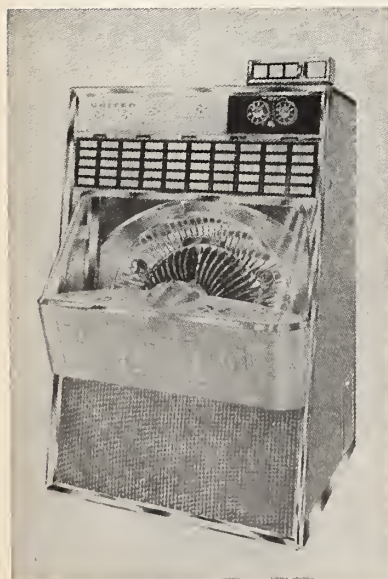
**United
Mfg. Co.**
1957 — 1961

United UPA—100
(1957 100—Sel. 45 rpm)



United UPC—100
(1960 100—Sel.)



United UPD—100
(1961, 62, 63—100 Sel.)



United UPB—100
(1959 100—Sel. St.—Mon)

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Jupiter Futura 100F
100 Selection compact
33-45 rpm stereo




Jupiter Meterreanean 120
120 Selection stereo
33-45 rpm

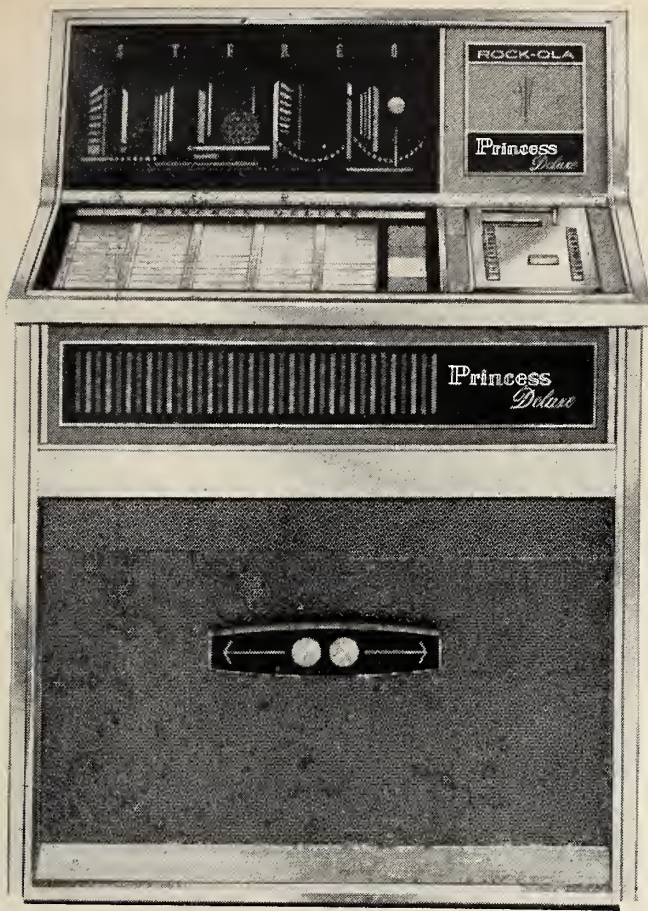


Jupiter Meterreanean 160
160 Selection Stereo
33-45 rpm

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—
Under current
production



Rock-Ola Phonette
(Remote Wallbox 160 Sel. Twin st.
speakers Model 503.
Model 504 100 sel.)

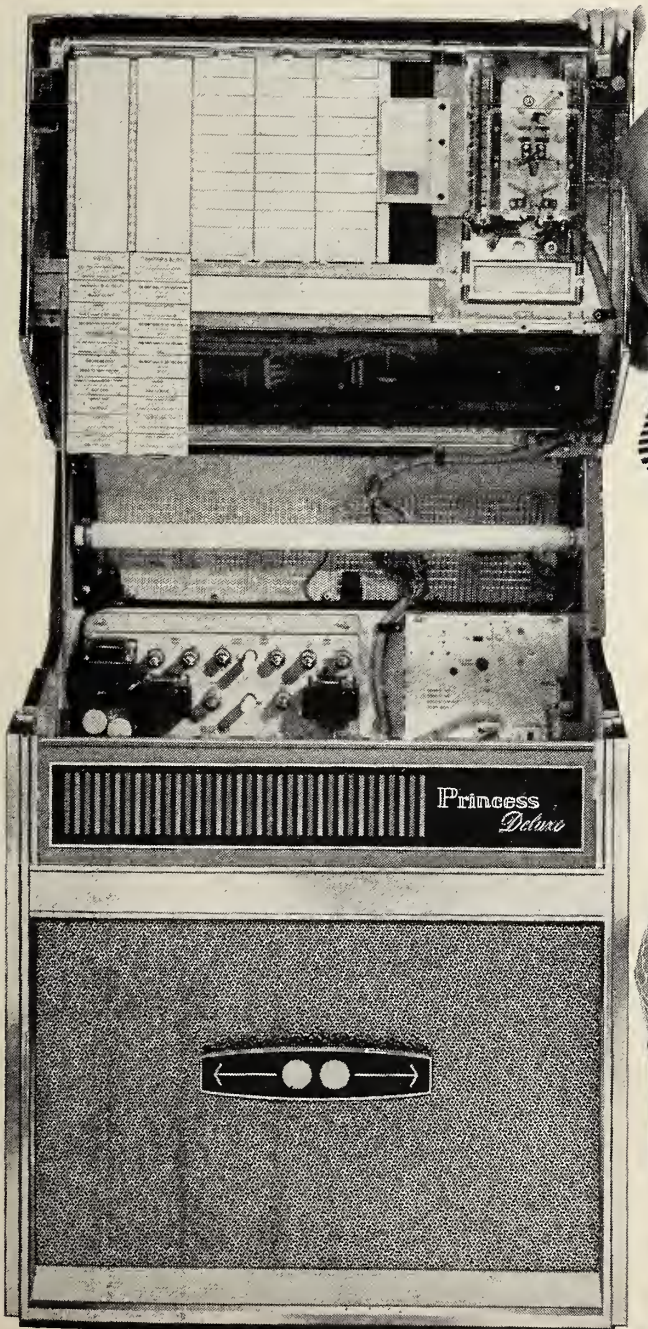


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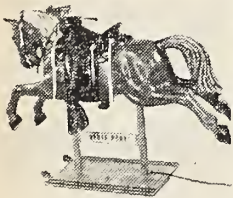
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Inventory of Location Standards

This catalog of past hit records continues to enjoy popularity on coin-operated phonographs. They are available through record distributors and can be ordered by catalog number. This list was compiled with information supplied by selected U.S.A. One Stops.

ADULT LOCATIONS

Petite Fleur—Wildcat Blues	Chris Barbek	Laurie 3022
Mamselle—Peg O' My Heart	Art Lund	KGC 118
It's All In The Game—Please Love Me Forever	Tommy Edwards	KGC 143
The Stripper—The Runway	David Rose	KGC 158
Tea For Two—Peg Of My Heart	Seymour's Trumpet	H-7
Some Of Those Oays—I'll See You In My Dreams	Seymour's Trumpet	H-11
Two Sleepy People—Japanese Sandman	Seymour's Trumpet	H-28
Danny Boy—I Want A Girl	Seymour's Trumpet	H-34
Always—Margie	Seymour's Trumpet	H-36
It's Not For Me To Say—Chances Are	Johnny Mathis	Col 3001
Yellow Rose Of Texas—March From The River		
Kwai—Colonel Bogey	M. Miller	Col 433002
Cold Cold Heart—Because Of You	Tony Bennett	Col 33003
Greenfields—Green Leaves Of Summer	Bros. Four	Col 33060
I Left My Heart In San Francisco— I Wanna Be Around	Tony Bennett	Col 33062
Singing The Blues—Heartaches By The Number	Guy Mitchell	Col 33005
You Can't Be True, Dear—Bells Of St. Mary's	Ken Griffin	Col 33041
Misty—Maria	Johnny Mathis	Col 33042
Song From Moulin Rouge—Theme From "A Summer Place"		
More—Go Away Little Girl	Percy Faith	Col 33007
Rags To Riches—One For My Baby	Steve Lawrence	Col 33068
Wonderful Wonderful!—Twelfth Of Never	Tony Bennett	Col 33035
Moon River—Oays Of Wine & Roses	Johnny Mathis	Col 33048
Secret Love—Whatever Will Be, Will Be	Andy Williams	Col 33049
Hey, There—Come On-A-My House	Doris Day	Col 33029
Nancy—Ol' Man River	Rosemary Clooney	Col 33010
Across The Wide Missouri—On Top Of Old Smokey	Frank Sinatra	Col 33011
It's Almost Tomorrow—You've Got Me Wondering	Terry Gilkyson	Decca 27515
Theme From "Picnic"—Moonglow	Dream Weavers	Decca 29683
	George Duning,	
	Morris Stoloff	Decca 29888
Stranger In Paradise—"Heart Of My Heart"	Four Aces	Decca 28927
Love Is A Many Splendored Things—Shine On Harvest Moon		
"Heart Of My Heart—Ace In The Hole	Four Aces	Decca 29625
Am I Losing You—He'll Have To Go	Roberta Sherwood	Decca 31091
Are You Lonesome Tonight?—I Gotta Know	Jim Reeves	RCA 0574
Bimbo—The Four Walls	Elvis Presley	RCA 0629
Bouquet Of Roses—Texarkana Baby	Jim Reeves	RCA 0413
Canadian Sunset—The Terry Theme	Eddy Arnold	RCA 0510
Oh Lonesome Me—Blue Blue Day	Hugo Winterhalter	RCA 0877
Riders In The Sky—Racing With The Moon	Don Gibson	RCA 0582
Star Oust—Dancing In The Dark	Vaughn Monroe Orchestra	RCA 0200
Star Oust—There Are Such Things	Artie Shaw Orchestra	RCA 0051
Star Dust—Tuxedo Junction	Tommy Dorsey Orchestra	RCA 0123
Sicilian Tarantella	Glenn Miller Orchestra	RCA 0047
Raspa, La	Reina's Orchestra	RCA 0208
Songs Of Songs—Easter Parade	Henri Rene Musette Orch.	RCA 0106
String Of Pearls—In The Mood	Perry Como	RCA 0043
Summit Ridge Drive—Special Delivery Stomp	Glenn Miller Orchestra	RCA 0058
Three Bells—Scarlet Ribbons	Artie Shaw Gramercy Five	RCA 0573
Twelfth Street Rag—Oh	The Browns	RCA 0573
Too Young—Mona Lisa	Pee Wee Hunt	Capitol 6001
Sixteen Tons—Mule Train	Nat "King" Cole	Capitol 6003
Memories Are Made Of This—That's Amore	Tennessee Ernie Ford	Capitol 6005
Wheel Of Fortune—Side By Side	Dean Martin	Capitol 6011
I Wish You Love—That Old Black Magic	Kay Starr	Capitol 6012
Hello Walls—Live Fast, Love Hard, Oie Young	Keely Smith	Capitol 6022
Ebb Tide—Deep Purple	Faron Young	Capitol 6025
Melody Of Love—Sail Along Silv'ry Moon	Earl Grant	Decca 25526
Paper Ooli—Glow Worm	Billy Vaughn	Dot 105
Near You—Beg Your Pardon	Mills Brothers	Dot 122
The Green Door—Four Walls	Frances Craig	Dot 123
Liechtensteiner Polka—Swiss Kanton Polka	Jim Lowe	Dot 132
The Third Man Theme—The Cafe Mozart Waltz	Will Glahe	London 11004
Who's Sorry Now—You Were Only Fooling	Anton Karas	London 11015
Anna—April In Portugal	Connie Francis	MGM 129
To Each His Own—It's No Sin	Richard Hyman	Mercury 30013
Happy Birthday—Anniversary Waltz	Eddy Howard	Mercury 30015
The Great Pretender—Only You	Eddy Howard	Mercury 30016
My Prayer—The Magic Touch	Platters	Col 30065
What A Difference A Day Makes—Come On Home	Platters	Col 30066
Mule Train—The Cry Of The Wild Goose	Dinah Washington	Col 30078
That's My Desire—By The River Saint Marie	Frankie Laine	Col 30017
Daddy Little Girl—Daddy Little Boy	Frankie Laine	Col 30019
The Second Time Around—Tina	Eddy Howard	Col 30071
Back In Your Own Backyard—I'm A Fool To Want You	Frank Sinatra	Reprise 0001
Granada—The Curse Of An Aching Heart	Sam Davis, Jr.	Reprise 0003
I'll Be Seeing You—The One I Love Belongs To Somebody Else	Frank Sinatra	Reprise 0010
It's Always You—Imagination	Frank Sinatra	Reprise 0023
I'm Getting Sentimental Over You—East Of Sun	Frank Sinatra	Reprise 0024
There Are Such Things—Polka Oots & Moonbeams	Frank Sinatra	Reprise 0025
It Started All Over Again—Without A Song	Frank Sinatra	Reprise 0026
Take Me—Daybreak	Frank Sinatra	Reprise 0027
Pocketful Of Miracles—Name It And It's Yours	Frank Sinatra	Reprise 0028
I'll Be Seeing You—Without A Song	Frank Sinatra	Reprise 0040
Stardust—Come Rain Or Come Shine	Frank Sinatra	Reprise 0053
Love Is Just Around The Corner—Goody, Goody	Frank Sinatra	Reprise 0059
The Look Of Love—Indiscreet	Frank Sinatra	Reprise 0092
Call Me Irresponsible—Tina	Frank Sinatra	Reprise 0107
Come Blow Your Horn—I Have Dreamed	Frank Sinatra	Reprise 0151
You Brought A New Kind Of Love To Me	Frank Sinatra	Reprise 0184
Love Isn't Just For The Young	Frank Sinatra	Reprise 0209
The Oldest Established (Permanent Floating Crap Game)—Fugue For Timhorns		
Stay With Me—Talk To Me	Sinatra, Crosby, Martin	Reprise 0217
Peg O' My Heart—The Banjo's Back In Town	Frank Sinatra	Reprise 0249
	South Phila String Band	Decca

Inventory of Location Standards

(Continued from preceding page)

COUNTRY & WESTERN LOCATIONS

Your Cheatin' Heart—Lovesick Blues	Hank Williams	KGC 107
Honky Tonk Blues—Half As Much	Hank Williams	KGC 109
Cold Cold Heart—I'm So Lonesome I Could Cry	Hank Williams	KGC 113
My Son Calls Another Man Daddy—Lone Gone Lonesome Blues	Hank Williams	KGC 134
Heartaches By The Number—Release Me	Ray Price	Col 3304
Charlie's Shoes—Thank You For Calling	Billy Walker	Col 33047
Devil Women—Don't Worry	Marty Robbins	Col 33070
Woluer-ton Mountain—Sam Hill	Claude King	Col 33076
You Can't Be True, Dear—Bells Of St. Mary's	Ken Griffin	Col 33041
Bouquet Of Roses—Texarkana Baby	Eddy Arnold	RCA 0510
He'll Have To Go—Am I Losing You	Jim Reeves	RCA 0574
Detroit City—500 Miles Away From Home	Bobby Bare	RCA 0711
Fool Such As I—I Don't Hurt Anymore	Hank Snow	RCA 0562
Oh Lonesome Me—Blue Blue Day	Don Gibson	RCA 0582
Please Help Me, I'm Falling—You're The Reason	Hank Locklin	RCA 0715
Send Me The Pillow You Dream On—It's A Little More	Hank Locklin	RCA 057
With This Ring I Thee Wed—I'm Moving On	Hank Snow	RCA 0557
A Poor Man's Roses—Walking After Midnight	Patsy Cline	Decca 30221
I Fall To Pieces—Lovin' In Vain	Patsy Cline	Decca 31205
My Special Angel—Standing At The End Of My World	Bobby Helms	Decca 30423
I'm Walink The Dog—There Stands The Glass	Webb Pierce	Decca 28834
In The Jailhouse Now—I'm Gonna Fall Out Of Love	Webb Pierce	Decca 29391
Fallen Angel—Truck Driver's Blues	Webb Pierce	Decca 31165
Slipping Around—My Tennessee Baby	Ernest Tubb	Decca 46173
Dust On The Bible—How Far Is Heaven	Kitty Wells	Decca 29419
Oh! So Many Years—Can You Find It In Your Heart	Kitty Wells	Decca 30183
Your Wild Life's Gonna Get You Down—You'll Never Be Mine	Kitty Wells	Decca 30890
What A Difference A Day Makes—Come On Home	Dinah Washington	Col 30078

RHYTHM & BLUES LOCATIONS

Take Five—Blue Rondo A La Turk	Dave Brubeck	Col 33036
Round Midnight—Solea	Miles Davis	Col 33037
Corcouado—On Green Dolphin Street	Miles Davis	Col 33059
Kansas City—Red's Dream	Wilbur Harrison	Roulette 48
Misty—Broken Hearted Melody	Sarah Vaughn	Mercury 30092
What A Difference A Day Makes—Come On Home	Dinah Washington	Mercury 30078
Willies & The Hand Jive	Clyde Otis	
Since I Met You Baby	Ivory Joe Hunter	
C. C. Rider		
Hang Up Rock & Roll Shoes		
What I'd Say	Ray Charles	
Mack The Knife	Bobby Darin	Atco 6147
Charlie Brown	Coasters	
Spanish Harlem	Ben E. King	
Sweet Georgia Brown	Ray Charles	
Cherokee—It Never Entered My Mind	Bud Powell	Verve 117
Port Of Rico—Lean Baby	Illinois Jacquet	Verve 108
Perdido Part 1 & 2	Flip Phillips	Verve 106
Alright, Okey, You Win—Roll 'Em Pete	Joe Williams	Verve 104
Just Friends—Repetition	Charlie Parker	Verve 102
Rocking Pneumonia	Huey Smith	Oldies #5
Sea Cruise	Frankie Ford	Oldies #10
A Million To One	Jimmy Charles	Oldies #12
Exodus To Jazz	Eddie Harris	Oldies #15
Dance With Me Henry	Etta James	Oldies #84
Shake A Hand	Fay Adams	Oldies #109
After The Lights Go Down Low—I Was Telling Her About You	Al Hibbler	Decca 29982
Night—Doggin' Around	Jackie Wilson	Decca 55166

POLKA

Blue Skirt Waltz—Just Because	Frank Yankovic	Col 33050
Beer Barrel Polka—Hot Pretzels	Will Glahe Musette Orch.	RCA 0148
Emilia Polka—Hot Clarinet Polka	Lawrence Duchow Orch.	RCA 0127

ITALIAN

It Isn't Fair	Don Cornel	
You're Breaking My Heart—I Have But One Heart	Vic Damone	Mercury 30046
Come Back To Sorrento—Again	Vic Damone	Mercury 30052
Come Back To Sorrento—O' Sole Mio	Jerry Vale	Col 33046
Pretend You Don't See Her—Imamorato	Jerry Vale	Col 33072
Dominick The Donkey—Always You	Lou Monte	Roulette 66
Italian Street Song—Volare	Nick Perito	U.A. 1533
Pepino, The Italian Mouse—What Did Washington Say	Lou Monte	Reprise 0106
Al Di La—Sassi	Emilio Pericoli	W.B. 5259
La Raspa—Sicilian Tarantella	Henri Rene	RCA 0208
Giannina Mia—Drink, Drink, Drink	Mario Lanza	RCA 0775
Arrivederci Roma—For The First Time	Mario Lanza	RCA 0853
Be My Love—The Loveliest Night Of The Year	Mario Lanza	RCA 0771
Nel Blu Dipinto Di Blu (Volare)—Mariti In Citta	Domenico Modugno	Decca 30677

GREEK

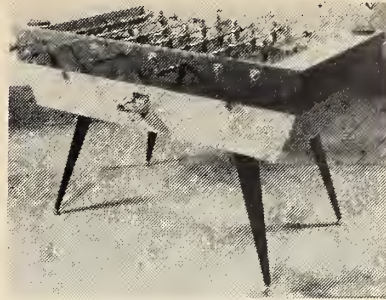
Melina—Kiki	Gus Vali	UA 1562
Poli Kala—Ovzo Ovzo	Gus Vali	UA 1565

GERMAN

Danke Schön—Give And Take	Bert Kaempfert	Decca 31498
Dorfmusik Waltz—Oh Susanna—"Whoopie"	John Wilfahrt	Decca 25554

RELIGIOUS

Dust On The Bible—How Far Is Heaven	Kitty Wells	Decca 29823
Ave Maria—The Lord's Prayer	Mario Lanza	RCA 0774
God Bless This House—The Rosary	Perry Como	RCA 0104
How Great Thou Art—America The Beautiful	George Beverly Shea	RCA 0551



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NEW YORK, N. Y.

AL DENVER, Pres.

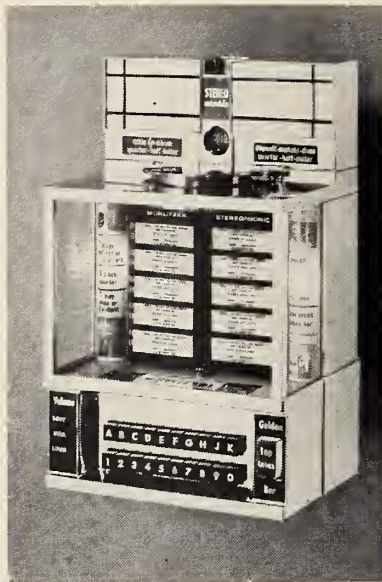
REMOTE SELECTOR UNITS UNDER CURRENT PRODUCTION



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(#WRA, WRB remote 200 Sel
Push-button volume control,
twin st. speakers)



Seeburg Consolette
(Remote, 160 Sel., Push-button
volume control, Twin st. speakers)

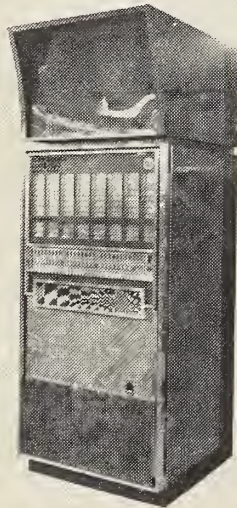


Wurlitzer Model 5220
(200 Sel. W/twin
speakers, push-button
volume control)



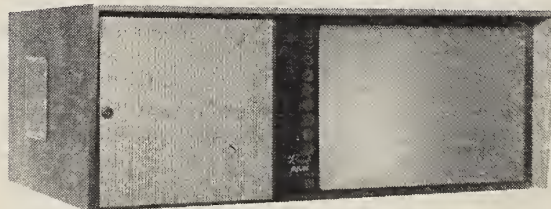
Wurlitzer Satellite II
(Model 5131, 100 Sel.
Remote speaker console
Model 5132, 200 Sel.)

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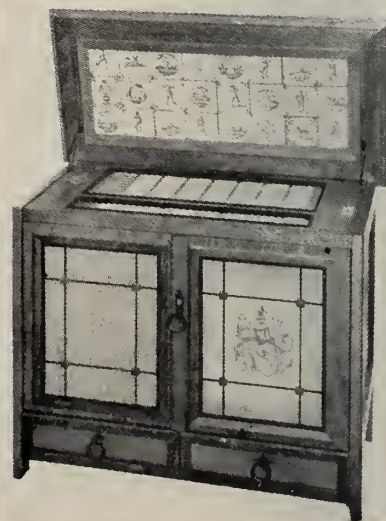
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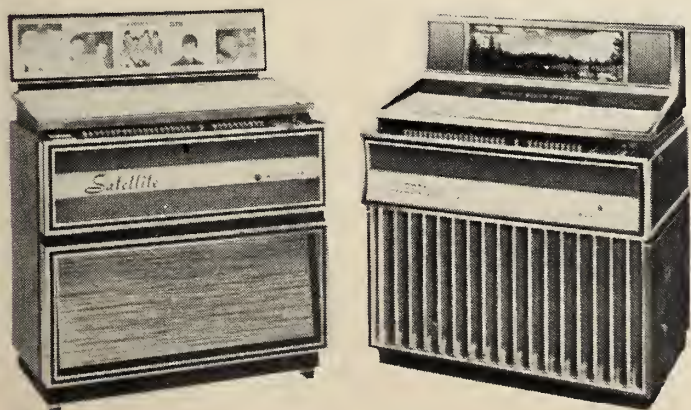
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Pingames

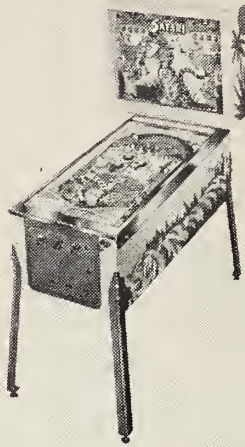
Pingames

Pingames

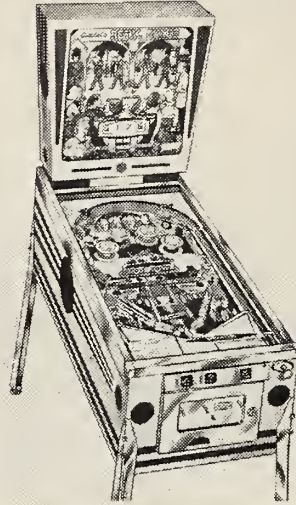
Pingames



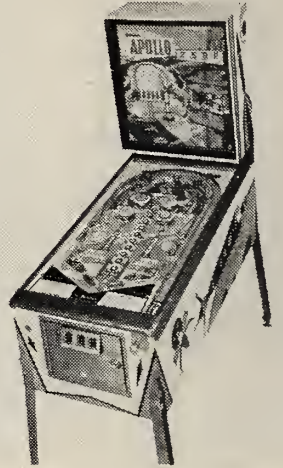
Bally Surfers 1-P



Bally Safari 1-P



Gottlieb Royal Guard 1-P



Williams Apollo 1-P



Bally Wiggler 1-P



Chicago Coin Twinky 2-P



Gottlieb Spin Wheel 4-P



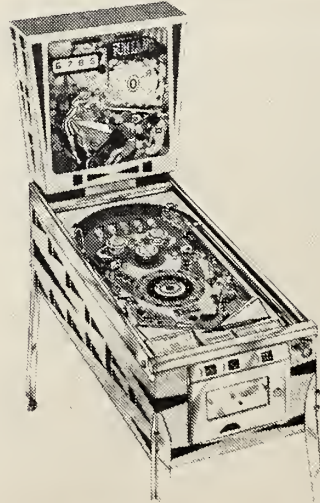
Williams Beat Time 2-P



Bally Doggies 4-P



Gottlieb Sing Along 1-P



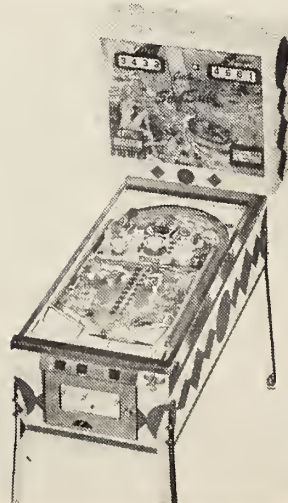
Gottlieb Fun Land 1-P



Williams Touchdown 1-P



Bally Dixieland 1-P



Gottlieb Surfside 2-P



Williams Derby Day 2-P



Williams Kick Off 1-P

AMUSEMENT MACHINES

Produced July '67—June '68

Pingames



Williams Jolly Roger 4-P



Williams Smarty 1-P

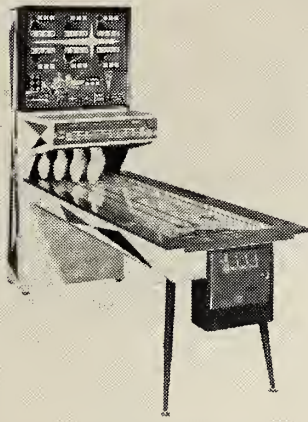


Williams Ding Dong 1-P



Williams Lady Luck 2-P

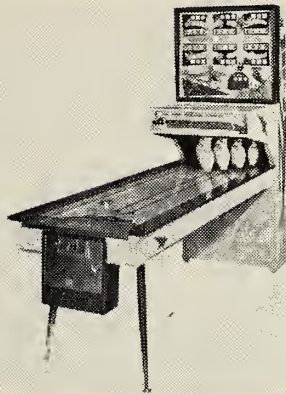
Shuffle Alleys



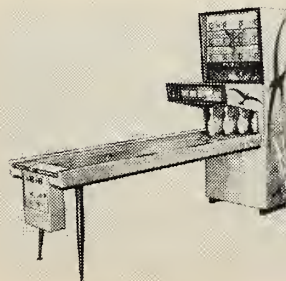
United Orion



United Altair



United Alpha

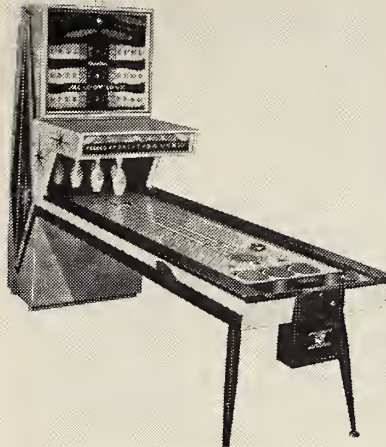


Midway Firebird

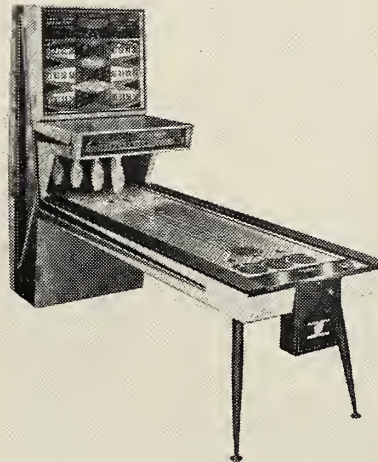


Midway Firebird Regulation

Shuffle Alleys

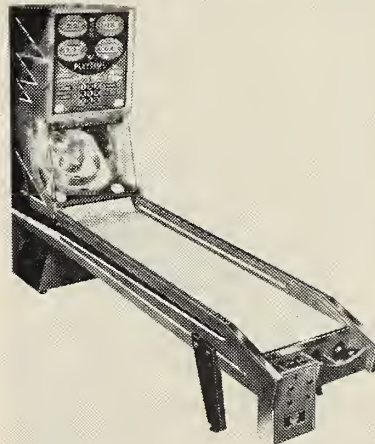


C. C. Melody Lane

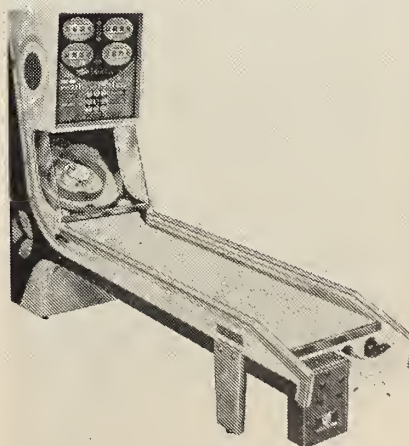


C. C. Sky Line

Skee Balls



C. C. Play Time

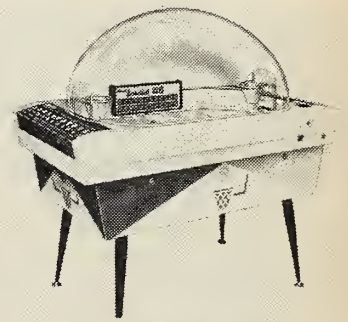


C. C. Ski Ball

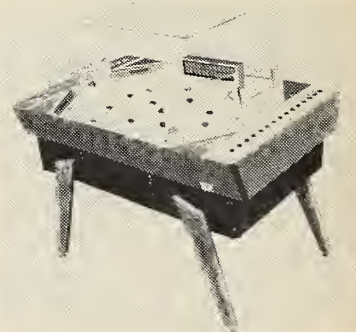
Basket Ball Games



C. C. All-American Basket Ball



Midway Basketball



Sega Basket Ball

Baseball Games



Chicago Coin All Stars

AMUSEMENT MACHINES

Produced July '67—June '68

Baseball Games

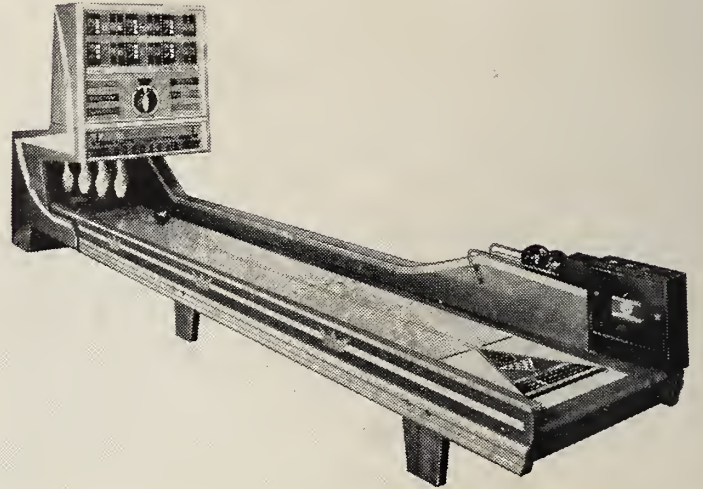


Williams Ball Park



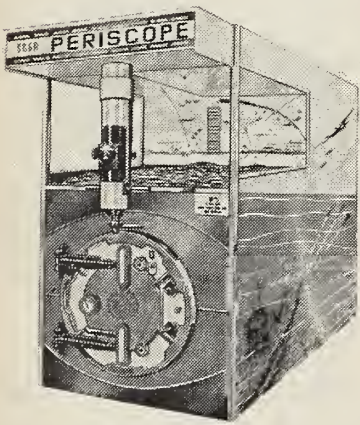
Helicopter

Bowlers

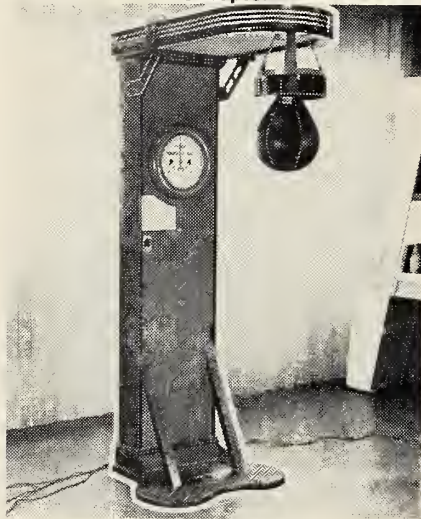


Chicago Coin Fleetwood

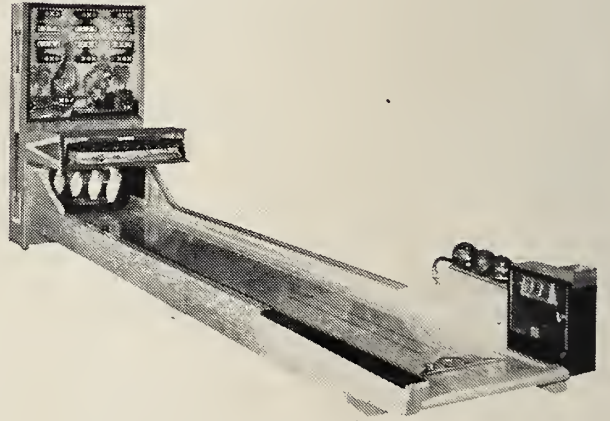
Misc. Equipment By Sega



Periscope

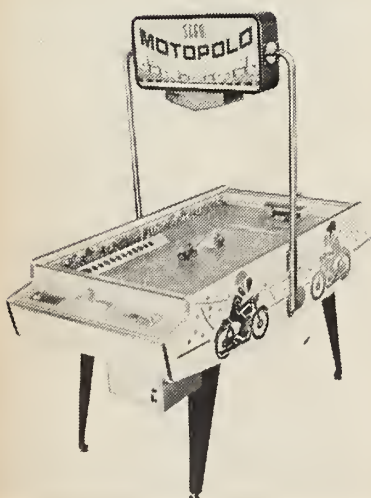


Punching Bag

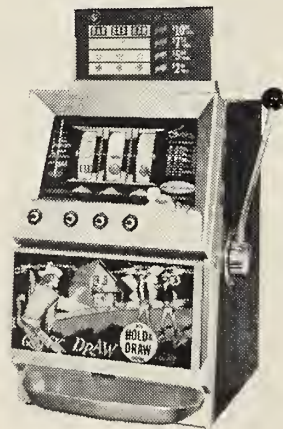


United Coronado

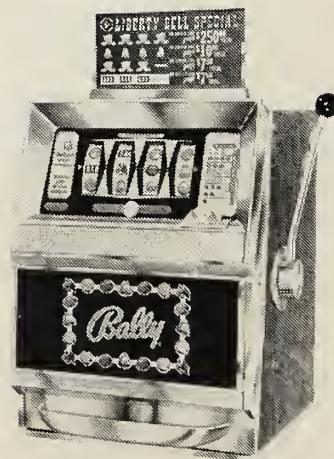
Fruit Machines



Motopolo



Bally Hold 'N Draw



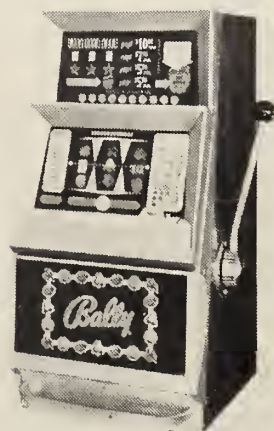
Bally Liberty Bell Special



Bally Reel Deal



Skill Diga



Bally

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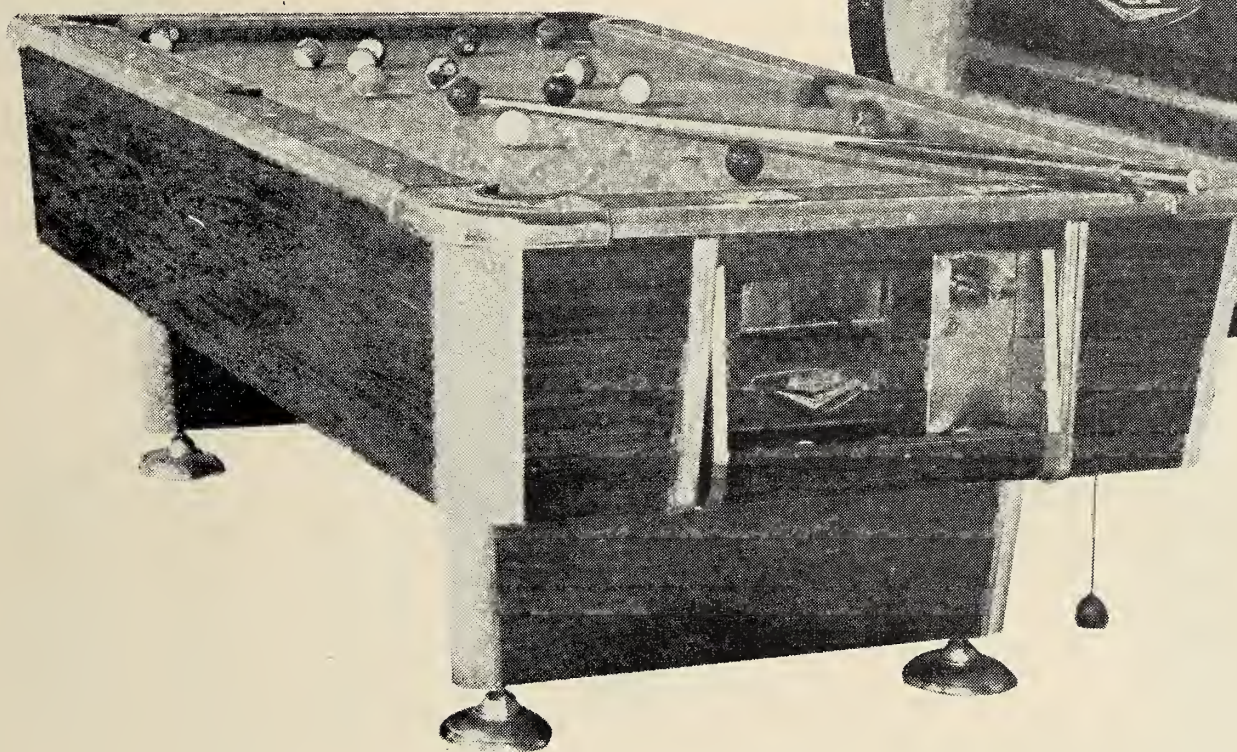
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Chicago Coin Carnival

GUN GAMES



Midway Aqua Gun

FRUIT MACHINE



Auto-Bell Thunderchief

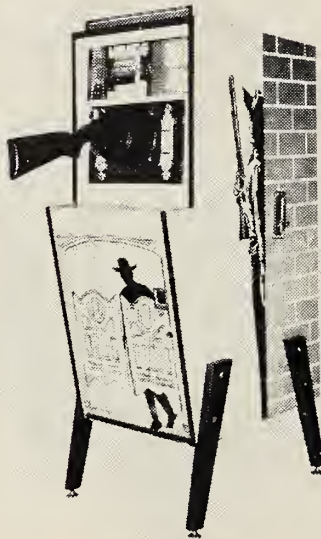
ATHLETIC MACH.



All-Tech Grip Test

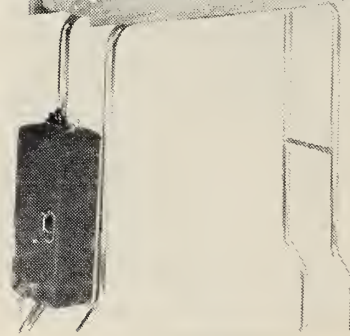
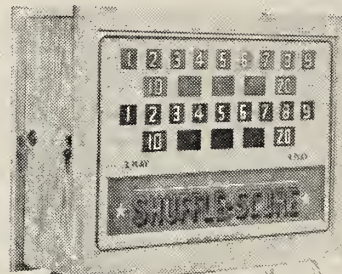


C.C. Ace Machine Gun



Sega Rifleman

SHUFFLE SCOREBOARDS

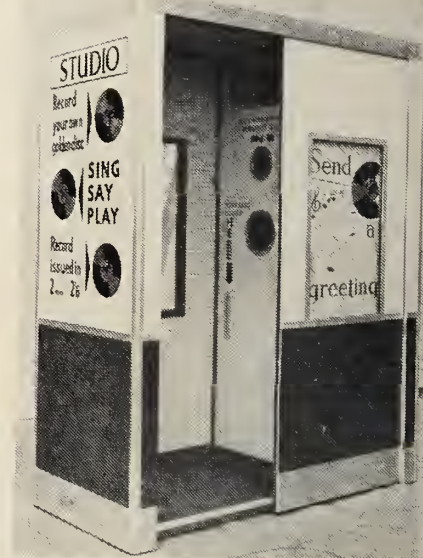


Marvel Scoreboard



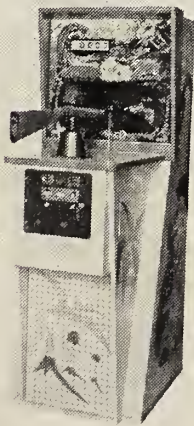
Marvel Scoreboard

VOICE MACHINES



International Mutoscope Voice-O-Graph disk vender

BALLOON MACHINES

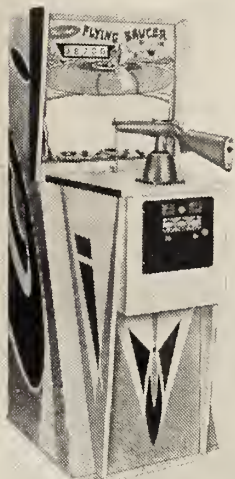


Midway 1 Million B.C.

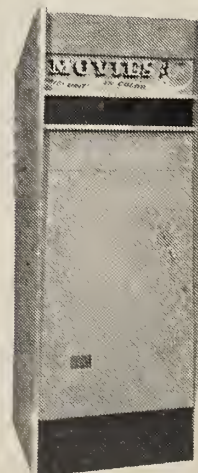


International Mutoscope Balloon-O-Mat

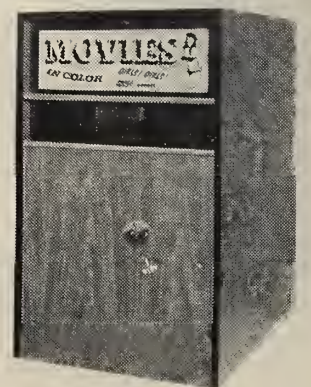
VIDEO BOXES

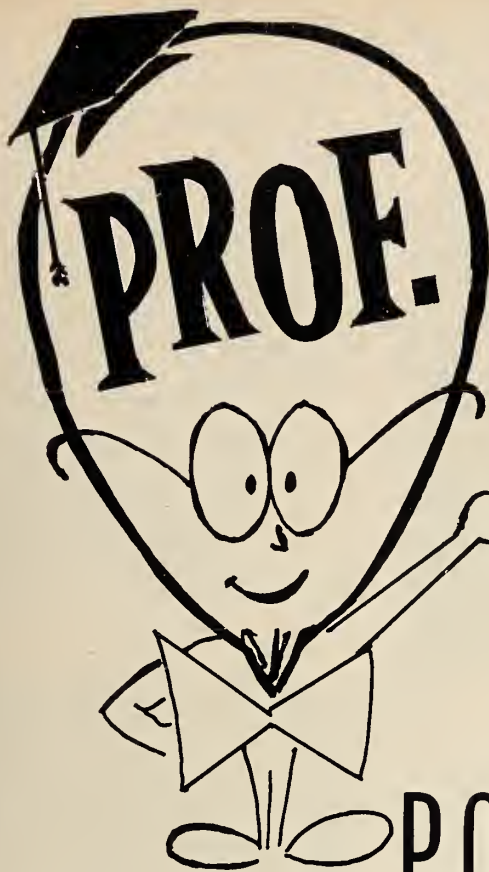


Midway Flying Saucer



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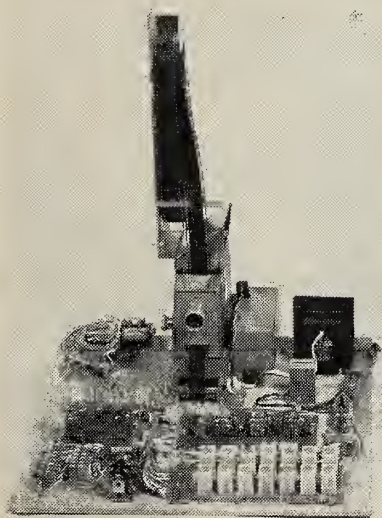
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AMUSEMENT MACHINES

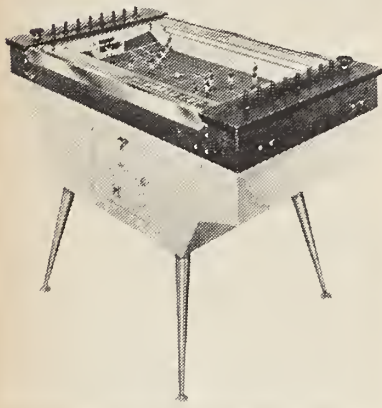
Produced July '67—June '68

Soccer Games

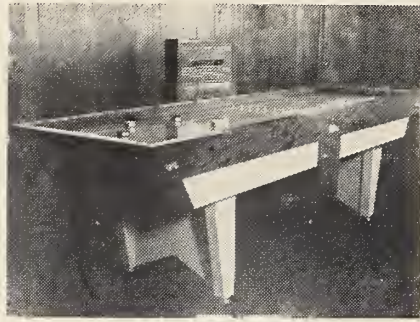
Shuffle Boards

Car Games

Counter Games



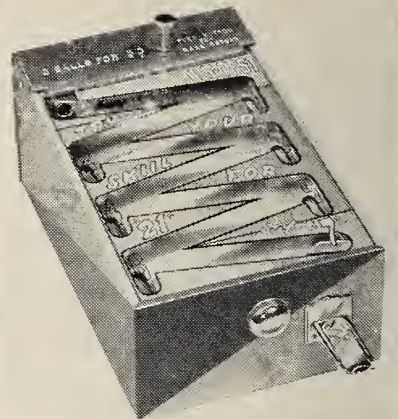
Bally World Cup



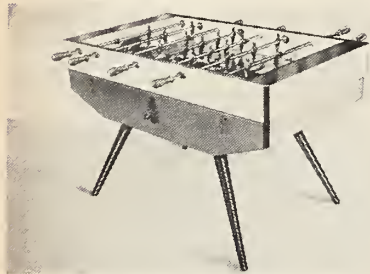
American Shuffle 88
Pingate Control



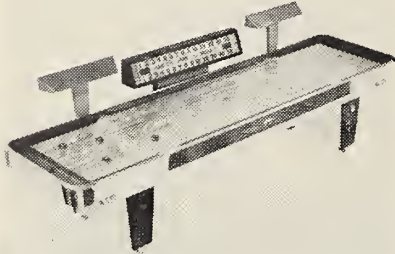
AMF Little Indy



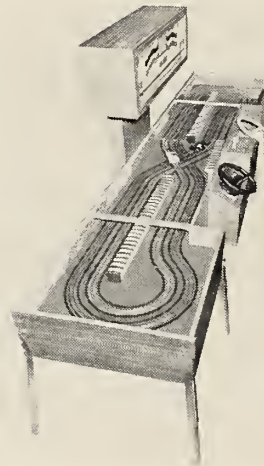
Auto-Bell Tilt Test



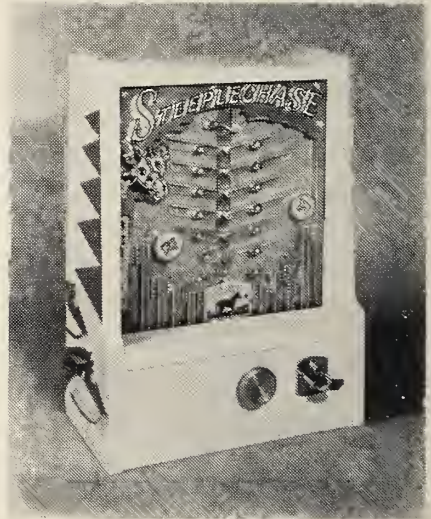
Mondial Flash Soccer



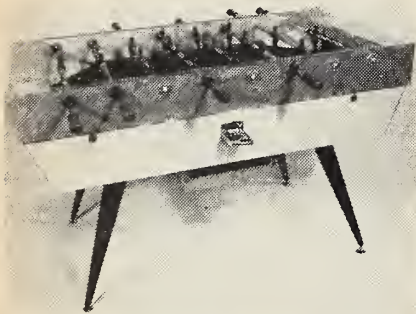
12' Royal Amer. Cushion
Pingate Control



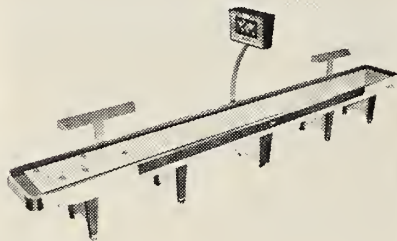
AMF American Speedway



Irving Kaye Steeplechase



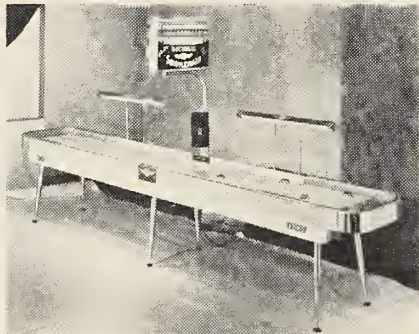
PZP Kick-It Soccer



Amer. Royal Shuffle
Magno or Pingate Control

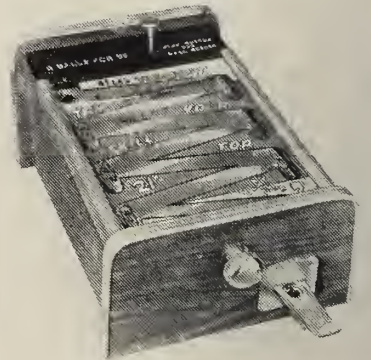


Rene Pierre Soccer



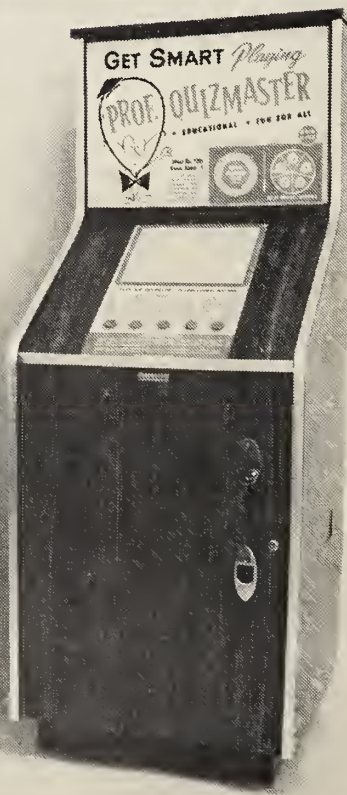
National Star-Lite 13

Quiz Games

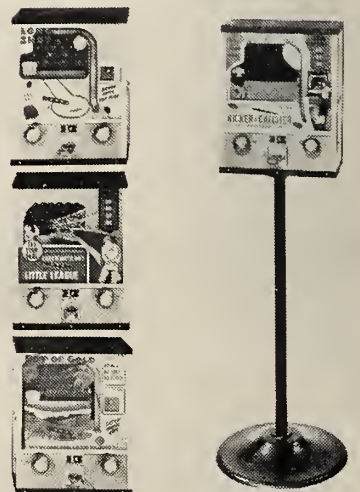


Atlas Tilt Test

Quiz Games



Mondial Prof. Quizmaster

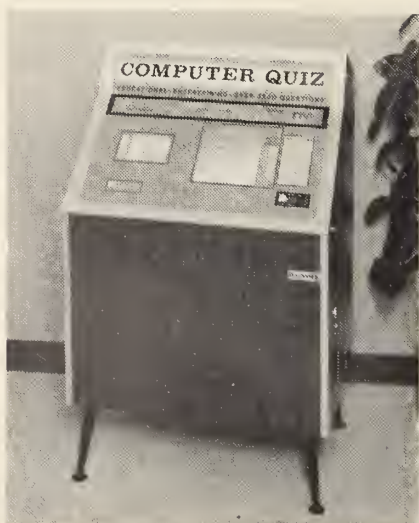


J. F. Frantz Kicker-Catcher
Long Shot, Little League, Pot of Gold

Copy Unit



U.S. Billiards Coin-A-Copy



Nutting Associates Computer Quiz

Time to
chalk up
your sales
with

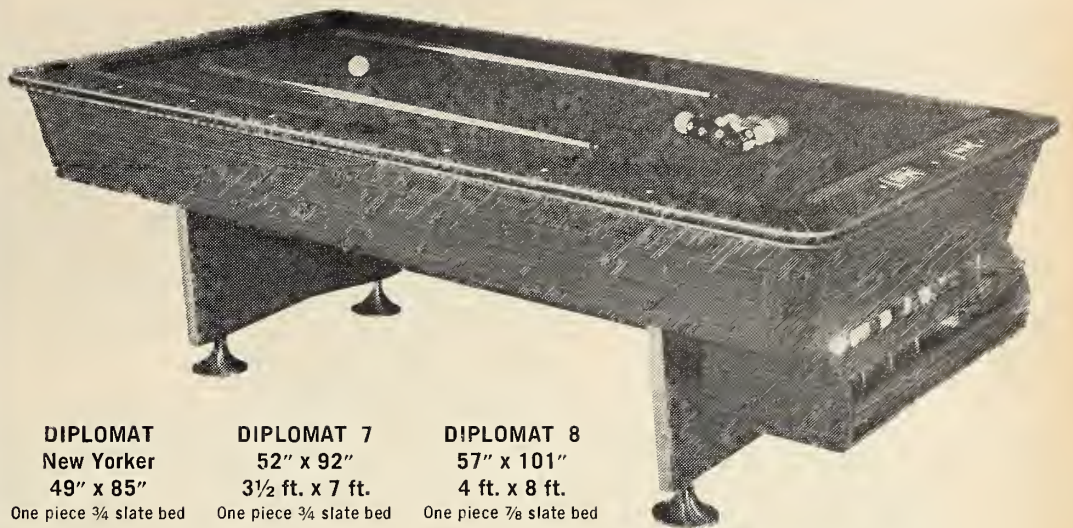


all-tech's

**COMPLETE...
DELUXE
LINE OF
QUALITY
COIN-OPERATED
TABLES**

ALL-TECH'S BRAND NEW 1968 DIPLOMAT COIN-OPERATED LINE

(COMPLETE MICA CABINET . . . EASY TO RECOVER ON LOCATION)



DIPLOMAT New Yorker 49" x 85" One piece 3/4 slate bed	DIPLOMAT 7 52" x 92" 3 1/2 ft. x 7 ft. One piece 3/4 slate bed	DIPLOMAT 8 57" x 101" 4 ft. x 8 ft. One piece 7/8 slate bed
---	--	---

NEW from ALL-TECH • SAVE TIME AND MONEY!

RECOVER TABLES WITHOUT REMOVING THE SLATE! ONE MAN CAN DO THE JOB IN HALF THE TIME. JUST LAY DOWN CLOTH, INSERT FEATHER STRIPS, APPLY ADHESIVE ON POCKETS ONLY.

easy as ABC!



PLAYMATE

New, exciting coin-op rebound billiard table



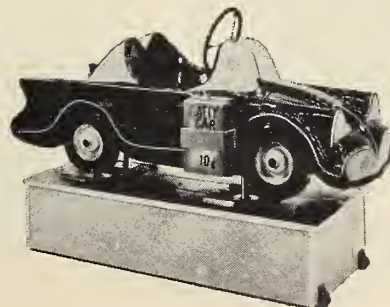
GRIP TEST

The favorite of generations brought up to date with sleek, modern lines, flawless mechanism and unlimited earning capacity.

ALL-TECH is the largest KIDDIE RIDE manufacturer in the world with an assortment of

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WIRE! WIRE! PHONE for complete information on our complete line of games, kiddie rides and pool tables

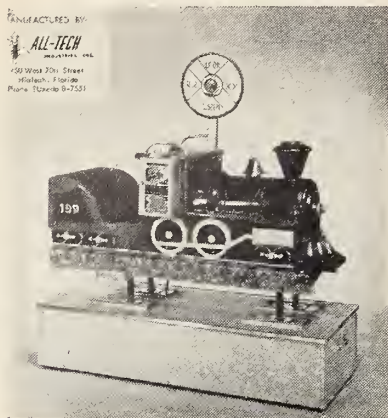
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Bingos



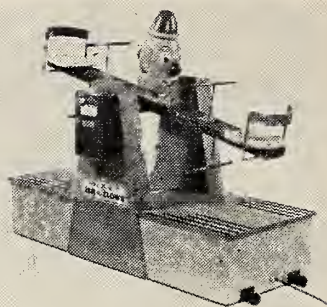
Bally Spinwheel

Kiddie Rides



All-Tech Sante Fe Express
All-Tech Models not shown)
Stage Coach, Chuck Wagon, Fire Engine, Indian Scout, Helicopter and Satellite Explorer

Kiddie Rides



Hawkins Sam The Clown

Kiddie Rides

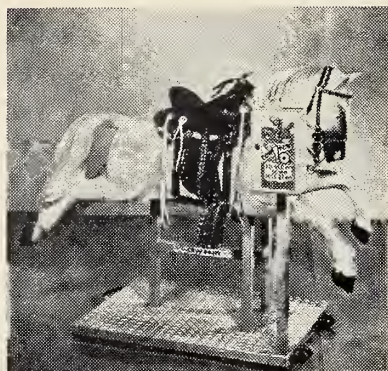


Premium Space Patrol

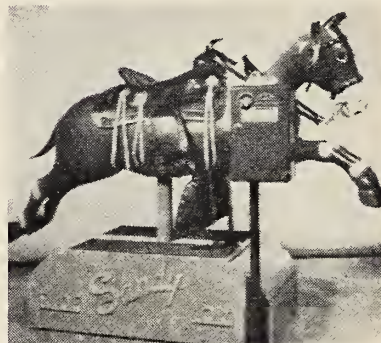
Photo Machine



International Mutoscope Photo Studio



All-Tech Cow Pony



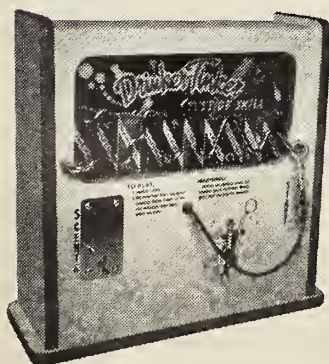
United Tool & Engineering Sandy Pony

Seal-In Plastic Units

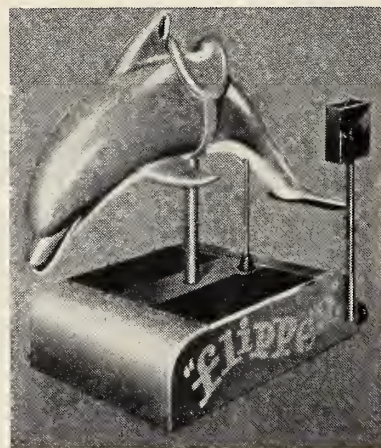


Exhibit Klear Seal Vender

Counter Game



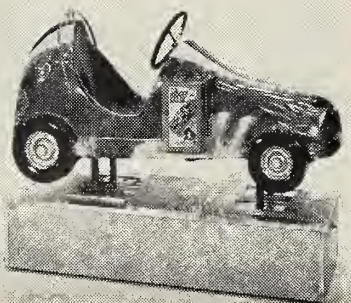
Kaye Drinker Tinker



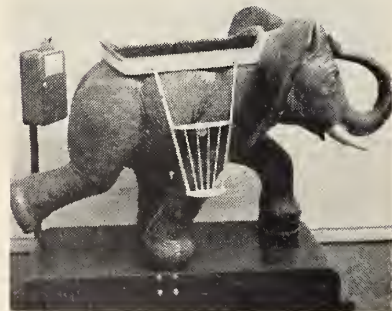
Al Fischer Co. Flipper Ride
(Other Fischer rides not shown)
Bozo The Clown, Jungle Tiger, Froggy The Frog, Dandy The Dragon, Indian On Horse Ride.



International Mutoscope PlastiMatic



All-Tech Midget Racer



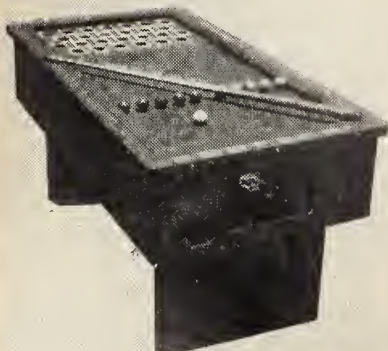
Hawkins Jumbo
(Hawkins Rides not shown)
Rodeo Pony, Donnie Duck, Leo The Lion, Derby Pony Jr., Mustang and Ben Hur Chariot.



Fischer Batmobile

Combination Voice-Photo Machine

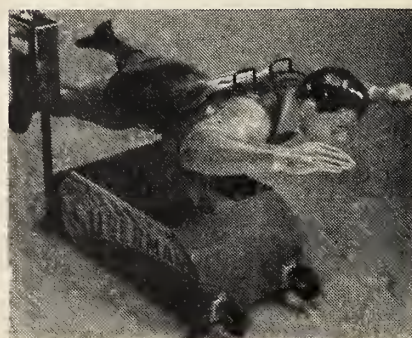
Card Pool



University Card Pool



Hawkins Twin Quarterhorse



Fischer Superman



Rosen Photo-Voice

Get the Word—on the ALL NEW

DE LUXE

Thunderbird



OVERALL SIZES

T BIRD I	T BIRD II	T BIRD III	T BIRD IV
83 X 46	91 X 48	96 X 53	108 X 58

The ultimate in coin-operated pool tables—the NEW standard against which all others must now be measured. NEW flat sided, double reinforced design for ease of handling and years of dependable service, in black oak formica—for good looks and durability.

The all new, deluxe THUNDERBIRD is loaded with ultra-new features to provide you with the most profitable, trouble-free operation.

NEW! Reinforced, extra-rugged "Swing-a-Way" legs.

NEW! Large diameter die cast leg levelers designed to hold up to 5 times the weight of our heaviest table.

NEW! Extra quality billiard cloth, extensively tested to assure longest possible wear. Entire mechanism contained in compact pull-out drawer. Front panel of drawer and internal bulkhead made of 3/4" Birch plywood with NEW extra thick lock cam. And as always, cue ball locks in at end of game.

EXTRA SPECIAL FEATURE:

Our revolutionary new cushion is without a doubt the fastest cushion in the business today. We spent a lot of time developing this cushion and are proud to say that it is a "KAYE" exclusive. Cushions are held to top frame by hex head slotted machine screws. Aluminum molding hides all screws. A simple spline also holds the cushion to the top frame so that it cannot shift in shipping.

Available with 2 3/8" or 2 5/16" cue ball.

Call us today for the name of your nearest distributor.

Make Sales
"jump"

Make Profits
"bounce"



KLUB POOL TABLE

Available in 56" x 40" Regular Size
or 77" x 45" Jumbo Size

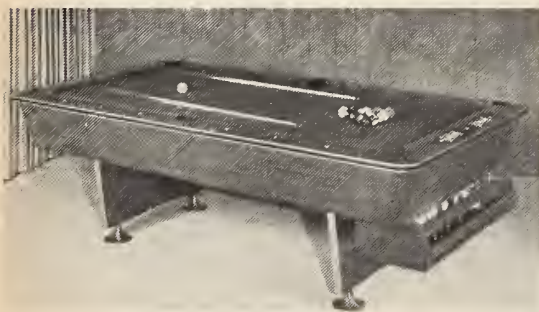
Irving Kaye Co. Inc.

363 Prospect Place Brooklyn 38, N. Y.

STERLING 3-1200

POOL TABLES Produced July '67—June '68

ALL-TECH



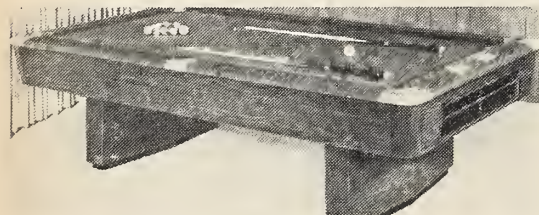
DIPLOMAT

Series offers on-location felt recovery. Available in three sizes: 49"x85", 52"x92" and 57"x101".



GOLD CREST

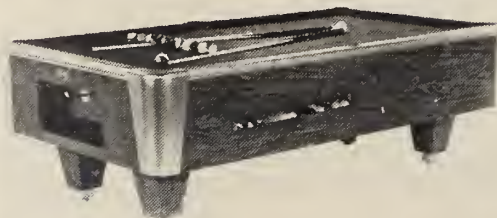
Available in Black Ebony or White finish. Four sizes: 46"x78", 49"x85", 57"x101" and 64"x114".



FREEPORT

Non-coin home styled economy table.

AMERICAN



CLASSIC

Location table series is now available with a mechanical drop chute. Sizes available are: 6', 6½', 7' and 8' models.

BRUNSWICK



BRUNSWICK

Brunswick's single table measures 53"x92" including rails. Formica finish on rails and aprons. "Easy-off" cushions incorporated for cloth replacement.

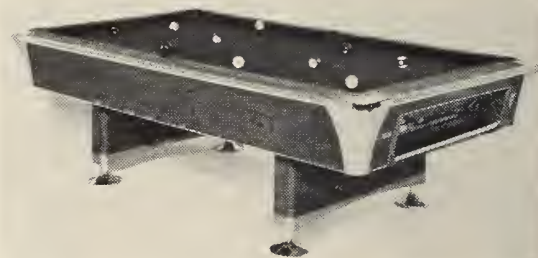
CAMPBELL



CARNIVAL

Three sizes available: 53"x93", 50"x88" and 44"x76". Detachable coin drawer offers location-home combination.

FISCHER



EMPRESS

Two model sizes available: Model 105-D (59"x105") and Model 92-D (52"x92"). Walnut-grained finished with Wedge-Lock cushions.

THE "LEADER"...from U.S. BILLIARDS

OFFICIAL TABLE FOR U.S. BILLIARDS SANCTIONED COIN-OPERATED



TOURNAMENT



The RED & WHITE "LEADER" delivered in
 "LEADER" PRO 2 "LEADER" PRO 3 "LEADER" PRO 4
 86" x 50" 93" x 53" 103" x 58"

U.S. BILLIARDS features

- Genuine Solid Slate Bed
- Cabinet, Legs and Rails of Mica
- Tamper Proof Meter
- Steel Self Leveling Leg Levelers
- Professional K-66 Cushions on Pro 3 & 4
- Attractive Heavy Duty Rail Extrusion
- Bolt & T-Nut Cushion Attachment
- Rugged "H" Frame Leg Construction

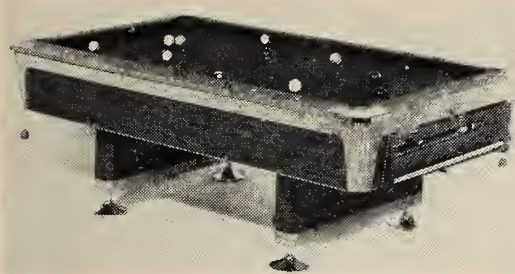


U.S. BILLIARDS, Inc.

Amityville, New York

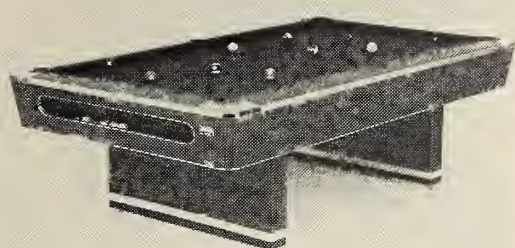
for information call 516-798-2626
 or your local U. S. Billiard distributor

FISCHER



REGENT

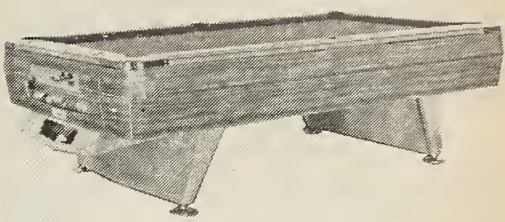
Three sizes available: Model 101-D (56"x101"), Model 91-D (52"x91 1/2") and Model 86-D (48"x84") Walnut-styled vinyl finish; Wedge-Lock cushions.



DUCHESS

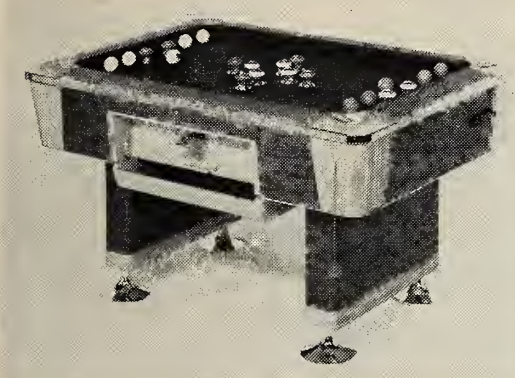
Non-coin series available in two sizes: Duchess VIII (57"x101") and Duchess VII (52"x92").

IRVING KAYE



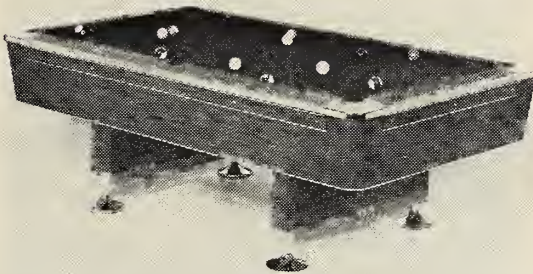
DELUXE ELDORADO

Location series, six sizes available: Mark I (77"x45"), Mark II (85"x47") Mark III (92"x52"), Mark IV (106"x58"), Junior IV and Mark V (114"x64").



FIESTA 58

Regulation-sized rebound table (41 3/16"x57 3/16"x32 1/2"). Walnut-styled finish comparable to Regent Series.



CAVALIER

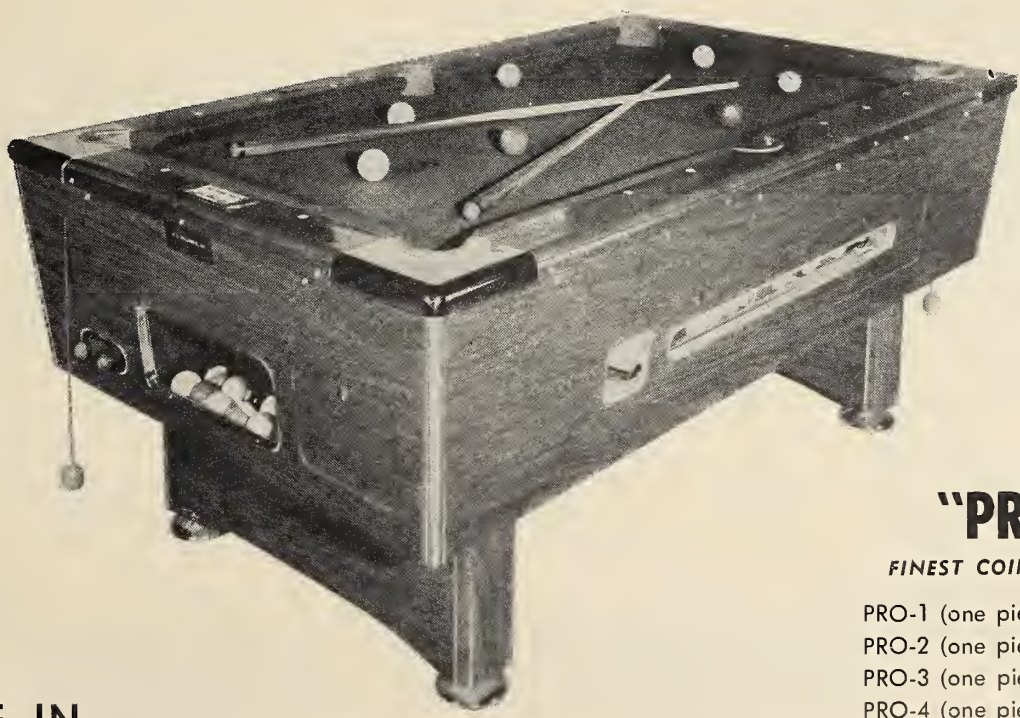
Non-coin series available in two sizes: Cavalier VII (52"x92") and Cavalier VIII (57"x101").



THUNDERBIRD

Location series, available in four sizes: T Bird I (83"x46"), T Bird II (91"x48"), T Bird III (96"x53") and T Bird IV (108"x58").

... and



"PRO" SERIES

FINEST COIN-OPERATED POOL TABLES

- PRO-1 (one piece slate)..... 78 x 46
- PRO-2 (one piece slate)..... 86 x 50
- PRO-3 (one piece slate)..... 93 x 53
- PRO-4 (one piece slate)..... 103 x 58

Professional K-66 Cushions

Acknowledged the "World's Finest"
USED on PRO-3 -4 POOL TABLES

**AVAILABLE IN
CONVERTIBLE TIME POOL**

- T-86 86" x 50"
- T-93 93" x 53"
- T-106 106" x 60"
- T-106 Snooker 106" x 60"
- T-114 114" x 64"
- T-114 Snooker 114" x 64"

US BILLIARDS, Inc.
Amityville, New York
(516) PY 8-2626

POOL TABLES

Produced July '67 - June '68

IRVING KAYE



DELUXE KLUB POOL

Regular size—56" x 40"
Available in Red & White or Blue & White
Jumbo size—77" x 45"
In Formico Teak finish

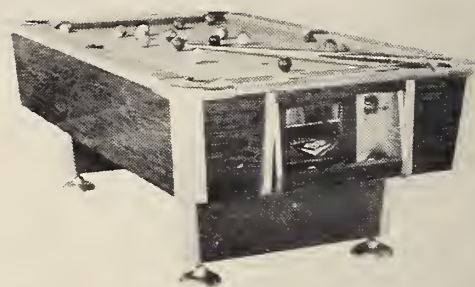
NATIONAL



CORONET

Available in five sizes from Coronet IV (63" x 113") down to Coronet I (46" x 78")

UNITED BILLIARDS



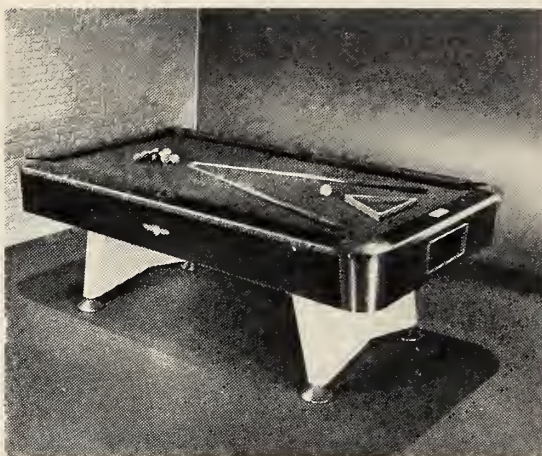
CREST SERIES

Available in five sizes from Crest 500 (114" x 64") down to Crest 100 (78" x 46")



DELUXE AMBASSADOR

Non-Coin home line. Available in 7, 7½, 8 and 9 foot sizes. Choice of five color combinations
KAYE also produces the CONTINENTAL LINE of professional regulation-sized tables



PRESIDENT

Full line of non-coin models for home and commercial use



BUNNY POOL

Rebound table (55" x 39")



**NO NEED TO HIDE OUR HIDE*
BRAD HAS PERFECTED THE
SUSPENDED
LEATHER CUE TIP!**

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Years of research and testing . . . advanced manufacturing process . . . plus a special compound of leather in plastic, now provide the billiard industry the finest cue tip ever available. For increased tip life . . . superior

ball control . . . **TAKE A TIP FROM BRAD . . .** the genuine BRAD maroon Suspended Leather Tip can be identified by the ★"mould feather" . . . the result of a new manufacturing process.

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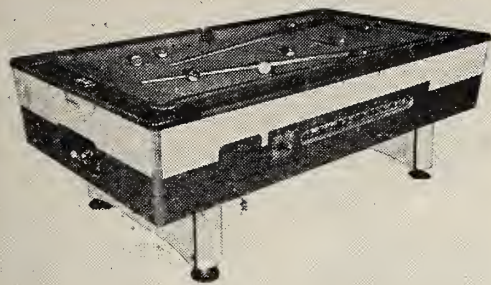


ALSO—write for free literature about the "Profit-Making" BRAD point fitter machine.

POOL TABLES

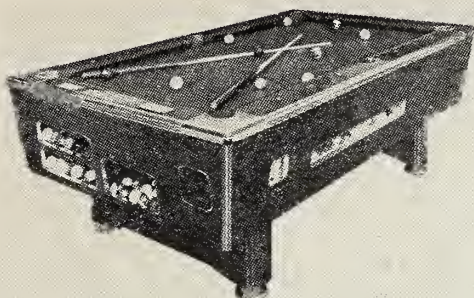
Produced July '67—June '68

U. S. BILLIARDS



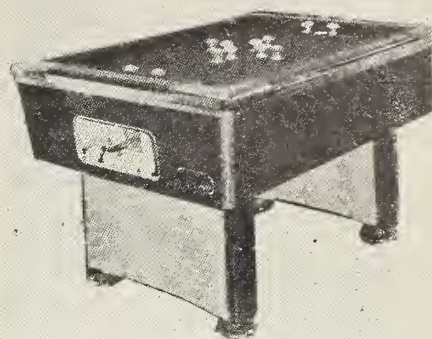
LEADER

The red and white line of Pro Series tables. Available in 86"x50", 93"x53" and 103"x58".



TIME POOL

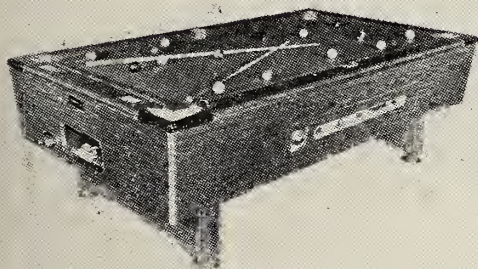
Six sizes, including two Snooker models, are available in the Time Pool model. Can convert to standard coin-op.



CLUB POOL

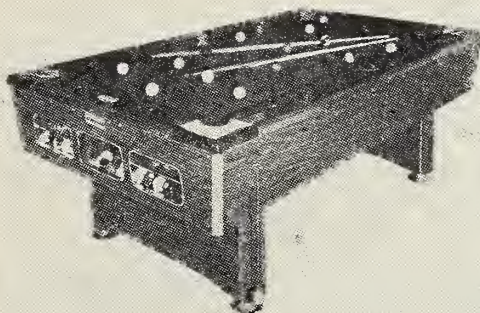
Rebound table, measuring 55½"x39½".

VALLEY



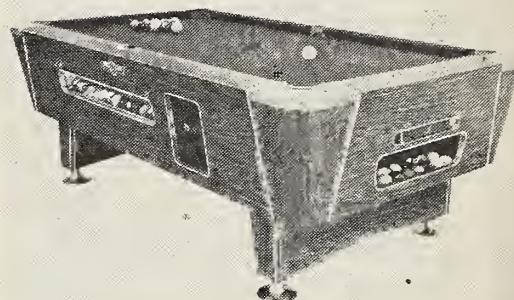
PRO SERIES

Location table series, available in 78"x46", 86"x50", 93"x53" and 103"x58".



HOME LINE

Six sizes are available in this series for home use in a non-coin style, including two regulation and two snooker models.



VALLEY

Valley's coin-operated location table are equipped to utilize the company's patented 2¼" magnetic cue ball.

ALL POOL TABLE SUPPLIES



The IMPERIAL Line

UNDER 1 ROOF!

from America's
largest pool table supply house
catering to the coin machine industry!

• "IMPERIAL" CUE STICKS

Wood Cues. Complete exclusive line of fine wood cues. Wide range of models and prices—UNMATCHED IN PRICE AND QUALITY. All lengths—48", 52", 57"—one piece and jointed.

Fiberglass Cues. Our Imperial Fiberglass are the best in the business. Available fully tapered and untapered—48", 52" and 57" lengths with Brad Tip.

Aluminum Cues. A brand new line of cues with wood butt and aluminum shafts make these the best in their class.

• SLATES

In ALL sizes! For tables requiring one-piece slates or three-piece slates for larger tables.



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OUR OWN EXCLUSIVE LINE OF IMPORTED QUALITY CLOTH. And available ONLY from Eastern Novelty Distributors, Inc.!

Also a complete line of the Finest Domestic Cloths

Highest quality . . . rubber-backed with cotton or rayon, or unbacked. Sold by the bolt or pre-cut to any size. Variety of colors always available!

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The finest IMPORTED Belgian balls, designed to last a lifetime. Complete sets (1-15), cut balls or odd replacements.

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PAUL LAYMON, INC.
1429 W. Pico Blvd.
LOS ANGELES 90015

PACIFIC COIN MACH. DIST., INC.
517 Marine View, Suite H
BELMONT 94002

PORTABLE AUTOMATIC SALES COMPANY
1319 W. Pico Boulevard
LOS ANGELES 90015

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2301 W. Pico Blvd.
LOS ANGELES, 90006

ROVENDCO INTERNATIONAL
1400 Minnesota St.
SAN FRANCISCO 94107

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2833-35 W. Pico Blvd.
LOS ANGELES 90006

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2920 West Pico Boulevard
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THE WURLITZER COMPANY
154 South Van Ness Avenue
SAN FRANCISCO 94703

COLORADO

DIAMOND DIST. CO.
2830 West Ninth St.
DENVER 80204

DRACO SALES COMPANY
2005 West Alameda
DENVER 80223

McKEE SALES COMPANY
2095 Newcam Dr.
LAKEWOOD 80215

MOUNTAIN DISTRIBUTORS
3630 Downing Avenue
DENVER 80205

STRUVE DIST. CO., INC., OF COLO.
50 Ria Grande Blvd.
DENVER 80223

CONNECTICUT

ATLANTIC CONN. CORP.
171 Park Avenue
EAST HARTFORD 06108

RUNYON SALES CO.
306 Tolland St.
E. HARTFORD 06108

WURLITZER DIST. CORP.
66 Connecticut Boulevard
EAST HARTFORD 06108

FLORIDA

ALL COIN AMUSEMENTS
2445 N.W. 77 Terrace
MIAMI 33147

BUSH INTERNATIONAL, INC.
60 Riverside Ave.
JACKSONVILLE 32202
286 N.W. 29th St.
MIAMI 33137
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ELI ROSS DISTRIBUTORS, INC.
90 Riverside Avenue
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852 N. W. 71st Street
MIAMI 33150

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3721 Navy Boulevard
PENSACOLA 325017

FLORIDA MUSIC & VEND.
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JACKSONVILLE

FLORIDA MUSIC & VENDING CO.
1100 Northwest 163rd Drive
MIAMI 33169

SOUTHERN MUSIC DISTRIBUTING CO., INC.
2465 Horper Street
JACKSONVILLE 32204

SOUTHERN MUSIC DISTRIBUTING CO., INC.
503 West Central Avenue
ORLANDO 32801

GEORGIA

GREATER SOUTHERN DISTRIBUTING COMPANY
321 Edgewood Avenue, S.E.
ATLANTA 30312

PEACH STATE MUSIC CO., INC.
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MACON 31208

PEACH STATE DISTRIBUTING
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ATLANTA 30312

SOUTH ATLANTIC DISTRIBUTING CO.
763 Trobert Avenue N.W.
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(Continued on page 51)



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NATIONAL AMUSEMENTS, INC.
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HONOLULU 96816

PLAYLAND COIN MACH CO.
239 S. Hotel St.
HONOLULU 96813

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AMERICAN SHUFFLEBOARD SALES CO.
101 S. Goodwin St.
PEORIA

ATLAS MUSIC CO.
2122 N. Western Ave.
CHICAGO 60647

COLOR-SONICS OF ILLINOIS
2606 W. Peterson
CHICAGO 60645

EMPIRE DIST., INC.
1012 N. Milwaukee Avenue
CHICAGO 60622

J&J MUSIC COMPANY
1626 Third Ave.
MOLINE 61265

O. O. MALLEGG CO.
400 W. Madison St.
CHICAGO 60606

MIDWEST DISTRIBUTING
208 N. Madison St.
ROCKFORD 61104

NATIONAL COIN MACHINE EXCHANGE
1411-13 Diversey Boulevard
CHICAGO 60614

PURVEYOR DISTRIBUTING
4322 N. Western Ave.
CHICAGO

WORLD WIDE DISTRIBUTORS
2730 West Fullerton
CHICAGO 60647

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JACK EISER SALES CO.
820 Shick St.
FORT WAYNE 46803

GATE-WAY CO-OPERATIVE DIST. CO.
1852 Division Street
EVANSVILLE

LEW JONES DISTRIBUTING CO., INC.
1311 North Capitol Avenue
INDIANAPOLIS 46202

J & J DISTRIBUTORS, INC.
1661 W. 16th St.
INDIANAPOLIS 46202

MODERN VENDING CO., INC.
423 North Alabama Street
INDIANAPOLIS 46204

S&S DISTRIBUTING CO.
2353 Division St.
EVANSVILLE 47114

IOWA

PHILIP MOSS AND COMPANY
1420 Locust Street
DES MOINES 50309

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BIRD MUSIC DISTRIBUTORS, INC.
124-126 Poyntz Avenue
MANHATTAN 66503

SUTHERLAND DISTRIBUTING
1135 N. Washington St.
WICHITA 67214

UNITED DISTRIBUTORS, INC.
902 West Second Street, Box 1995
WICHITA 67201

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B&B NOVELTY CO.
715 W. Main St.
LOUISVILLE, 40204

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221 East Market Street
LOUISVILLE 40202

DONALDSON AMUSEMENT CO.
329 W. 9th St.
COVINGTON 41001

SOUTHERN AUTOMATIC MUSIC CO.
735 S. Brook St.
LOUISVILLE, 40201

SOUTHLAND DIST. CO., INC.
814 E. Broadway
LOUISVILLE 40204

S. L. STIEBEL COMPANY
635 West Main Street
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A.M.A. DISTRIBUTORS, INC.
1711 St. Charles Avenue
NEW ORLEANS 70130

J. H. LYNCH CO., INC.
1601 S. Gayoso
NEW ORLEANS 70125

NEW ORLEANS NOVELTY
1055 Dryades St.
NEW ORLEANS 70113

OPERATORS SALES, INC.
4122 Washington Avenue
NEW ORLEANS 70125

THE WURLITZER COMPANY
832 Baronne Street
NEW ORLEANS 70113

S. & H. DISTRIBUTING CO.
1550 Bolinger St.
SHREVEPORT 71103

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EASTERN DISTRIBUTORS, INC.
1812 Worcester St.
BALTIMORE 21230

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239-245 W. Biddle Street
BALTIMORE 21201

MAR-MATIC SALES CO.
1140 E. Coldspring Lane
BALTIMORE

STATE SALES AND SERVICE CORPORATION
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BALTIMORE 21202

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QUINCY 02169

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BOSTON 02118

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BRIGHTON 02135

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ANGOTT DISTRIBUTING COMPANY, INC.
2616 Puritan Avenue
DETROIT 48238

EMPIRE DIST., INC.
7743 Puritan Avenue
DETROIT 48238

EMPIRE DIST., INC.
1955 South Division Street
GRAND RAPIDS 49507

EMPIRE DIST., INC.
102-20th Street
MENOMINEE

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109 Liberty Ave.
BUCHANON, 49107

IMPERIAL VENDING CORP.
8230 Fenkell St.
DETROIT 48238

MARTIN & SNYDER COMPANY
13200 West Warren
DEARBORN, 48126

MARTIN & SNYDER CO.
1123 S. Division St.
GRAND RAPIDS, 49507

MILLER-NEWMARK DISTRIBUTING
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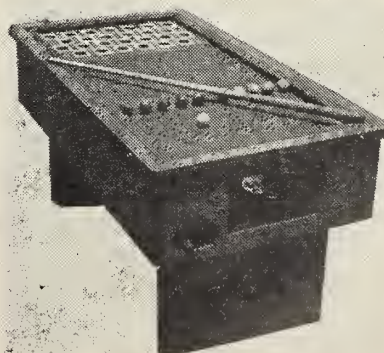
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P.O. Box 641
CHARLOTTE 28201

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415 E. Morfin St.
RALEIGH 27601

SOUTH ATLANTIC DISTRIBUTING CO.
1010 South Saunders Street
RALEIGH 27603

OHIO

CLEVELAND COIN MACHINE EXCHANGE, INC.
2029 Prospect Avenue
CLEVELAND 44115

CLEVELAND COIN MACHINE EXCHANGE, INC.
1827 Adams Street
TOLEDO

J & J DISTRIBUTING CO.
51-53 Novner Drive
CINCINNATI 45215

LAKE CITY AMUSEMENT CO.
4531 Payne Ave.
CLEVELAND 44103

MARTIN & SNYDER OF OHIO
5691 West 164th Street
CLEVELAND 44142

MONROE COIN MACH. EX., INC.,
2423 Payne Avenue
CLEVELAND 44114

MONROE COIN MACH. EX., INC.
844 Holl Avenue
DAYTON 45404

ROYAL DISTRIBUTING, INC.
1210 Glendale-Milford Road
CINCINNATI 45215

ROYAL DISTRIBUTING, INC.
1112 N. High Street
COLUMBUS 43201

SEEVEND, INC.
457 Neilston Street
COLUMBUS 43215

SHAFFER MUSIC CO.
849 North High St.
COLUMBUS 43215

2126 E. 21st St.
CLEVELAND 44115

STARK NOVELTY CO.
239 30th St. N.W.
CANTON

TOLEDO COIN MACH. EX.
814 Summit St.
TOLEDO

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AUTOMATIC MUSIC DISTRIBUTORS'
900 N. Western Ave.
OKLAHOMA CITY 73106

CULP DISTRIBUTING COMPANY
614 West Sheridan Avenue
OKLAHOMA CITY 73102

SUTHERLAND DISTRIBUTING CO., INC.
Northwest Fourth & Lee Sts.
OKLAHOMA CITY 73102

TULSA AUTOMATIC MUSIC COMPANY
739 West 5th Street
TULSA 74127

OREGON

DUNIS DISTRIBUTING COMPANY
1140 Southeast 7th Ave.
PORTLAND 97214

NORTHWEST SALES COMPANY OF OREGON
1040 S. W. Second Avenue
PORTLAND 97204

WESTERN DISTRIBUTORS
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PORTLAND 97205

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PHILADELPHIA 19130

ACTIVE AMUSEMENT MACHINES CO.
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SCRANTON 5,

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1511-13 Spring Garden
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ATLAS MUSIC COMPANY
2231 Fifth Avenue
PITTSBURGH 15219

BANNER SPECIALTY CO.
1508 Fifth Ave.
PITTSBURGH 15219

BANNER SPECIALTY COMPANY
1213 W. 5th Street
PHILADELPHIA 19122

B. D. LAZAR COMPANY
1635 Fifth Avenue
PITTSBURGH 15219

BLOCK MARBLE CO.
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PHILADELPHIA

DAVID ROSEN, INC.
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D&L COIN MACHINE CO.
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ERIE 16503

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YORK

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PHILADELPHIA 19102

LEHIGH SPECIALTY CO.
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(Continued on page 54)

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PITTSBURGH 15219

ROTH NOVELTY COMPANY
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1641 N. Brood St.
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1104 Srop Road
COLUMBIA 29201

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COLUMBIA 29201

THE WURLITZER COMPANY OF GEORGIA
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CAYCE 29033

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262 S. Camillo Ave.
MEMPHIS 38104

GODWIN DISTRIBUTING CO., INC.
518 S. Main Street
MEMPHIS 38103

HERMITAGE MUSIC CO.
746 Galloway Ave.
MEMPHIS

HERMITAGE MUSIC CO.
469 Chestnut St.
NASHVILLE 37203

ROCK CITY DISTRIBUTING CO., INC.
615 Murfreesboro Road
NASHVILLE 37210

SAMMONS-PENNINGTON COMPANY
440 Monroe Avenue
MEMPHIS 38103

SAMMONS-PENNINGTON-NASHVILLE, INC.
214 Sixth Avenue South
NASHVILLE 37203

SANDERS DISTRIBUTING COMPANY
612 Eighth Avenue South
NASHVILLE 37203

S & M DISTRIBUTING CO., INC.
462 N. Second Street
MEMPHIS 38105

SOUTHERN AMUSEMENT DIST. CO.
62B Modison Ave.
MEMPHIS 38103

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HOUSTON 77019

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HOUSTON 77003

CENTRAL MUSIC CO.
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DPO Box 284
KILEEN

CENTRAL SALES CO.
91 Dennis
HOUSTON 77006

COMMERCIAL MUSIC COMPANY, INC.
1550 Edison Street
DALLAS 75207

GULF COAST DISTRIBUTING CO.
6205 Gulf Freeway
HOUSTON 77023

GULF COAST DISTRIBUTING CO.
75 El Paso Street
SAN ANTONIO 78207

A. H. FRANZ & CO.
606 Dennis
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243B Rice Boulevard
HOUSTON 77005

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SAN ANTONIO

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9030 Directors Row
DALLAS 75247

SANTONE SALES CO.
121 Navarro St.
SAN ANTONIO 78205

STATE MUSIC DISTRIBUTORS, INC.
3100 Moin Street
DALLAS 75226

SOUTHERN VENDING SALES CORP.
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DALLAS 75207

WALLACE DISTRIBUTING
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MINERAL WELLS, 76067

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SALT LAKE CITY, 84115

DIAMOND DIST. CO.
375 South Second St., W.
SALT LAKE CITY, 84101

DAN STEWART CO.
140 E. 2nd St. S.
SALT LAKE CITY

STRUVE DISTRIBUTING CO., INC.
276 West First South
SALT LAKE CITY 84101

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DANVILLE

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NORFOLK 23510

SOUTHEASTERN VEND. DIST.
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NORFOLK 23510

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RICHMOND 23230

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63 Commonwealth Avenue
BRISTOL 24201

WASHINGTON

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SEATTLE 98104

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425 Aurora Ave. N.
SEATTLE 98109

MUSIC-VEND DISTRIBUTING CO.
100 Elliott West
SEATTLE 98119

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3150 Elliot Avenue
SEATTLE 98121

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SEATTLE 98133

ROVENDCO INTERNATIONAL
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SEATTLE 98109

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EMPIRE DIST., INC.
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EMPIRE DIST., INC.
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ADVANCE MUSIC, INC.
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ACTIVE AMUSEMENT MACHINES CO.
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SANDERS DISTRIBUTING COMPANY
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NASHVILLE, TENNESSEE 37203

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DALLAS, TEXAS 75226

L. E. CORPORATION
2438 Rice Boulevard
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BEST DISTRIBUTING, INC.
3753 S. State Street
SALT LAKE CITY, UTAH 84115

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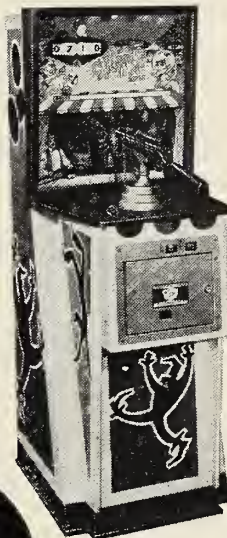
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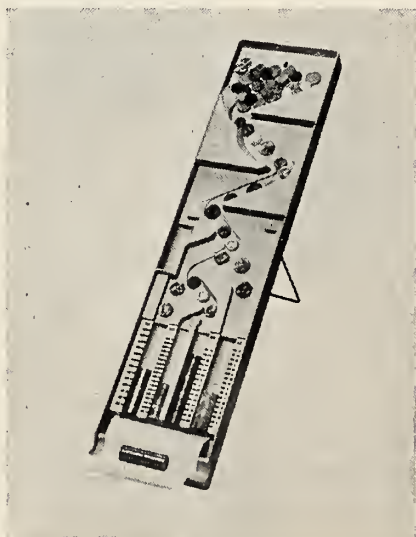
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1967-68 HI-LITES COIN MACHINE NEWS

JULY 1, 1967—Rowe Mfg. reported the purchase of the R. F. Jones Co. which has offices in San Francisco and Seattle.

JULY 8, 1967—Frank Schroeder, director of sales for Fischer Mfg., announced the appointment of the Lee Corp. of Houston, Texas to distribute Fischer pool tables in that area.

JULY 15, 1967—Rowe named Hermitage Music Co. distributors in Tenn. and Alabama. Lou Casola warned Illinois operators to "Stick to their guns" in the legislative battle with the Illinois Crime Investigation Committee.

JULY 22, 1967—Sol Tabb launched a "Miss Jukebox" contest in his Florida locations. The Canteen Corp. debuted credit card vending in Chicago.

JULY 29, 1967—Fred Pollak resigned as vice-president of marketing for the Rowe Mfg. organization. Harry Schaffner took over for Lou Casola as president of ICMOA.

AUGUST 5, 1967—MONY's mechanic training school was discontinued due to lack of interest by operators and distributors.

AUGUST 12, 1967—Tel-A-Sign attorneys sought permission to file voluntary re-organization under Chapter XI of the Bankruptcy Act. Cash Box features essay on "Safer Cigarettes."

AUGUST 26, 1967—Charlie Brinkman opened up New England distributorship with Wurlitzer, U.S. Billiards, United Billiards, and Vendo lines. Rock-Ola introduced "Ultra" and "Centura" phonographs.

SEPTEMBER 2, 1967—Fred Granger reported that plans for the 1967 MOA Convention were in the making.

SEPTEMBER 16, 1967—Seeburg revealed 100 selection "Phono-Jet" for marginal locations. Nation's operators prepared for the hottest selling and collection period of the calendar year.

SEPTEMBER 23, 1967—In a joint announcement by the Canteen Corp. president, Pat O'Malley and Carl S. Menger, president of Triangle Cable & Conduit Co., it was revealed that Triangle would purchase the Rowe Manufacturing Division of Canteen for approximately \$30 Million.

SEPTEMBER 30, 1967—Trimount Sales and Irwin Margold staged an 'early' Christmas party for customers and gave away three Cadillacs. Kansas operators started re-organizing their association following the successful format of the Florida Amusement & Music Ass'n.

OCTOBER 14, 1967—Three firms, Mondial of New York, Nutting Associates of California and Nutting Industries of Milwaukee, enter into the 'quiz machine' market.

OCTOBER 21, 1967—Houston, Texas' Harris county dropped a proposed bill that would have required operators to pay a tax on jukeboxes. All-Tech of Hialeah, Florida announced the acquisition of Republic Metals of Brooklyn, N.Y.

OCTOBER 28, 1967—The 1967 MOA Show was tagged as the "Greatest Show of the Century." A Long Island Suffolk County judge favorably ruled on that county's Add-A-Ball controversy. Millie McCarthy was re-elected as president of New York State Coin Machine Ass'n. Rowe revealed its 100 selection "Cadette" phonograph. The Wurlitzer Co. debuted their 200 selection "Americana 11."

NOVEMBER 4, 1967—Ruffler & Walker propose merger with Phonographic Equip. NAMA staged their annual convention. The Jupiter Corp. revealed new phonographs "Futura" and "Mediterranean."

NOVEMBER 11, 1967—Record breaking 1967 MOA Convention drew 2,000 tradesmen to Chicago, the exhibit was a sellout, banquet had SRO and a wealth of new coin-operated equipment was revealed. Billy Cannon was elected president of MOA and pledged to project the value of record programming.

NOVEMBER 18, 1967—Williams Electronics revealed plans to wholesale Sega's line of equipment in the U.S.A. ICMOA took on Jim Winning as their attorney. Nutting Associates debuted their quiz game, "Computer Quiz" about the same time Mondial released their "Professor Quizmaster."

NOVEMBER 25, 1967—Seeburg released "Spectra" with 2 for 25c pricing. J & J Dist. of Indianapolis acquired Schaffer Dist. Cincinnati office. Atlas introduced "Tilt Test" counter game.

DECEMBER 2, 1967—MONY re-elected Albert Denver president of the fine organization. Betson Enterprises and Bert Betti celebrated their 35th anniversary with a huge banquet-party. Rovendco was named as distributor for Rowe.

DECEMBER 9, 1967—Jack Moran sold out his Denver Institute of Coin Mechanics. Arizona operators staged a very successful 8-Ball Pool Tourney under the very capable leadership of Ben Spaulding and Lenny Schneller. The Outdoor Parks Association staged their annual equipment exhibit.

DECEMBER 16, 1967—Music Operators of Virginia elected Holland as their president. Kansas operators named Harlan Wingrave president of Kansas Amusement and Music Association. Harold Kaufman, owner of Musical Dist. was named to be the Guest Of Honor at the 1968 UJA Campaign Victory Dinner.

DECEMBER 30, 1967—Sega of Japan opened up their Regional headquarters in Southern Japan and revealed that they would hire 150 new employees in the near future.

1967-68 HI-LITES COIN MACHINE NEWS



January 6, 1968—The British government placed a tight control on the supply of gaming equipment in an attempt to deter criminal interest.

JANUARY 13, 1968—Rock-Ola introduced their "Model 435 Princess Deluxe" compact photograph. Nutting Associates revealed a line-up of seven established coin-machine distributors to handle their "Computer Quiz."

JANUARY 27, 1968—Bally obtains Chicago and New York license for their "World Cup" soccer game. Fred Granger celebrated 4th year with MOA.

FEBRUARY 3, 1968—The Wurlitzer Company announced that their engineering men had re-styled the "Satellite" phonograph. The Servomation organization revealed they had taken on the operation of music and pool tables in six western states. The 24th Amusement Trades Exhibit at the Alexandra Palace in London brought brisk trading and new game ideas to the trade.

FEBRUARY 10, 1968—Jack Harper, president of Rowe International realigned his executive staff by naming Joe Barton and Jerry Marcus vice-presidents.

FEBRUARY 17, 1968—Pool table manufacturers sparked 'Keen' interest at Chicago sports show. All-Tech Industries added several lead fabricating companies to their earlier acquisition of Republic Metals. NAMA staged their western show.

FEBRUARY 24, 1968—N. Britain staged their annual coin machine exhibit. Lenny Schneller of U.S. Billiards outlined plans for a Long Island 8-Ball Pool Tournament. Operators met with full support. Rowe released their 160-200 selection "Music Master."

MARCH 2, 1968—NAMA's Tom Hungerford was named to the president's Coin Commission. Beer pubs in London, England began to take on a brighter face from their proverbial drabness.

MARCH 9, 1968—Rock-Ola revealed two new distributor appointments in Bob Portale Automatic Sales (a newly formed company) and the LE Corp. with offices in Houston. Cash Box debuted the "Location Programming Guide" for jukebox operators. Long Island 8-Ball Pool tourney was set for Nassau and Suffolk counties—gained support of 118 pool table locations.

MARCH 16, 1968—Japan's amusement business reportedly claimed to be the second largest in the world. The 7th. Northern Amusement Equipment and coin-operated exhibition said to be 'greatest.' Hirsh Coin Company re-named Allied Vending Corp. MOA Board of Directors met in Washington D.C. to discuss future plans and talk with senators and representatives in an attempt to gain favor for the copyright royalty bill. New system for electing board directors initiated that will allow members to serve one year only.

MARCH 30, 1968—Harry Martin was appointed an executive vice-president of Rowe International. German Association staged their annual confab in Hamburg and reported that profits were up despite heavy taxing.

APRIL 13, 1968—The Philadelphia JUF kicked off their 1968 fund raising campaign with many donations and pledges.

APRIL 20, 1968—Ball Mfg. announced that a portion of their outstanding shares would be offered for public sale.

APRIL 27, 1968—The General Time Corp. of Connecticut agreed in principle to acquire the Seeburg Corp., dependent upon actions by Talley Industries who owns 12 per cent of G. T. Meanwhile the firms started intensive studies of operations and procedures. Los Angeles operators began to get ready for an 8-Ball Pool Tourney.

MAY 4, 1968—The Brunswick Corp. released their first coin-operated pool table to the trade. Williams Electronics completed construction of a 30,000 sq. ft. factory addition. Rosen, Kogan, Nakamura was re-elected to the Tokyo NAMA leadership positions.

MAY 11, 1968—1968 UJA Campaign termed huge success by chairman, Gilbert Sonin.

MAY 18, 1968—Williams named Southland Dist. for Kentucky area. MONY stages biggest membership meet of their history.

MAY 25, 1968—MOA invited coinfirmers to look over Sherman house for Trade Expo. Harold Kaufman honored by UJA and NY coin trade. John Bilotta brought professional baseball to the city of Newark, N. Y.

JUNE 1, 1968—ICMOA set their regional meeting dates and places. An association for mechanics was formed by the Denver Institute of Coin Mechanics.

JUNE 8, 1968—Long Island 8-Ball Tourney termed as overwhelming success.

JUNE 15, 1968—Veteran coinman, Dave Sutherland died after a fatal accident. Triangle Conduit & Cable Co. (parent company to ROWE Int'l) changes name to Triangle Industries.

JUNE 22, 1968—Rounding out the Coin Machine News Review on a sad note is not what we intended, but as some things do happen that way, we must—Gov. Nelson Rockefeller vetoed for the fourth time, the NYS COIN MACHINE ASSOCIATION'S licensing bill. Millie said it was her last try.

Cash Box—July 6, 1968

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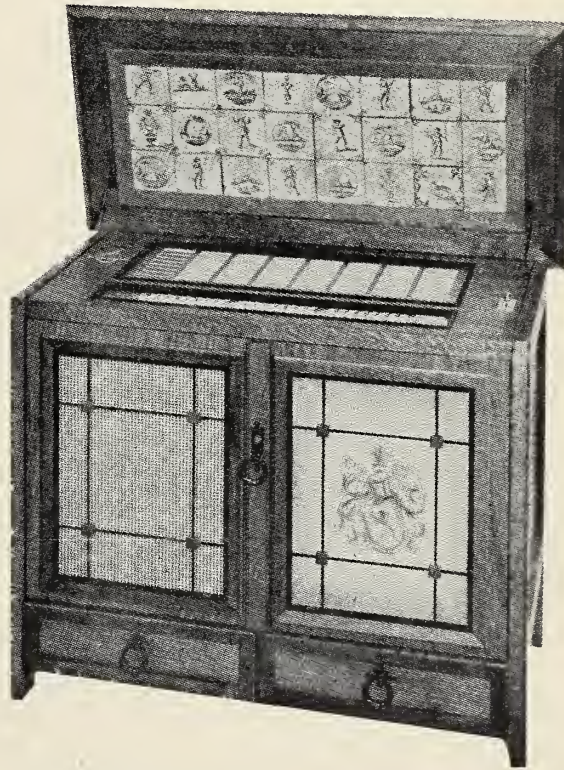
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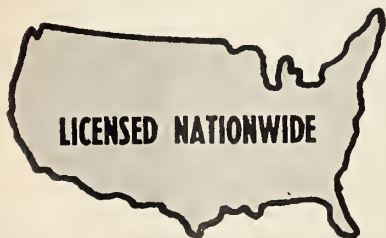
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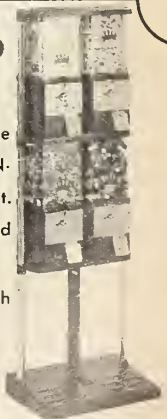
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Burglar alarms.

BANNER SPECIALTY CO.
1641 N. Broad St.
Philadelphia, Pa.
Parts & supplies outlet.

BEMIS COMPANY INC.
850 North Star Center
Minneapolis, Minn.
Coin bags.

BLOCK MARBLE
2929 Cheltenham Ave.
Philadelphia, Pa. 19150
Parts and supplies outlet.

BRAD, INC.
24011 Talbot St.
St. Clair Shores, Mich. 48082
Cue tips.

BRANDT AUTOMATIC CASHIER
515-517 So. First St.
Watertown, Wis. 53094
Coin counters, sorters and wrappers.

CAN PRO CORP.
19 E. McWilliams St.
Fond Du Lac, Wis.
Coin bags.

CHICAGO LOCK CO.
33 W. Belmont Ave.
Chicago, Ill.
Machine locks & burglar alarms.

COIN ACCEPTORS, INC.
4946 Daggett Ave.
St. Louis, Mo.
Coin changers, acceptors, repair & accumulating devices.

COIN MACHINE IMPROVEMENT
2365 Old Bridge Rd.
Dallas, Tex. 75228
Wallbox kits.

COUNTEX CORP.
World Trade Center
San Francisco, Calif.
Coin sorters, counters & wrappers.

D & R INDUSTRIES
3420 W. Irving Park Rd.
Chicago, Ill. 60618
General parts & supplies outlet.

DYNABALL COMPANY
8040 N. Ridgeway
Skokie, Ill. 60076
Coin machine & billiard supplies.

EASTERN NOVELTY DIST. INC.
3726 Tonnele Ave.
N. Bergen, N.J.
Complete line of billiard accessories.

EASTERN NOVELTY DIST. INC.
(West Coast Branch)
2939 E. 11th St.
Los Angeles, Calif.
Billiard accessories.

GLOBE DIST. CO. INC.
2330 N. Western Ave.
Chicago, Ill.
Coin handling equipment.

HAMILTON SCALE CORP.
3350 Secor Rd.
Toledo, Ohio
Coin changers.

H. GREENWALD CO. INC.
1340 Metropolitan Ave.
Brooklyn, N.Y.
Coin meters, timers, chutes & locks.

ILLINOIS LOCK CO.
303-313 W. Hintz Rd.
Wheeling, Ill.
Locks and leg levelers.

INTER-COUNTY INDUSTRIES INC.
809 Walnut St.
Redding, Pa.
Cash boxes and color-code decals.

INTERNATIONAL MUTOSCOPE CORP.
Long Island City, L.I.
Photograph supplies.

ITT GENERAL CONTROLS INC.
200 S. Wolf Rd.
Des Plaines, Ill.
Coin counters.

JOHNSON FARE BOX CO.
4619 N. Ravenswood
Chicago, Ill. 60640
Coin handling equipment.

IRVING KAYE CO. INC.
363 Prospect Place
Brooklyn, N.Y.
Billiard cues & racks.

KLOPP ENGINEERING INC.
25551 Schoolcraft
Livonia, Mich.
Coin handling equipment.

LEWIS MERCANTILE CO.
40 Great Jones St.
New York, N.Y.
Coin bags.

MAJOR METALFAB INC.
812 N. Orleans St.
Chicago, Ill.
Coin changers, counters & wrappers.

MARVEL MFG. CO.
2847 W. Fullerton Ave.
Chicago, Ill. 60647
Score boards & billiard supplies.

MATUDA ENTERPRISE
P.O. Box 509, Astor Station
Boston, Mass 02123
Voice and piano tapes.

MICRO-MAGNETIC INDS. INC.
951 Commercial St.
Palo Alto, Calif.
Complete line of coin changers & supplies.

MIKE MUNVES CORP.
577 Tenth Ave.
New York, N.Y.
Complete coin machine parts & supplies. Arcade equipment.

NATIONAL REJECTORS INC.
5100 San Francisco Ave.
St. Louis, Mo.
All types of slug rejectors & coin handling accessories.

NEW ORLEANS NOVELTY CO.
1055 Dryades St.
New Orleans, La.
Coin handling equipment.

NYACK SLATE CO.
Railroad Ave.
Nyack, N.Y.
Billiard accessories.

PEACH STATE DIST. CO.
1040 Boulevard S.E.
Atlanta, Ga.
Complete coin machine parts & supplies.

PRECISION NOVELTY
11532 S. Mayfield
Worth, Ill.
Shuffle pucks.

RANDEL LOCK SERVICE CO.
21 Primrose Lane
Valley Stream, L.I.
Locks.

REED ELECTROMECH CORP.
340 Black Hawk Ave.
Rockford, Ill.
Slug rejectors, coin changers, meters and dispensers.

SPINDEL INSURANCE AGENCY INC.
8551 S. Stoney Island Ave.
Chicago, Ill. 60617
Insurance.

STANDARD CHANGE-MAKERS INC.
422 E. New York St.
Indianapolis, Ind.
Coin sorters and counters.

STERLING TITLE STRIP CO.
1175 Broad St.
Newark, N.J. 07114
Title strips.

STAR TITLE STRIP
842 Western Ave.
Pittsburgh, Pa.
Title strips.

SUN-GLO SHUFFLEBOARD SUPPLIES, INC.
111-113 Heckel St.
Belleville, N.J. 07109
Complete line of shuffleboard supplies.

VALLEY MFG. & SALES CO.
333 Morton St.
Bay City, Mich.
Billiard accessories.

THE VENDO CO.
7400 E. 12th St.
Kansas City, Mo. 64126
Slug rejectors.

WICO CORP.
2913 N. Pulaski Ave.
Chicago, Ill. 60641
Complete coin machine parts & supplies.

ELECTRIC SCOREBOARDS . . . 2 Models

OVERHEAD MODEL

(Natural finish hardwood cabinet)

- Two-faced. Scores 15-21 and/or 50 pts.
- Large metal coin box holds \$500 in dimes.
- "Come Over" light flashes on of end of game.
- Easily serviced.
- 10¢ 1-player or 2-player by simple plug switchover.



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F.O.B. Chicago \$249.50

F.O.B. Chicago \$169.50

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5 oz. Belgian Bumper Pool Balls, set of 10, \$9.00. Others \$5 up
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57" Jointed Cues \$7.50 up
Heath and A.B.T. Coin Chutes.
Complete line. Write for new list.

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MARVEL Mfg. Company

2849 W. Fullerton Chicago, Ill.
Phone 342-2424

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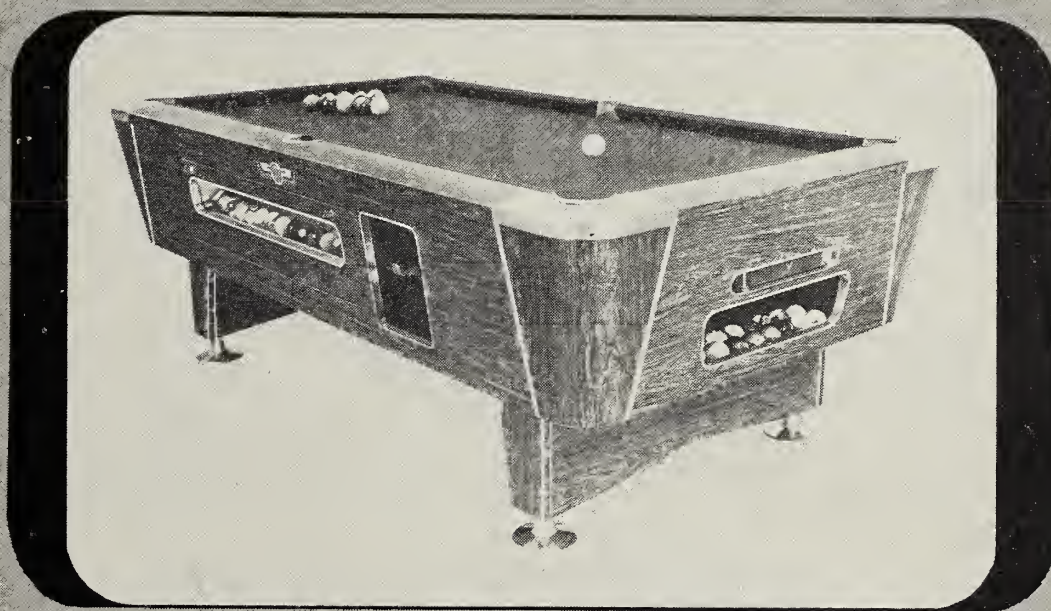
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the "Cadillac" of Quality and Craftsmanship



Only Valley has the regulation size—2¼"

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Belgian Patent No. 669,813

Italian Patent No. 726,661

Canadian Patent No. 730,584

French Patent No. 207,694

British Patent No. 1,046,390

U.S.A. Patent No. 3,362,710



Valley® manufacturing & sales company

BAY CITY, MICHIGAN 48706

PHONE: (517) 892-4536



COIN MACHINE INVENTORY LISTS—USED EQUIPMENT

A Compilation of Phonographs and Amusement Machines Actively Traded On Used Coin Machine Markets—New Machines Are Listed In Various Issues.

ROWE AMI MUSIC MACHINES

D-40, '51, 40 Sel.
D-80, '51, 80 Sel.
E-40, '53, 40 Sel.
E-80, '53, 80 Sel.
E-120, '53, 120 Sel.
F-40, '54, 40 Sel.
F-80, '54, 80 Sel.
F-120, '54, 120 Sel.
G-80, '55, 120 Sel.
G-120, '55, 120 Sel.
G-200, '56, 200 Sel.
H-120, '57, 120 Sel.
H-200, '57, 200 Sel.
I-100M, '58, 100 Sel.
I-200M, '58, 200 Sel.
I-200E, '58, 200 Sel.
J-200K, '59, 200 Sel.
J-200M, '59, 200 Sel.
J-120, '59, 120 Sel.
K-200, '60, 200 Sel.
K-120, '60, 120 Sel.
Continental '60, 200 Sel.
Lyric, '60, 100 Sel.
Continental 2, '61, 200 Sel.
Continental 2, '61, 100 Sel.
L-200, 160, 100 Sel. '62-63
M-200 Tropicana '63-64
N-200 Diplomat '65
O-200 Bandstand '65

1436, '52, Fireball, 120 Sel.
1436A, '53, Fireball, 120 Sel.
1438, '54, Comet, 120 Sel.
1446, '54, HiFi, 120 Sel.
1448, '55, HiFi, 120 Sel.
1452, '55, 50 Sel.
1454, '56, 120 Sel.
1455, '57, 200 Sel.
1458, '58, 120 Sel.
1465, '58, 200 Sel.
1475, '59, 200 Sel. Tempo I
1468, '59, 120 Sel. Tempo II
1485, '60, 200 Sel. Tempo III

ROCK-OLA

1478, '60, 130 Sel. Tempo II
1495, '61, 200 Sel. Regis
1488, '61, 120 Sel. Regis
1496, '62, 120 Sel. Empress
1497, '62, 200 Sel. Empress
1499, '62, 100 Sel. Princess
408, '63, 160 Sel. Rhapsody I
404, '63, 100 Sel. Capri I
418-SA '64 160-Sel. Rhapsody II
414, '64, 100 Sel. Capri II
425, '64, Grand Prix 160 Sel.

SEEBURG

M100A, '51, 100 Sel.
M100B, '51, 100 Sel.
M100BL, '51, 100 Sel. Light Cab
M100C, '52, 100 Sel.
HF100G, '53, 100 Sel.
HF100R, '54, 100 Sel.
V200, '55, 200 Sel.
V1200, '56, 200 Sel.
KD200H, '57, 200 Sel.
I100, '57, 100 Sel.
201, '58, 200 Sel.
161, '58, 160 Sel.
222, '59, 160 Sel.
220, '59, 100 Sel.
Q-160, '60, 160 Sel.
Q-100, '60, 100 Sel.
AY1005, '61, 160 Sel.
AY1005, '61, 100 Sel.
DS 160, '62, 160 Sel.
DS 100, '62, 100 Sel.
LPC-1, '63, 160 Sel.
LPC-480, '63, 160 Sel.
Electra '65, 160 Sel.

WURLITZER

1250, '50, 48 Sel., 45 or 78 RPM
1400, '51, 48 Sel., 45 or 78 RPM
1450, '51, 48 Sel., 45 or 78 RPM
1500, '52, 104 Sel., 45 or 78 Inter-
mix
1500 A, '53, 104 Sel., 45 & 78 Inter-
mix
1600, '53, 48 Sel., 45 & 78 Inter-
mix
1650, '53, 48 Sel.
1650A, '54, 48 Sel.
1700, '54, 104 Sel.
1800, '55, 104 Sel.
1900, '56, 200 Sel.
2000, '56, 200 Sel.
2100, '57, 200 Sel.
2104, '57, 104 Sel.
2150, '57, 200 Sel.
2200, '58, 200 Sel.
2204, '58, 104 Sel.
2250, '58, 200 Sel.
2300, '59, 200 Sel.
2304, '59, 104 Sel.
2310, '59, 100 Sel.
2400, '60, 200 Sel.
2404, '60, 104 Sel.
2410, '60, 100 Sel.
2500, '61, 200 Sel.
2504, '61, 104 Sel.
2510, '61, 100 Sel.
2600, '62, 200 Sel.
2610, '62, 100 Sel.
2700, '63, 200 Sel.
2710, '63, 100 Sel.
2810 Stereo-Mono., 100 Sel.
2800 Stereo-Mono., 100 Sel.
2900, '65, 200 Sel.

PINGAMES BALLY

Acapulco (5/61)
Barrel-O-Fun (9/60)
Barrel-O-Fun '61 (4/61)
Barrel-O-Fun '62 (11/61)
Beauty Contest (1/60)
Bongo 2P (3/64)
Bounty (Bingo) (10/63)
Bus Stop 2P (1/65)
Campus Queen 4PL (8/66)
Can-Can (10/61)
Circus Queen (2/61)
Cue-Tease 2P (7/63)
Funsport '62 (11/62)
Flying Circus 2P (6/61)
Folies Bergeres Bingo (11/65)
Grand Tour 1P (7/64)
Happy Tour 1P (7/64)
(Add-A-Ball Model)
Golden Gate (6/62)
Harvest 1P Pin (10/64)
Hay Ride 1P (10/64)
(Add-A-Ball Model)
Hottentany (Pin) 1P (11/63)
Laguna Beach (3/60)
Lido (2/62)
Lite-A-Line (2/61)
Mad World 2P (5/64)
Monte Carlo 1P (Pin) (2/64)
Moonshot (3/63)
Queens (Bch., Is.) (3/60)
Roller Derby (6/60)
Ship-Mates 4P (2/64)
Shoot-A-Line (6/62)
Silver Sails (11/62)
Sky Diver 1P (4/64)
Star Jet (Pin) 2P (12/63)
Sufers 1P (1/68)
3-In-Line 4P (8/63)
Touchdown (11/60)
Twist (11/62)
2 in 1 2P (8/64)
Trio 1P (11/65)
Band Wagon 4P (5/65)
Sheba 2P (3/65)
Border Beauty Bingo (2/65)
Bullfight 1P (1/65)
Magic Circle 1P (6/65)
50/50 2P (8/65)
Beauty Beach Bingo (5/65)
Aces High 4P (9/65)
Discotek 2P (10/65)
Big Chief 4P (10/65)

CHICAGO COIN

Par Golf (9/65)
Gold Star Shuffle (7/65)
Big League Baseball 2P (4/65)
Preview Bowler (9/65)
Sun Valley (8/63)
Firecracker 2P (12/63)
Bronco 2P (5/64)
Royal Flash 2P (8/64)
Mustang 2P
Festival 4P (1/67)

GOTTLIEB

King of Diamonds 1P (1/66)
Mayfair 2P (6/66)
Central Park 1P (4/66)
Masquerade 4P (2/66)
Ice Review 1P (12/65)
Ice Show (Add-A-Ball-Model)
Aloha 2P (11/61)
Bank-A-Ball 1P (9/65)
Big Casino (1P) (7/61)
Big Top 1P (1/64)
Bonanza 2P (6/64)
Bowling Queen 1P (8/64)
Buckaroo 1P (6/65)
Captain Kidd 2P (7/60)
Corral (9/61)
Cover Girl 1-Play. (7/62)
Cow-Poke 1P (5/65)
Diamond Jack, Add-A-Ball
Dancing Lady 4P (11/66)
Dneg. Dalls 1P (6/60)
Dodge City 4P (7/65)
Egg Head 1P (12/61)
Fashion Show 2P (6/62)
Flipper 1P (11/60)
Flipper Clown (4/62)
Flipper Cowboy 1P (10/62)
Flipper Fair 1P (11/61)
Flipper Parade (5/61)
Flipper Pool 1P (11/65)
Flying Circus (6/61)
Foto Finish 1P (1/61)
Flying Charlots 2P (10/63)
Gaucho 4P (1/63)
Gigi 1P (12/63)
Happy Clown 4P (11/64)
Hi Dolly 2P (5/65)
Kewpie Doll 1P (10/60)
Sky Line 1P (1/65)
Lancer 2P (8/61)
Liberty Belle 4P (3/62)
Lite-A-Card 2P (3/60)
Majorettes 1P (8/64)
Melody Lane 2P (9/60)
Mry-Go-Round 2P (12/60)
Miss Anabelle 1P (8/59)
North Star 1P (10/64)
Oklahoma 4P (2/61)
Olympics 1P (9/62)
Paradise 2P (11/65)
Preview 2P (8/62)
Royal Guard 1P (1/68)
Rock-A-Ball 1P (12/62)
Sea Shore 2P (9/64)
Seven Seas 2P (1/60)
Showboat 1P (4/61)
Super Score 2P (3/67)
Surf Side 2P (12/67)
Kings & Queens 1P (3/65)
Slick Chick 1P (4/63)
Spinwheel 4P (3/68)
Spot-A-Card 1P (3/60)
Sunset 2-player (11/62)
Sweet Hearts 1P (9/63)
Swing Along 2P (7/63)
Texan 4P (4/60)
Thoro-Bred 2PL (2/65)
Wld. Beauties 1P (2/60)
World Fair 1P (5/64)

KEENEY

Old Plantation (2/61)
Black Dragon
El Rancho Hacienda
Rainbow (6/62)
Go-Cart 1P (5/63)
Poker Face 2P (9/63)

MIDWAY

Rodeo 2P (10/64)
Premier Puck Shuffle (4/66)
Mystery Score (8/65)
(Novelty Game)
Fun Ball Baseball (1/67)

WILLIAMS

A-Go-Go 4P (5/66)
Alpine Club 1P (3/65)
Aztec Bowler (9/66)
Beat The Clock (12/63)
Big Chief 4P (10/65)
Big Daddy 1P (9/63)
Big Deal 1P (2/63)
Black Jack 1P (1/60)
Bowl-A-Strike 1P (12/65)
Coquette (4/62)
Darts 1P (6/60)
Ding Dong 1P (2/68)
Eager Beaver 2P (5/65)
El Toro 2P (8/63)
Four Roses 1P (12/62)
Full House 1P (3/66)
Gldn. Gloves 1P (1/60)
Heat Wave 1P (7/64)
Jolly Roger 4P (12/67)
Jumpin' Jacks 2P (4/63)
Jungle 1P (9/60)
Kingpin (9/62)
Lucky Strike 1P (8/65)
Magic Town 1P (2/67)
Magic City (1/67)
Mardi Gras 4P (11/62)
Merry Widow 4P (10/63)
Moulin Rouge 1P (6/65)
Music Man 4P (8/60)
Nags 1P (3/60)
Oh, Boy 2P (2/64)
Palooka 1P (5/64)
Pot O Gold 2P
Riverboat 1P (9/64)
San Francisco 2P (5/64)
Soccer 1P (9/64)
Serenade 2P (5/60)
Skill Pool 1P (6/63)
Space Ship 2P (12/61)
Teacher's Pet 1P (12/65)
Tom-Tom 2P (1/63)
Top Hand 1P (5/66)
Trade Winds (6/62)
Twenty-One 2P (2/60)
Valiant 2P (8/62)
Vagabond (10/62)
Viking 2P (10/61)
Whoopee 4P (10/64)
Wing-Ding 1P (12/64)
Zig-Zag 1P (12/64)

SHUFFLES—BOWLERS BALLY Shuffles

ABC Bowler (7/55)
Jumbo Bowler (9/55)
King Pin Bowler (9/55)
ABC Spr. Del. (9/57)
All-Star Bowling (12/57)
All-Star Deluxe (2/58)
Lucky Shuffle (9/58)
Star Shuffle (10/58)
Speed Bowler (11/58)
Club Bowler (2/59)
Club Deluxe (5/59)
Monarch Bowler (11/59)
Official Jumbo (9/60)
Jumbo Deluxe (9/60)
1965 Bally Bowler
All The Way (10/65)

Ball Bowlers

ABC Bowl, Lane (1/57)
ABC Tournament (6/57)
ABC Champion (10/57)
Strike Bowler (11/57)
Trophy Bowler (4/58)
Lucky Alley (8/58)
Pan American (6/59)
Challenger (9/59)
Super Shuffle (12/61)
Big 7 Shuffle (9/62)
Super B (4/63)
Deluxe Bally Bowler (1/64)

CHICAGO COIN Shuffles

Top Brass Shuffle (4/65)
Triple Strike (2/55)
Arrow (2/55)
Cr. Cross Targette (1/55)
Bonus Score (4/55)
Hollywood (5/55)
Blinker (8/55)
Score-A-Line (9/55)
Bowling Team (10/55)
Rocket Shuffle (3/58)
Explorer Shuffle (6/55)
ReBound Shuffle (12/58)
Championship (11/58)
Double Feature (12/58)
Red Pin (2/59)
Bowl Master (8/59)
4-Game Shuffle (11/59)
Bull's Eye Drop Ball (12/59)
6-Game Shuffle (6/60)
Triple Gold Pin Pro (2/61)
Starlite (5/62)
Citation (10/62)
Strike Ball (5/63)
Spotlite (11/63)
DeVille (8/64)
Triumph (1/65)
Bel Air Puck Bwlr.

Ball Bowlers

Super-Sonic Bowler (3/65)
Bowling League (2/57)
Ski Bowl 6P (11/57)
Classic (7/57)
TV Bowling Lg. (11/57)
Lucky Strike (1/58)
TV (with rollovers)
Player's Choice (9/58)
Twin Bowler (10/58)
King Bowler (3/59)
Queen Bowler (9/59)
Duke Bowler (8/60)
Duchess Bowler (8/60)
Princess (4/61)
Gold Crown (3/62)
Royal Crown (8/62)
Grand Prize (3/63)
Official Spare Lite (9/63)
Cadillac Bwlr (1/64)
Majestic Bowler (8/64)
Tournament (12/64)
Imperial (9/66)

SHUFFLES—BOWLERS UNITED Shuffles

Encore Puck Shuffle (9/66)
Amazon Bowler (3/66)
Blazer Shuffle (6/66)
Tango Shuffle (2/66)
Clipper (5/55)
5th Inning (6/55)
Capital (6/55)
Super Bonus (9/55)
Deluxe model
Top Notch (10/55)
Regulation (11/55)
6-Star (10/57)
Midget Bowling ((3/58)
Shooting Stars (4/58)
Eagle (5/58)
Atlas (8/58)
Cyclone (10/58)
Niagara (11/58)
Dual (1/59)
Zenith (6/59)
Flash (6/59)
3-Way (9/59)
4-Way (12/59)
Big Bonus (2/60)
Sunny (5/60)
Sure Fire (10/60)
Line-Up (1/61)
5-Way (5/61)
Avalon (4/62)
Silver (6/62)
Shuffle Baseball (6/62)
Action (7/62)
Embassy (9/62)
Circus Roll-Down (9/62)
Lancer (11/62)
Sparky (12/62)
Caravelle (2/63)
Crest (4/63)
Rumpus Tarquette (5/63)
Astro (6/63)
Ultra (8/63)
Skippy (11/63)
Jill-Jill (11/63)
Bank Pool (11/63)
Topper (2/64)
Tempest (2/64)
Pacer (4/64)
Tiger (7/64)
Orbit (8/64)
Mambo (12/64)
Cheetah Shuffle (3/65)
Pyramid (6/65)
Corral Shuffle (10/65)

Ball Bowlers

Bowling Alley (11/56)
Jumbo Bowling (9/57)
Royal Bowler (12/57)
Pixie Bowler (8/58)
Duplex (11/58)
Simplex (5/59)
Advance (5/59)
League (10/59)
Handicap (11/59)
Teammate (12/59)
Falcon (4/60)
Savoy (5/60)
Bowl-A-Rama (9/60)
Tip Top (10/60)
Dixie (1/61)
Cameo 5-Star Bowling (5/61)
Classic (6/61)
Alamo (4/62)
Sahara (7/62)
Tropic Bowler (9/62)
Lucky (11/62)
Cypress (12/62)
Sabre (2/63)
Regal (4/63)
Fury (8/63)
Futura (12/63)
Tornado (3/64)
Thunder (6/64)
Polaris (8/64)
Galleon (3/65)
Bowl-A-Rama (7/65)

WILLIAMS Ball Bowlers

Maverick Bowler (11/65)
Oasis Bowler (6/65)
Roll-A-Ball 6P (12/56)
Matador Bowler (12/64)

UPRIGHTS

AB Circus (5/56)
AB County Fair (3/57)
AB Circus Wagon (12/58)
AB Galloping Dominos
AB Circus Play Ball (4/59)
AB Magic Mirror
Horoscope (11/59)

AB Mermaid (3/60)

Aquati Prod. Squoits (11/57)
B Jumbo (5/59)
B Sportsman (6/59)
B Jamboree (10/60)
B Super Jumbo (11/60)
CC Star Rocket (5/59)
GA Skeeet Shoot (1/57)
GA Super Hunter (6/57)
GA Double Shot (4/58)
GA Wild Cat (12/58)
GA Spr. Wild Cat
GA Twin Wild Cat (7/59)
GA Super Wild Cat
Trail Blazer (12/60)
Twin Trail Blazer (2/61)
K Big Tent
K Spr. Big Tent (6/57)
K Shawnee (1/59)
K Big Roundup (3/59)
K Little Buckaroo (4/59)
K Del. Big Tent (5/59)
K Big 3 (5/59)
K Touchdown (9/59)
K Big Dipper (10/59)
K Twin Big Tent
Criss Cross Diamond (1/60)
K Red Arrow (4/60)
Sweet Shawnee '60
Black Dragon '60
K Twin Red Arrow (5/60)
K Flashback (6/61)

ARCADE

ABT 6 Gun Rifle Range
Air Football
Air Hockey
Auto Photo Model 9
Amer. Shuffle Situation (5/61)
B Undersea Raider
B Derby Gun (2/60)
B Bulls Eye Shooting Gallery (9/55)
8 Big Inning (5/58)
B Heavy Hitter (4/59)
B Ball Park (4/60)
B Sharpshooter (2/61)
B Golf Champ (8/58)
B Bat Practice (8/59)
B Skill Roll (8/3/58)
B Moon Raider (7/59)
B Target (10/59)
8 Spook Gun (9/58)
B Skill Parade (1/59)
B Skill Score (6/60)
B Skill Derby (10/60)
8 Del Skill Parade (4/59)
8 Table Hockey (2/63)
8 Spinner (2/63) Novelty
B Bank Ball (1/63)
8 Fun Phone (3/63)
Capitol Midget Movies
CC Ace Machine Gun (11/67)
CC Bullseye Baseball
CC Basketball Champ
CC-4-Player Derby
CC Goalee
CC Midget Skee Super model
CC Big League (5/55)
CC Twin Hockey (5/56)
CC Shoot The Clown
CC Sim. Shovel (5/56)
CC Batter Up (4/58)
CC Criss Cross Hockey (10/58)
CC Croquet (8/58)
CC Playland Rifle Gallery (8/59)
CC Pony Express (4/60)
CC Ray Gun (10/60)
CC Wild West (5/61)
CC Long Range Rifle Gallery (1/62)
CC All-Star Baseball (1/63)
CC Big Hit (10/62)
CC Pro Basketball (6/61)
CC Riot Gun (6/63)
CC Champion Rifle Range (1/64)
CC PopUp (10/64)
Ex Gun Patrol
Ex Jet Gun
Ex Space Gun
Ex Pony Express
Ex Six Shooter
Ex Shooting Gal. (6/54)
Ex Star Shig. Gal. (9/54)
Ex Sportland Shooting Gallery (11/54)
Ex "500" Shooting Gallery (3/55)
Ex Treasure Cove Shooting Gal. (6/55)
Ex Jungle Hunt (3/57)
Ex Ringer Ball (11/56)
Ex Pop Gun (9/57)
Ge Lucky Seven
Ge Sky Gunner
Ge Night Fighter
Ge 2-Player Basketball
Ge Rifle Gal. (6/54)
Ge Big Top Rifle Gallery (6/54)
Super model (12/55)
Ge Gun Club
Ge Wild West Gun (2/55)
Ge Sky Rocket Rifle Gallery (5/55)
Ge Championship Baseball (9/55)
Ge Quarterback (10/55)
Ge Hi Fi Baseball (5/56)
Ge State Fair Rifle Gal. (6/56)
Ge Davy Crockett (10/56)
Ge Circus Rifle (3/57)
Ge Motorama (10/57)
Ge Gypsy Grandma (5/57)
Ge Gun Fair (5/58)
Ge Space Age Gun (6/58)

Jungle Joe

Ke Air Raider
Ke Sub Gun
Ke Sportland Deluxe model
Ke Ranger (3/58)
Deluxe Model (3/55)
Grand Slam Baseball (2/64)
Ke League Leader (4/58)
Ke Sportland
Ke Two-Gun Fun (3/62)
Mid Red Ball (5/59)
Mid Joker Ball (11/59)
Midway Bazooka (10/60)
Midway Shooting Gallery (2/60)
Mid. Del. Baseball (5/62)
Mid. Flying Turns (9/64) 2P
Play Ball 1P
Mid. Little League 813 (1966)
Mid Target Gallery (7/62)
Mid. Carn. Tgt. Glry. (2/63)
Mid. Slugger BB (3/63)
Mid. Rifle Range (6/63)
Mid. Raceway (10/63)
Mid. Winner 2P (12/63)
Mid. Top Hit BB (3/64)
Mid. Trophy Gun BB (6/64)
Captain Kid Rifle (9/66)
Mills Panorama Peek (11/54)
Munves Bike Race (5/58)
Munv. Sat. Trkr. (5/59)
Mu Atomic Bomber
Mu Ace Bomber
Mu Dr. Mobile
Mu Fly Saucers
Muto Lord's Prayer
Mu Photo (Pre-War)
Mu Photo (Deluxe)
Mu Silver Gloves
Mu Sky Fighter
Muto Voice-O-Graph Pre-War Model
Post-War Model
Mu K. O. Champ
Mu Drive Yourself
Mu Bang-O-Rama (4/57)
Philadelphia Toboggan Skee Alley
Scientific Pitch 'Em
Seeburg Bear Gun
Seeburg Coon Hunt
See Shot Basketball
Southland's Speedway (6/63)
Southland Fast Draw '63
Southland Time Trials (9/63)
Telequiz
Un Jungle Gun
Un Carn. Gun (10/54)
Un Bonus Baseball (3/62)
Un Bonus Gun (1/55)
Un Star Slugger (7/55)
Un Spr. Slugger (4/56)
Un Pirate Gun (10/56)
Un Yankee BB (3/59)
Un Sky Raider (10/58)
Wm. Del. BB (4/53)
Wm. Major League
Wm. Jet Fighter (10/54)
Wm. Safari (2/54)
Wm. Polar Hunt (3/55)
Wm. Sidewalk Eng (4/55)
Wm. King of Swat (5/55)
Wm. 4-bagger (4/56)
Wm. Crane (10/56)
Wm. Penny Clown (12/56)
Wm. 1957 Baseball
Wm. 10-Strike (12/57)
Wm. Ten Pins (12/57)
Wm. Shortstop (4/58)
Wm. Pinchhitter (4/59)
Wm. Vanguard (10/58)
Wm. Hercules (2/59)
Wm. Crusader (6/59)
Wm. Titan (8/59)
Wm. Del. Bat. Champ (5/61)
Wm. Extra Inning (5/62)
Wm. World Series (5/62)
Wm. Road Racer (5/62)
Bally Champion Horse
Bally Moon Ride
Wm. Official Baseball (4/60)
Wm. Major League (3/63)
Wm. Voice-O-Graph 1962
Wms. Mini Golf (10/64)
Wms. Hollywood Driving Range (4/65)
Double Play BB (4/65)

KIDDIE RIDES

Bally Champion Horse
Ball Mon Ride
Pony Twins
Bally Space Ship
Bally Speed Boat
Bally Trnvle. Trolley
Bert Lane Lancer Horse
Bert Lane Merry-Go-Round
B.L. Miss America Boat
Bert Lane Fire Engine
B.L. Whirlybird (3/61)
B.L. Moon Rocket (3/61)
Capitol Donald Duck
Capitol Elsie
Capitol Palomina Horse
Capitol See Saw
Chicago Coin Super Jet
Chicago Round The World Trainer
Deco Merry-Go-Round
Deco Space Ranger
Exhibit 8ig Broncho
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Exhibit Sea Skates
Exhibit Space Patrol
Scientific Television
Scientific Boat Ride
Texas Merry Go-Round
Exhibit Rudolph The Reindeer



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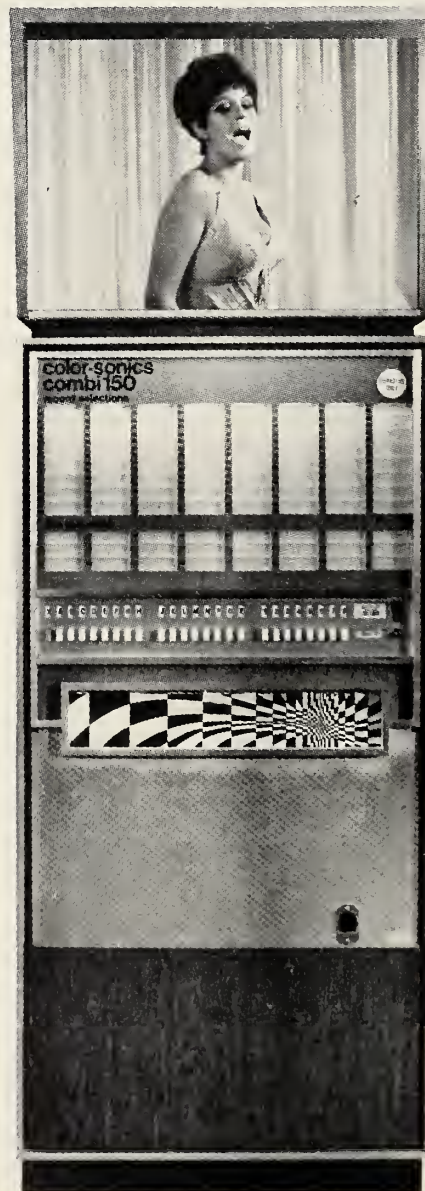
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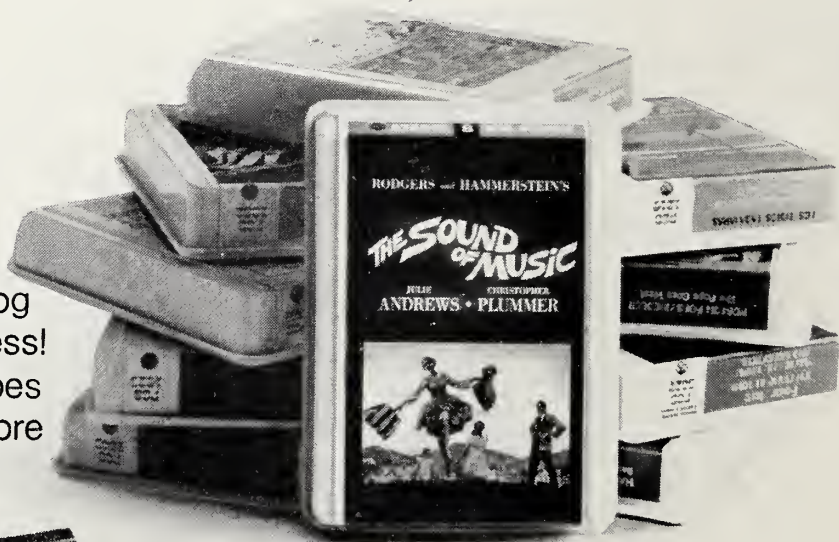
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