

N-METANOMENA

**An Open Letter Rebuttal
From Allen Shaw
Director
ABC Radio Stations
FM Special Projects Group**

Come on Tom, surely the underground guys have not blown their cool and asked you to put us plastic hippies at ABC down? Have they?
Competitive nastiness aside, word "chicken" suggests that we have been afraid to go really underground like all the heavy stars you were associated with. In interest of making your future analyses of the state of radio today a little more accurate and meaningful, I wanted to tell you that we are the way we are because we want to have nothing stopping us from hiring long mediocre blues cuts, hiring college kids and hippies to free form shows without any attention to production, content, or artistic exposure, balance and popularity. In fact it would allow me to these 18 hour days here at the radio. There must be some reason to consider these things that DIRTY TOP FORTY radio still does, quite successfully. (WABC AM reaches 5 million listeners a week in the latest ARB) I, like you, see that progressive rock (a better term than underground radio) could outrate "Top Forty" and it is someday. I really would like to be the "Big Daddy" of underground radio but I'm afraid I must agree to be the "Little Daddy" of Top Forty radio. Chuck Blore in his comment in Broadcasting Magazine last week.

Underground radio as you have defined it will not survive because it is too self-conscious, pseudo-hip, prejudiced, and easily affected by what seems to be happening rather than what actually is happening. We believe that what we are doing with our FM stations is where the real future audiences will be. Underground radio as you have known it will be remembered as the "scene" that seemed to be but never really was... like the Haight.

**And From
Sonny Taylor
M.D. at WGLI-New York**

I have just noticed your column in last week's issue of CASHBOX concerning Underground music on the radio.
This is just a note informing you of our station that is programming this type of music on AM (incidentally, the only AM station around the New York area at least) every night from midnight till 6 A.M. Monday - Saturday. Our disk jockey is Dennis Edwards and he runs an open-format type program consisting of requests for the first two hours - where the listener calls and hears the record requested within a five to ten minute period. We are competing with some heavy FM's but we are holding our own... the sell-out sponsorship has proven that.
We are in our third month and hope to continue for quite some time.

Producer's Profile

JOHN HAMMOND

John Hammond, director, Columbia Records' Talent Acquisition, is one of the legendary personalities of the American musical scene. He has been credited as "the most effective catalyst for the development of jazz" by Leonard Feather, who, in another article stated: "It is not for Hammond there might have been a 'swing era' (because many Goodman's band might never have formed); boogie-woogie might have remained forever an undisciplined piano form (it took five years of searching before John found Meade Lux Lewis washing cars in a garage, put him in a studio and has him re-record his 'Honky-Tonk Train Blues'); Count Basie's piece band in Kansas City might have dissolved and Basie might have gone as obscure today, as say, Harlan Leonard; Charlie Christian might never have influenced anybody outside Oklahoma nor Billie Holiday anyone beyond them."
Born in New York City in 1910, John Hammond was educated first at Hotchkiss and then at Yale. He has been associated with Columbia Records since 1932 when he produced the first recordings of Fletcher Henderson. During this period, he also recorded Bessie Smith, Duke Ellington and Mildred Bailey. He discovered Billie Holiday when she was fifteen, and was producer of the now classic Teddy Wilson and Billie Holiday records of 1935 through 1938. Other artists who owe a part of their international reputation to Mr. Hammond have been Marie Triniere, Morris Smith, Aretha Franklin and Red Norvo.
He entered the Armed Forces in 1943, upon his return to civilian life in 1946, became president of Keynote Records. After a brief tenure as recording director of Majestic Records, he became president of Mercury Records upon merger with the Keynote label. While at Mercury, he released the first recording of David Oistrakh to appear in the United States, and gave a then unknown oboe player named Mitch Miller a chance as an artists and repertoire producer.

Joining Vanguard Records in 1953 as director of popular music, he remained there until 1959, when he returned to Columbia Records as a staff producer, supervising recordings by Olatunji, Aretha Franklin, Paul Winter, Carolyn Hester, the Dukes of Dixieland, Pete Seeger and Bob Dylan.
Mr. Hammond has been active in NARAS, (National Academy of Recording Arts and Sciences) serving as president of the east coast chapter from 1958 to 1960, and is currently a member of the executive board. He has also served on the board of directors of the Newport Jazz Festival. Mr. Hammond is an active participant in many civic organizations.
As director, talent acquisition for Columbia Records, Mr. Hammond is responsible, nationally, for scouting, auditioning and recommending potential talent for Columbia Records. He also maintains liaison with artists, artists' managers, agents and representatives of nightclubs, concerts, music festivals and motion pictures. Mr. Hammond, from time to time, arranges and conducts auditions throughout the country.
In addition, Mr. Hammond directs the administration and review of musical material submitted to Columbia, and he serves in an advisory capacity to the Archive series of classic jazz performances, a series which he created.
In addition to Bob Dylan and Aretha Franklin, other outstanding artists Mr. Hammond brought to the Columbia label include Don Ellis and Leonard Cohen. Mr. Hammond was also instrumental in bringing the talented young singer-composer, Donovan to the Epic label.
John Hammond, who views his job as a labor of love commented: "This is the kind of work that I've always loved doing. It is something I can do and truly devote myself to. I consider that the recording industry is the greatest talent-developer in the country. The radio and television industries have forfeited their leadership by their heavy reliance on talent developed through recordings.
I think the time is right for bringing back to the popular music scene the challenges that can only happen with the discovery and development of new talent."

Metanomena

— Tom Donahue —

Whether they heard a note blown or saw a fragment of a star, the audience as well as the performers at the Woodstock Festival can revel in the fact that they have scared the hell out of The Establishment.

As the cultural shock wave sends a convulsive shudder through media the heavy editorial thinkers are trying to analyze the social, economic, and political ramifications of that joyous celebration of the music and of each other.

Time Magazine worried that they would fall into the hands of some evil (non-Luceite) political manipulator. I agree that much of the audience as well as the performers will someday become political activists. There is no question that many of tomorrow's leaders will come from the entertainment world - it's just too damn bad that Ronald Reagan and George Murphy had to be the ones to prove it.

The Festival has also succeeded in underlining the fact that we are part of a drug culture that was created by the very media that now gapes in horror at it's dope-smoking pill-popping sons and daughters who are not only doing that but also are unashamed of their nude bodies and even, reportedly, are Doing It!

Inevitably the dope part of it will be blamed on the musicians because it always has been. Never mind that T.V., Radio, and the Press are constantly hawking us to buy pills to wake up, to go to sleep, to calm us, to entuse us, to enable us to tolerate existence.

Johnny drops an amphetamine and he's "on speed" - Mother drops one and she's "on a diet." Society's darlings pass out joints with the martinis and they're "beautiful people" - some musician gets caught with half an ounce in his guitar case and he's a menace to society.

I don't know if anyone's keeping figures but an awful lot of rock musicians have been busted on dope charges in the last couple of years and there is no question that they are being preyed upon in many cities.

The government, national and local, bumbles and babbles about great new anti-drug campaigns and legislation - which usually translates as an increase in the penalties.

If anyone from the local sheriff to the occupant of the White House is serious about stopping marijuana smoking I suggest they turn their attention to easier tasks like regulating tides or writing their names on echoes.

The hard drugs - amphetamines, heroin, and 'downers' - are the very real problem that has to be solved and it will not be solved by legislation or government preaching because the young people today are going to listen to warnings only from their own peer groups.

The Do-It-Now Foundations in Los Angeles is one example of a group of long-haired ex-drug users who have come up with a series of programs based on very simple goals "to meet the current needs of the youth community, to alleviate pain, and work towards the ultimate conclusion of man's intelligence, universal peace and happiness." The foundation to date has made anti-drug tapes by top rock musicians such as Gracie

Slick of The Jefferson Airplane, Eric Burdon of The Animals, Frank Zappa of The Mothers of Invention that have been offered to the radio stations around the country. The tapes are warnings that 'speed kills' from rock personalities whose influence in this area is of tremendous importance. They operate a 24-hour a day answering service in reference to drug problems. They hold workshop sessions which addicts or people who fear becoming addicts. They have initiated a program of adult education to try to explain to parents what the real drug problem is in this country. They have come up with a record album called **First Vibration** that will be sold through the mail to raise funds for this non-profit charitable and educational foundation and for similar groups throughout the country. The album contains cuts by Buffalo Springfield, The Beatles, Genesis, Eric Burdon and the Animals, Jefferson Airplane, Donovan, Ravi Shankar, Canned Heat, Things to Come, Peanut Butter Conspiracy, Hoyt Axton, The Byrds, Chad and Jeremy, and Jimi Hendrix. It's a powerhouse and it will be sold through the mail at a \$3 price tag over top 40 and underground stations around the country.

The station will thus have an opportunity to be involved in a realistic workable program to halt drug abuse. Twenty-five cents from the purchase price of each album will go to the radio station to donate to whatever organization in their own community that they believe is best working in this area - the free medical clinics, etc. The album is accompanied by a booklet that tells specifically of the dangers of various types of harder drugs and tells it in the words of Donovan, of poet Allen Ginsberg, as well as drug users themselves who have suffered the experience.

I know of no effort in the field of drug abuse that makes more sense or has a more intelligent approach. The message comes from the heroes of the contemporary music business and there is no question in my mind that today's young people will heed the warning if it comes from The Beatles, The Jefferson Airplane, or Jimi Hendrix before they would ever listen to a similar message from their parents, their teachers, or The United States government. That may not be the way that any of the aforementioned would like it to be, but that's the way it is. It is an outstanding opportunity for the popular music stations to join with the top rock artists in a campaign of true public service and any station wishing to participate can do so by contacting The Do-It-Now Foundation at 6230 Sunset Boulevard; Hollywood, California 90028.

In closing, I would like to pay particular tribute to Aquarius Productions who housed Do-It-Now free for more than a year in the theater where they are presenting "Hair" and to Lester Sill of Screen Gems Music who worked so very hard with the group to put together this outstanding album. He has set an example for everyone in the industry as to what can be done when you participate not only as a business man but as a member of the community of man.



CashBox Country Roundup

Mercury Records' Roy Drusky has completed the first of a series of TV commercials for Purina Dog Chow and Purina Puppy Chow. The one-minute color spot, which will be aired in some 50 markets during the Purina sponsored "That Good Ole Nashville Music," was shot on location at Drusky's home in Madison, Tenn. . . . Neither rain, sleet or snow can stop the country music fan from attending outdoor shows. That's what Decca's Bill Anderson found out recently during the open-air shows held at the West Virginia State Fair in Lewisburg, the Shiwassee County Fair in Coruna, Michigan, the Appalachian District Fair in Gray Station, Tenn. and Buck Lake Ranch in Angola, Indiana. In spite of rain and threatening thunderstorms on all four dates, some 40,000 people attended the shows. . . . Russ Carlyle, of big band fame, was in Music City recently and waxed a country-flavored tune at the Woodland Studios. Indie producer Troy Shondell was at the helm, and also penned the song which will be released from the session. Carlyle is set to appear on the "Joey Bishop Show" September 16. . . . Bill Miller, entertainment director for the Flamingo and International Hotels in Las Vegas, has announced the signing of Dot artist Ray Frushay to a four-week engagement at Vegas' new International Hotel. Frushay is currently headlining the show at the famous 500 Club in Atlantic City, New Jersey. . . . "Hee Haw" funnyman, Junior Samples began a mid-western tour last week which will find him making appearances in Missouri, Arkansas and Tennessee, winding up Sept. 7 in Oklahoma City, Okla. . . . Decca's Warner Mack and the Mavericks labored over the Labor Day week-end with performances at WVIK Radio's shindig in Knoxville, Tenn.

and Frontier Park in Columbus, Ohio. . . . Wilma Burgess, backed by the Misty Blues and represented by the Joe Taylor Artist Agency, will include her latest Decca offering of "The Woman In Your Life" in her Sept. 21 & 22 performances at the Ohio State Fair in Columbus. WMNI deejay Carl Mendelken will emcee the festivities. . . . Epic's Jim & Jesse and Chart Records LaWanda Lindsey entertained country music lovers Aug. 29 in Marion, Virginia. Aug. 31 found Jim & Jesse at Buck Lake Ranch in Angola, Ind., where they included their current release "I'm Hoping That You're Hoping" in their program roster. . . . Bobby Lee will be in Nashville Sept. 19 for a session with Musicor. Eddie Noack will produce the session. . . . Sandy Mason, who recently inked an Epic recording contract, hit the airwaves last week with her first release for the label, entitled "I Didn't Have The Heart To Tell Him No." Nashville's Glenn Sutton produced the session. . . . Dot's Cody Bearpaw has begun an extended "pow-wow" at the popular Nashville West club in Tucson, Ariz. A member of the Chippewa Indian Tribe and the only full-blooded Indian C&W artist signed to a major label, Bearpaw and his Running Bears back-up of Indian brothers are committed for the Nashville West's nightly "council meetings" until the middle of October. . . . Lorene Mann is anticipating another successful year of working with her RCA duo hitmaking partner, Archie Campbell, since the Joe Taylor Artist Agency booked twosome has advance bookings running into the Spring of 1970. Lorene is currently riding solo with her "Tell It All" single and is putting finishing touches on her new RCA album, produced by Bob Ferguson and set for December release. . . . Tom T. Hall has taken up tempor-

ary residence on the West Coast where he is working on the initial script of the projected mid-season show "Harper Valley-U.S.A." at the NBC Studios in Burbank. Plans also call for Tom to be a semiregular on the series, making as many appearances as his busy schedule will permit. . . . Capitol's Buck Owens, co-star of the No. 1 rated CBS-TV summer series "Hee Haw," was in Hollywood last week to tape ABC's new program "Music Scene" which will premiere Sept. 22. Appearing with Buck will be James Brown, The Beatles, and Crosby, Stills, Nash and Young. . . . Dot Records artist Diana Trask will be in Philadelphia Sept. 2 for the taping of the "Mike Douglas Show," and in Boston, Sept. 4 for the "Dave Garroway Show." Diana recently completed engagements at Bimbo's in San Francisco and the Hyatt House in Atlanta. . . . Capitol chanter Merle Haggard led a show called "Country Caravan" at the Mid-South Coliseum in Memphis, August 16, which featured Conway Twitty, Rose Maddox and Bonnie Owens among others. A crowd of about 8,300 gave Merle four standing ovations after a full hour of the most popular songs he has written and recorded. . . . Epic's Tommy Cash will appear several times during the month of September with the "Johnny Cash Road Show" commencing Sept. 5, 6 & 7 at the Mid-America Fair in Topeka, Kansas. The Buddy Lee Attractions artist will also appear on the Johnny Cash TV

Sept. 20. . . . Smokey and Shorty Wren will headline the final Mountain Dew Country Music Spectacular Palisades Amusement Park, New Jersey on Sept. 4. . . . Shorty has flown from Hollywood for the annual Jaboree reunion show with his brotlo Smokey and the Mountain Dew Bo plus Dottie Mae.

A former Texas beauty queen brought looks as well as ability to roster of Show Biz Records last week with the sign-up of Jamey Ryan to new label's fast growing artist roster. Announcement of Jamey's join-up with Nashville's newest record label made by SBR exec George Cook III, who also revealed that Jamey had been named to the regular cast of "Country Carnival." Show Biz produced weekly half-hour country mt TV show which is now in approximately 50 coast-to-coast markets. The Loretta Lynn road show, featuring Sonny Wright and Peggy Sue, the last country show to appear at Little Fish Club in Boothville, Louisiana. There is no longer a Boothville town was completely destroyed by hurricane Camille's 200 mile per hour winds and destruction. I think that what's called "playin' up a storm." . . . Roy Horton of the Peer-South organization reports heavy use of P.S. catalog on the "Hee Haw" "Johnny Cash" TV shows. A recent Cash tribute to Jimmie Rodgers featured an excerpt from Rodgers' film.

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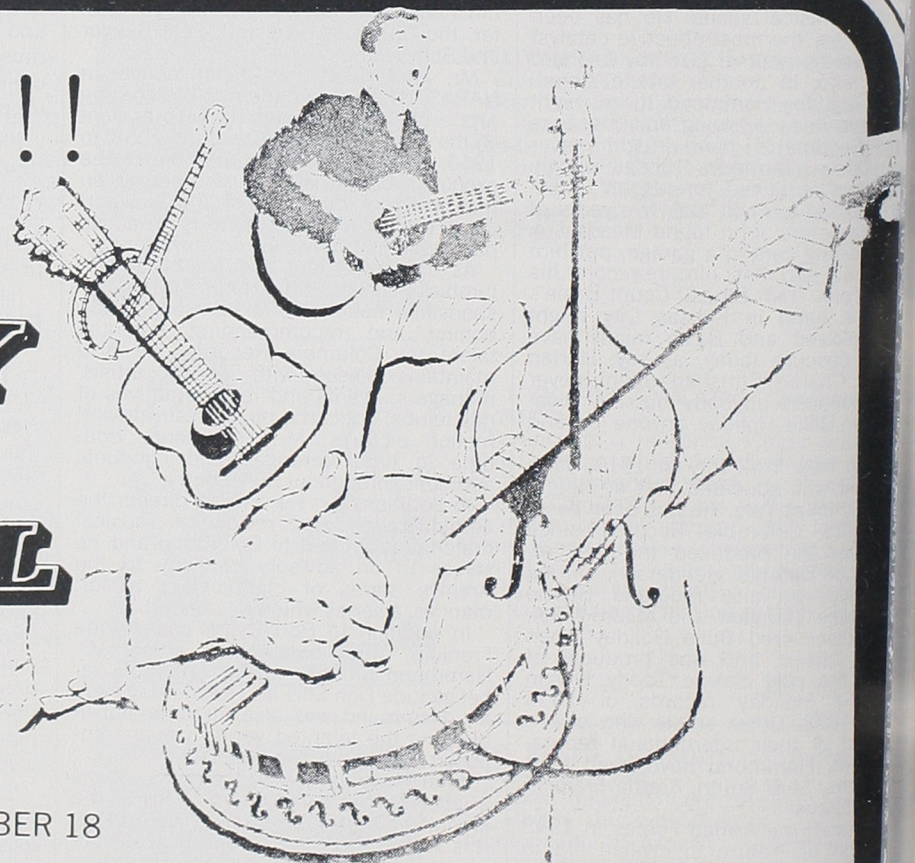
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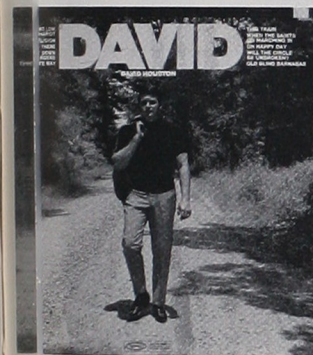
TOGETHER — Jerry Lee Lewis & Linda Gail Lewis — Smash SRS 67126

Jerry Lee's renewed fame, together with Linda Gail's growing popularity, makes for an LP that's headed straight up the album sales charts. Here they apply their country rock style to some well known items including their recent hit single "Don't Let Me Cross Over," in addition to "Milwaukee Here I Come," "Jackson," "Sweet Thang," "Gotta Travel On" and the Chuck Berry classic "Roll Over Beethoven."



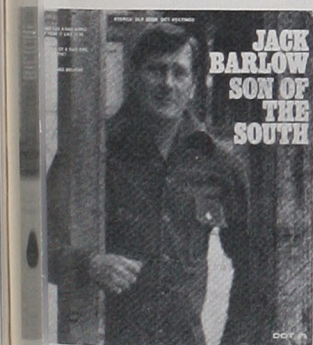
CARL SMITH SINGS A TRIBUTE TO ROY ACUFF — Columbia CS 9870

Carl Smith pays tribute to the King of Country Music with this collection of eleven Acuff classics. Carl's fine vocals are enhanced by the effective production of Don Law, on a set that includes "Wabash Cannon Ball," "The Great Speckled Bird," "Pins And Needles," "Streamlined Cannon Ball," "The Wreck On The Highway" and "Fire Ball Mail." Strong sales appeal here.



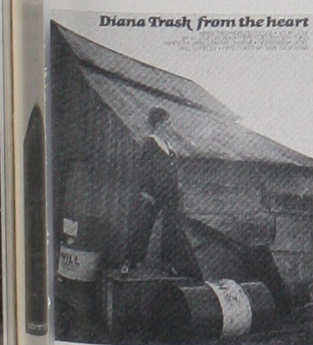
DAVID — David Houston — Epic BN 26482

Backed by the Jordanares, David Houston soulfully sings his way through this set of ten well known songs of faith and inspiration. Truly a moving performance, this package should find instant appeal among David's many fans. Includes "Old Time Religion," "This Train," "Swing Low, Sweet Chariot," "When The Saints Go Marching In" and "Oh Happy Day."



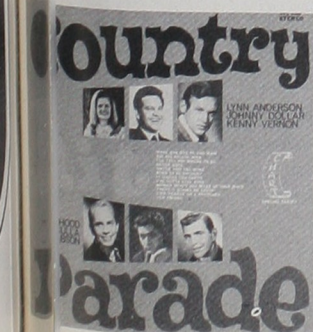
SON OF THE SOUTH — Jack Barlow — Dot DLP 25958

Big Jack Barlow lends his big mellow voice to this package which spotlights the chanter performing his latest single release "Pauline" together with other listenable material, all done in the modern Nashville vein. The Dot artist should attract many new fans with his feelingful vocals on "I'd Be Happy To Sing You A Sad Song," "Nobody Wants To Hear It Like It Is," "I Must Have Got Ahold Of A Bad One," "Poortown, U.S.A." and the title track.



FROM THE HEART — Diana Trask — Dot DLP 25957

Miss Country Soul herewith offers a pop style set on which she applies some interesting soulful vocals to evergreen and contemporary material. Session includes her latest single "Children," in addition to "Heartbreak Hotel," "My Elusive Dreams," "Yours Love," "When Two Worlds Collide," "Here Comes My Baby Back Again" and six more. Very listenable package, should rate high.



COUNTRY HIT PARADE — Various Artists — Chart CSS 3000

For those who prefer variety, Chart Records has dug into its talent bag and come up with a special series package that combines the vocal talents of Lynn Anderson, Johnny Dollar, Kenny Vernon, Gene Hood, Vance Bulla and Joe Gibson. A sampling of the contents include Lynn's "Wave Bye Bye To The Man," "It Makes You Happy" and Johnny's "Big Rig Rollin' Man" and "I've Gotta Stay High." Loads of sales appeal here.

BMI To Present Theater Workshop

NEW YORK — The BMI (Broadcast Music, Inc.) Musical Theater Workshop, which has provided free training to composers and lyricists in New York City since 1960, will begin a series of sessions in Nashville in early October. Directed by Lehman Engel, leading Broadway composer-conductor, the workshop is designed to stimulate proven writers and to develop new talent for the musical theater. The Nashville classes are being held with the cooperation of the community's colleges and schools of music.

Beginning October 2, Engel will make a series of visits to Nashville

to direct the program. Each visit will last for several days, during which two sessions will be held each day. Classes for qualifying professional writers will be held in the afternoon, and those for new talent in the evenings. The present schedule calls for sessions as follows: October 2 and 3; October 30 and 31; December 4 and 5; January 29 and 30; February 26 and 27; April 2 and 3; April 30 and May 1.

All writers, lyricists and/or composers who wish to join the BMI workshop must first submit qualifying material. This can be on tape, recording or in manuscript form and should show some indications of potential for writing for the musical theater. Lehman Engel will make the final selection of class members. Material of all aspiring writers must be submitted, as soon as possible, to Frances Preston, Broadcast Music, Inc., 710 Sixteenth Avenue South, Nashville, Tennessee 37203. As has always been BMI's practice, no charge of any sort will be made to persons attending the sessions, and no BMI affiliation is required.

Golden Touch Of Cash

NEW YORK — Columbia's Johnny Cash, whose records have consistently enjoyed simultaneous success both on the nation's best-selling country charts and also on the best-selling pop listings, continues on his winning streak with the certification of his "Johnny Cash at San Quentin" LP and "A Boy Named Sue" single as Gold Records. Both the album and the single have been certified Gold in less than eight weeks after release. Also within the past two months, "Johnny Cash's Greatest Hits" was certified as a million-dollar-seller Gold LP.

Johnny Cash has previously won Gold Records for his LP's "Ring of Fire," "I Walk the Line" and "Johnny Cash at Folsom Prison."

Adding to this record-industry "Gold," Columbia will be awarding to Johnny two Gold Guitar awards for his best-selling singles "Folsom Prison Blues" and "Daddy Sang Bass," which have already exceeded the 300,000 sales mark.

Johnny will be touring the United States this summer and fall and will be taping guest appearances on such well-known television programs as "The Tom Jones Show," "The Andy Williams Show" and "The Glen Campbell Show." In recent months, Cash has been the subject of numerous articles in major American magazines, is the subject of a feature-length film documentary which will be released in late summer, and is currently hosting his own weekly TV variety show on ABC.

Jim Ed Brown To Host Country Palace

NASHVILLE — Country Music takes to the hills this month with the debut of "The Country Place," Music City's newest and perhaps most unique contemporary C&W syndicated half-hour series. The new show biz-produced color half-hour bids to blend the Nashville sound's best with totally new TV trappings.

Host of "The Country Place" is Jim Ed Brown, RCA recording artist and Grand Ole Opry star. Brown is unquestionably one of the brightest young lights on Nashville's country music horizon. Every country single he's recorded in the past 2½ years has been a chart record, and demand for his personal appearances has taken him coast-to-coast to such diverse engagements as Lake Tahoe, Nevada; The Grand Ole Opry, and a host stint on Don McNeil's "Breakfast Club."

Joining Jim Ed and his band "The Gems," each week will be Blake Emmons, a young Canadian country music artist, and "The Lancers," new Nashville singing group.

Each week, TV viewers can join Jim Ed and Blake in a country music "Happening" at their mountainside, bachelor pad known as "The Country Place." Thus the name of the show.

Described by some as "a country music Dean Martin Show," the new half-hour is highlighted by a lavish but relaxed set, informality, spontaneity and, of course, lots of modern-day country music. Each week a different guest artist comes calling on the two bachelor playboys and songs, jokes and music ensue.

Preparations and execution of "The Country Place" have been lavish, compared to present C&W syndie standards. Numerous scenes throughout the show, for example, were filmed on location in Tennessee's Smokey Mountains utilizing helicopter, police patrol and a crew and cast of over 40. The city of Gatlinburg, fresh from a filming experience with Ingrid Bergman's movie "Walk In The Spring Rain," literally rolled out the red carpet for the show biz cast and cameramen.

Many of the biggest names on the country music scene have made guest appearances at "Country Place" taping sessions thus far, and at least two major sponsors are considering its full use as a national advertising vehicle.

Premiere showing of "The Country Place" took place August 22 in Roanoke, Virginia, and more than 20 other markets are currently signed to start by mid-September.

Bruno To Nashville

NASHVILLE — Nick Bruno, nationally prominent photographer of Bruno of Hollywood Studio fame, officially announced the opening this week of his Music City office at 126 Seventh Ave. N.

Bruno also announced that Bill Forshee, formerly with Nashville's Fabry Studio, and well known for his entertainment media specialties, has joined his organization.

Bruno, who also operates studios in New York's Carnegie Hall and Kansas City, Mo., said Forshee will serve as general manager and associate photographer. Bruno and Forshee will be alternating their time between the three locations, concentrating on the type of "glamour" photography that's made the Bruno of Hollywood name synonymous with the top name stage, screen, television and recording artists in the business.

Noted for his unique ideas and quality work, Bruno's creative credits include studio and portrait work on such entertainment greats as Bob Hope, Milton Berle, Perry Como, William Holden, Danny Kaye, Liberace, Shirley MacLaine, Ephram Zimbalist Jr. and many others.

A native of Peru, Ind., and a Nashville resident for the past 12 years, Forshee's impressive music industry credits include studio and album covers on personalities like Jeannie C. Riley, Johnny Cash, Floyd Cramer, Del Reeves, George Hamilton IV, Roy Orbison, Hank Williams Jr., Fats Domino, Teresa Brewer — and numerous others.

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BEST I
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COUNTRY
GIANTS



CashBox Country Top 60

- 1 **A BOY NAMED SUE**
(Evil Eye — BMI)
Johnny Cash (Columbia 44944) 1
- 2 **I'M DOWN TO MY LAST I LOVE YOU**
(Al Gallico — BMI)
David Houston (Epic 10488) 3
- 3 **BUT YOU KNOW I LOVE YOU**
(Tro, First Edition — BMI)
Bill Anderson (Decca 32514) 4
- 4 **TO MAKE A MAN**
(Sure Fire — BMI)
Loretta Lynn (Decca 32513) 5
- 5 **RUBY DON'T TAKE YOUR LOVE TO TOWN**
(Cedarwood — BMI)
Ken Rogers & First Edition (Reprise 0829) 7
- 6 **IF NOT FOR YOU**
(Passkey — BMI)
George Jones (Musicor 1366) 6
- 7 **WORKIN' MAN BLUES**
(Blue Book — BMI)
Merle Haggard (Capitol 2503) 2
- 8 **ALL I HAVE TO OFFER YOU (IS ME)**
(Hill & Range, Blue Crest — BMI)
Charley Pride (RCA 0167) 3
- 9 **THAT'S A NO NO**
(Shelby Singleton — BMI)
Lynn Anderson (Chart 5021) 11
- 10 **THAT'S WHY I LOVE YOU SO MUCH**
(Hall-Clement — BMI)
Ferlin Husky (Capitol 2512) 10
- 11 **INVITATION TO YOUR PARTY**
(Know, Gold Dust — BMI)
Jerry Lee Lewis (Sun 1101) 19
- 12 **TRUE GRIT**
(Famous — ASCAP)
Glen Campbell (Capitol 2573) 13
- 13 **TALL DARK STRANGER**
(Blue Book — BMI)
Buck Owens (Capitol 2570) 18
- 14 **I CAN'T SAY GOODBYE**
(Noma — BMI)
Marty Robbins (Columbia 44895) 16
- 15 **YESTERDAY WHEN I WAS YOUNG**
(Tro-Dartmouth — ASCAP)
Roy Clark (Dot 17246) 9
- 16 **WINE ME UP**
(Passport — BMI)
Faron Young (Mercury 72936) 12
- 17 **THESE LONELY HANDS OF MINE**
(Ly-Rann — BMI)
Mel Tillis (Kapp 2031) 23
- 18 **BIG WIND**
(Tree — BMI)
Porter Wagoner (RCA 0168) 14
- 19 **THIS THING**
(Wandering Acres — SESAC)
Webb Pierce (Decca 32508) 17
- 20 **ME AND BOBBY McGEE**
(Combine — BMI)
Roger Miller (Smash 2230) 22
- 21 **I LOVE YOU MORE TODAY**
(Stringberg — BMI)
Conway Twitty (Decca 32481) 15
- 22 **WORLD-WIDE TRAVELIN'**
(Freeway — BMI)
Wynn Stewart (Capitol 2549) 25
- 23 **THESE ARE NOT MY PEOPLE**
(Lowery — BMI)
Freddy Weller (Columbia 44916) 26
- 24 **STATUE OF A FOOL**
(Sure Fire — BMI)
Jack Greene (Decca 32490) 20
- 25 **COLOR HIM FATHER**
(Hollybee — BMI)
Linda Martell (Plantation 24) 30
- 26 **YOUNG LOVE**
(Lowery — BMI)
Connie Smith & Nat Stuckey (RCA 0181) 27
- 27 **TENNESSEE HOUND DOG**
(House of Bryant — BMI)
Osborne Brothers (Decca 32516) 33
- 28 **PROUD MARY**
(Jondora — BMI)
Anthony Armstrong Jones (Chart 5017) 29
- 29 **WHEREVER YOU ARE**
(Mayhew — BMI)
Johnny Paycheck (Little Darlin 0060) 34
- 30 **MUDDY MISSISSIPPI LINE**
(Detail — BMI)
Bobby Goldsboro (UA 50565) 36
- 31 **THE THREE BELLS**
(Harris/Meridian — ASCAP)
Jim Ed Brown (RCA 0190)
- 32 **THE WAYS TO LOVE A MAN**
(Al Gallico — BMI)
Tammy Wynette (Epic 10512)
- 33 **SWEET MEMORIES**
(Acuff-Rose — BMI)
Dottie West & Don Gibson (RCA 0178)
- 34 **RAINING IN MY HEART**
(House of Bryant — BMI)
Ray Price (Columbia 44391)
- 35 **JOHNNY B. GOODE**
(Arc — BMI)
Buck Owens (Capitol 2485)
- 36 **SWEET 'N' SASSY**
(Papa Joe's House — ASCAP)
Jerry Smith (ABC 11230)
- 37 **WICKED CALIFORNIA**
(Jack — BMI)
Tompall & The Glaser Brothers (MGM 1406)
- 38 **HOLD ME, THRILL ME, KISS ME**
(Mills — ASCAP)
Johnny & Jonie Mosby (Capitol 2505)
- 39 **SINCE I MET YOU BABY**
(Progressive — BMI)
Sonny James (Capitol 2595)
- 40 **BETTER HOMES & GARDEN**
(Russell, Cason — ASCAP)
Bobby Russell (ELF 0310)
- 41 **JUST A DRINK AWAY**
(Tree — BMI)
Ernest Tubbs (Decca 32532)
- 42 **HOMECOMING**
(Newkeys — BMI)
Tom T. Hall (Mercury 72951)
- 43 **EVERY DAY I HAVE TO CRY SOME**
(Tiki/Combine — BMI)
Bob Luman (Epic 10480)
- 44 **I'D RATHER BE GONE**
(Blue Book — BMI)
Hank Williams Jr. (MGM 10477)
- 45 **I WILL ALWAYS**
(Acuff-Rose — BMI)
Don Gibson (RCA 0219)
- 46 **SEVEN LONELY DAYS**
(Jefferson — ASCAP)
Jean Shepard (Capitol 2585)
- 47 **TO SEE MY ANGEL CRY**
(Music City Tunes, Twitty Bird — BMI)
Conway Twitty (Decca 732546)
- 48 **I LOVE YOU BECAUSE**
(Fred Rose — BMI)
Carl Smith (Columbia 44939)
- 49 **DON'T CALL ME YOUR DARLING**
(Blue Crest — BMI)
Kitty Wells (Decca 32535)
- 50 **WHICH ONE WILL IT BE**
(Tree — BMI)
Bobby Bare (RCA 0202)
- 51 **STEPCHILD**
(Blue Crest — BMI)
Billie Jo Spears (Capitol 2593)
- 52 **IN THE GHETTO**
(B-n-B/Glady's — ASCAP)
Dolly Parton (RCA 0192)
- 53 **LITTLE REASONS**
(Pamper — BMI)
Charlie Louvin (Capitol 2612)
- 54 **EVERYTHING'S LEAVING**
(Tree — BMI)
Wanda Jackson (Capitol 2524)
- 55 **THAT SEE ME LATER LOON**
(Tree — BMI)
Bonnie Guitar (Dot 17276)
- 56 **ARE YOU FROM DIXIE**
(M. Witmark & Sons — ASCAP)
Jerry Reed (RCA 0211)
- 57 **GEORGE (AND THE NORTH WOODS)**
(New Keys — BMI)
Dave Dudley (Mercury 72952)
- 58 **THE WOMAN IN YOUR LIFE**
(Contention — SESAC)
Wilma Burgess (Decca 32522)
- 59 **RIVER BOTTOM**
(Quartet, Bexhill — ASCAP)
Johnny Darrrell (United Artists 50572)
- 60 **WHEN SHE TOUCHES ME**
(Brookmont — BMI)
Johnny Duncan (Columbia 44864)

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CashBox Top Country Albums

1	JOHNNY CASH AT SAN QUENTIN <small>(Columbia CS 9827)</small>	1	15	GAMES PEOPLE PLAY <small>Freddy Weller (Columbia CS 9904)</small>	16
2	THE SENSATIONAL CHARLEY PRIDE <small>(RCA LSP 4153)</small>	2	16	AT HOME WITH LYNN <small>Lynn Anderson (Chart CHS 1017)</small>	19
3	SAME TRAIN, DIFFERENT TIME <small>Merle Haggard (Capitol SWBB 223)</small>	3	17	DARLING, YOU KNOW I WOULDN'T LIE <small>Conway Twitty (Decca DL 75105)</small>	17
4	BUCK OWENS IN LONDON <small>(Capitol ST 232)</small>	5	18	MORE NASHVILLE SOUNDS <small>Nashville Brass (RCA LSP 4162)</small>	15
5	HALL OF FAME HITS VOL. I & II <small>Jerry Lee Lewis (Smash SRS 67118)</small>	4	19	TAMMY'S GREATEST HITS <small>Tammy Wynette (Epic BN 26486)</small>	26
6	I'LL SHARE MY WORLD WITH YOU <small>George Jones (Musicor MS 3177)</small>	6	20	DON GIBSON SINGS ALL TIME COUNTRY GOLD <small>(RCA 4169)</small>	21
7	YESTERDAY, WHEN I WAS YOUNG <small>Roy Clark (Dot DLP 25953)</small>	9	21	CLOSE UP — BUCK OWENS <small>(Capitol ST 257)</small>	24
8	WOMAN OF THE WORLD/ TO MAKE A MAN <small>Loretta Lynn (Decca DL 75113)</small>	11	22	JOHNNY ONE TIME <small>Johnny Duncan (Columbia CS 9824)</small>	25
9	ALWAYS, ALWAYS <small>Porter Wagoner & Dolly Parton (RCA LSP 4186)</small>	8	23	FROM ELVIS IN MEMPHIS <small>Elvis Presley (RCA LSP 4155)</small>	18
10	MY LIFE/BUT YOU KNOW I LOVE YOU <small>Bill Anderson (Decca DL 75142)</small>	13	24	THE KIND OF MAN I AM <small>Charlie Louvin (Capitol ST 248)</small>	27
11	STATUE OF A FOOL <small>Jack Green (Decca DL 75124)</small>	7	25	ORIGINAL GOLDEN HITS VOL. I & II <small>Johnny Cash & The Tennessee Two (Sun 100 & 101)</small>	—
12	IT'S A SIN <small>Mary Robbins (Columbia CS 9811)</small>	10	26	WICHITA LINEMAN <small>Glen Campbell (Capitol S/ST 103)</small>	22
13	THAT'S WHY I LOVE YOU SO MUCH <small>Ferlin Husky (Capitol ST 239)</small>	14	27	CLOSE UP — MERLE HAGGARD <small>(Capitol ST 259)</small>	28
14	I LOVE YOU MORE TODAY <small>Conway Twitty (Decca DL 75131)</small>	12	28	THE BEST OF JIM REEVES VOL. III <small>Jim Reeves (RCA LSP 4187)</small>	29
			29	JOHNNY CASH AT FOLSOM PRISON <small>Johnny Cash (Columbia CS 9639)</small>	—
			30	MEL TILLIS SINGS OLD FAITHFUL <small>Mel Tillis (Kapp KF 3609)</small>	—



CashBox Country Reviews

Picks of the Week

STONEWALL JACKSON (Columbia 44976)
Ship In The Bottle (2:33) (Al Gallico BMI — Sutton, Lewis)
Stonewall Jackson soulfully delivers the clever lyrics of this traditional ballad co-penned by Glenn Sutton and Hugh X. Lewis. "Ship In The Bottle" will sail up the charts! Flip: "Thoughts Of A Lonely Man" (2:31) (Turp Tune: BMI — Jackson)

WARNER MACK (Decca 32547)
I'll Still Be Missing You (3:02) (Pageboy SESAC — McPherson)
A pretty mid-tempo ballad gives Warner Mack a chance to score higher than his last successful outing "Leave My Dream Alone." "I'll Still Be Missing You" shouldn't miss. Flip: "Sunshine Bring Back My Sunshine" (2:25) (Pageboy SESAC — McPherson)

WANDA JACKSON (Capitol 2614)
My Big Iron Skillet (2:11) (Party-Time BMI-B. Creswell, W. Creswell)
Cute lyrics and a listenable sound gives Wanda Jackson a deck that's bound to garner lots of spins. Clever change of pace from the songstress. Flip: "The Hunter" (2:26) (Tree BMI — Lane)

JIMMY NEWMAN (Decca 32549)
Three (3:17) (Newkeys BMI — Hall)
Penner Tom T. Hall's tragic ode should find happy results for a job well done by Jimmy Newman. Offering commands attention. Flip: "There'll Always Be A Song" (2:16) (Newkeys BMI — Newman, Baham)

HENSON CARGILL (Monument 1158)
Then The Baby Came (3:15) (Moss Rose BMI — Rogers)
A tender slice of life from the pen of Chuck Rogers could be another biggie for Henson Cargill who comes on stronger with each release. No flip information available.

CONNIE EATON (Chart 5027)
I've Got Life To Live (2:05) (Greenback BMI — Anderson)
Connie Eaton effectively delivers a cute uptempo Liz Anderson composition that should provide her with her strongest outing to date. Choice program ming deck. Flip: "A Million Shades Of Blue" (2:32) (Peach SESAC — Hood)

GLENN BARBER (Hickory 1545)
Kissed By The Rain, Warmed By The Sun (2:38) (Acuff-Rose BMI — Thomas)
Powerful lyrics, lavish production and feelingful vocal combine to give this platter a sound that can't miss for Glenn. Watch this one closely. Flip: "My World Is Square" (2:47) (Acuff-Rose BMI — Barber)

Newcomer Picks

NICK NIXON (Kapp 2024)
Sleep Woman Sleep (2:16) (Champion BMI — Fairchild, Vannoy, Burns) presents an appealing sound. Proper promotion could disc scaling charts. Flip: "Wide Place In The Road" (2:30) (Champion BMI — Fairchild, Vannoy, Burns)

CHASE WEBSTER (Show Biz 226)
Rueben James (2:45) (United Artists ASCAP — Etris, Harvey)
Chase Webster tells the soulful tale of a black sharecropper. Effective instrumental backing adds additional saleability. Flip: "Strange Day" (2:25) (Show Biz BMI — Graham)

Best Bets

JIMMY PEPPERS (Epic 10522)
That Day Will Never Come (2:10) (Husky BMI — Peppers) Lively offering could attract attention galore. Flip: "You Can't Hurt Me Enough" (2:14) (Husky BMI — Peppers)

OLA LOUISE (Kapp 2046)
Blues Stay Away From Me (2:35) (Lois BMI — A. Delmore, R. Delmore, Raney, Glover) Harmonious delivery of Delmore Bros. classic. Flip: "Temporary Relief Of A Heartache" (1:41) (Mono BMI — Westmoreland)

JOE SANDERS (Musictown 018)
Smaller Than The Bottle (2:45) (Yonah BMI — Sims, Roberts) Drinkers downfall has appeal. Flip: "Memphis Woman" (2:05) (Musictown SESAC — Sanders)

JACKIE BURNS (Honor Brigade 5)
Something's Missing (It's You) (3:37) (Tree BMI — Butler) Pop style offering with lush treatment could succeed. No flip information available.

CURLY PUTMAN (ABC 11238)
Wild Streak (2:28) (Green Grass BMI — Putman) Pretty midtempo ballad. Flip: "You Can Always Come Back" (2:05) (Green Grass BMI — Putman)

LEONA WILLIAMS (Hickory 1544)
The Circle Of Friends (2:22) (Shirley Singleton BMI — Martin) Clever composition based on love triad. Flip: "Baby, We're Really In Love" (2:00) (Fred Rose BMI — Williams)

STERLING BLYTHE (Fraterr 1024)
You May Think I Love You (2:00) (Central Songs BMI — B. Mize, R. Mize) Pretty modern ballad could succeed. Flip: "How Many" (3:00) (Central Songs BMI — Barnes, Blair)

RONNIE CARPENTER (New 137)
Hear Me Woman (2:14) (Tree BMI — Carpenter) Newcomer could go a long way. Flip: "Now And Then (A Little Will Die)" (2:18) (Tree BMI — Carpenter)

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Cash Box



September 6, 1969



A leading Dutch pop group, the Cats have collected many golden records. The team has just completed dates at the Hollywood Palladium and Las Vegas. Pacted to Imperial Records in Holland, their disks are released in America by Sire.



CashBox Great Britain

In a move to obtain more revenue for the BBC without antagonising the public too much as a General Election draws near, the Government has decided to raise the combined TV-radio license by 10 shillings to £6 10 shillings with effect from April 1st, 1971. At the same time the separate sound and car radio fees of 25 shillings will be abolished, giving benefit to an estimated 1,500,000 householders who own radios only. This neatly balanced decision is believed to be a direct consequence of the BBC's recently published "Broadcasting In The Seventies" booklet which spelled out the Corporation's financial difficulties in unequivocal terms and threatened the continued existence of half the BBC's staff orchestras. Postmaster General **John Stonehouse** said that the increase in the combined TV-radio license fee would produce a further income of over £5 million per year for the BBC, bringing its average annual income to £100 million. The additional revenue is expected to relieve the orchestras under sentence and extricate the BBC from a situation whereby the Musicians Union would have brought music programs to a standstill if the redundancies had been carried out. It will also act as a green light to the Corporation's proposed plans to set up forty local stations around the country. Twelve will be added to the present eight by September, 1970, and a further twenty by 1974. The implementation of this local radio pattern is dear to the heart of the present Government because it will seriously complicate the proposals for one hundred commercial stations which the Conservative party is pledged to inaugurate when they gain power.

Following the naming of **Olav Wyper** as marketing manager, there has been a major reshuffle of executive positions and responsibilities at Philips Records. Fontana A and R chief **Jack Baverstock** is leaving to work as an independent producer, including freelance assignments for that label, and Fontana jazz and folk music producer **Terry Brown** is also exiting to become Polydor repertoire coordinator on September 16th. The surviving Fontana A and R man, **Dick Leahy**, has been named singles coordinator, and Philips A and R chief **John Franz** will now hold the post of staff producer. **Wyper**, who joined Philips August 18th after three years with CBS, will control all marketing, sales and pop A and R divisions. Reporting to him are **Walter Woyda** (general sales), **Paddy Fleming** (press and promotion), **Mike Stamford** (creative services), **Brian Shepherd** (popular product), **Lionel Burge** (budget labels), **Roy Tempest** (musicassettes), and **Jack Boyce** (classical). **Boyce** will also handle all selection, marketing and promotion of Philips classical material.

American recording assignments are proving the lifeblood of the London symphony orchestras, according to **Harold Lawrence**, general manager of the **London Symphony Orchestra**. He was speaking at a Royal Festival Hall press conference to announce the Orchestra's 1969-70 concert program. **Lawrence** disclosed that costs have risen 25% during the last three years, while ticket prices and subsidies from the Arts Council and the Greater London Council had remained virtually the same. The fees of some soloists and conductors had also risen considerably over the same period, but the LSO was now in the fortunate position of being able to subsidise itself with recording assignments emanating from the States. Fifteen had already been fixed which would earn £12,000, and many more were likely for the next season. Recording projects included Berlioz's "Requiem," conducted by **Colin Davis**, and Verdi's "Requiem" under **Leonard Bernstein**. **Lawrence** tempered the present happy recording situation by saying it had been caused by the high fees demanded by the American symphony orchestras which made recording there un-

economic, but the comparative cheapness of the British orchestras would not last for ever. **Lawrence** gave details of the LSO's forthcoming concert season which would consist of forty concerts involving twenty conductors, eight premieres, seven major choral works, and the first British performance of the recently discovered first part of Mahler's "Das Klagende Lied" which would be conducted by **Pierre Boulez**. The LSO's principal conductor, **Andre Previn**, would be in charge of about a third of the concerts and is writing a new work for premiere next June. **Previn** will also play as jazz piano soloist in teenage composer **Oliver Knussen's** Concerto for Orchestra at the Festival Hall on February 1st. The Peter Stuyvesant Foundation will give the LSO £12,000 during the season, and works have been commissioned from **Benjamin Frankel** and **George Newson**. The orchestra will tour America again in January, including several concerts at New York's Carnegie Hall.

Over 100,000 enthusiasts were expected August 31st in the Isle of Wight for an open-air concert bill topped by **Bob Dylan**. Organised by brothers **Ron** and **Ray Foulk**, the event was taking place at a 100-acre site at Woodside Bay near Ryde over four days with a tented village for accommodation and special trains and ferries laid on by British Rail. Other acts scheduled for appearance were **Richie Havens**, **Tom Paxton**, the **Pretty Things**, the **Who**, **Joe Cocker**, **Julie Felix**, the **Moody Blues**, the **Bonzo Dog Doo Dah Band**, **Election**, the **Nice** and the Paris cast of "Hair."

MCA Record relaunched the American Uni label here August 29th under its own yellow, green and orange logo with the aim of building its own separate identity. Uni artists previously released here on MCA will now revert to Uni for future releases.

Mr. **Justice Graham** granted MGM British Studios, **Leslie Bricusse**, Metro-Goldwyn-Mayer, Inc., and Apjac Production, Inc., a temporary ex parte injunction in the Vacation Court August 20th banning **Tony Hatch** and **Jackie Trent** from passing off the lyric of a song they have written entitled "Goodbye Mr. Chips" as being associated with the movie of the same name. Appearing for the plaintiffs, **Sir Peter Rawlinson QC** said that the defendants have made "a flagrant and opportunistic attempt" to "cash in on" the musical film "Goodbye Mr. Chips." The plaintiffs complained that **Hatch** and **Miss Trent** had written and recorded a song with the same title which was calculated to mislead the public into believing that their lyric formed part of the film. The judge later refused an application in behalf of **Hatch** and **Miss Trent** for the ban to be lifted. It will remain in force until September 17th when the case will come before the court again. The movie is due for a Royal Premier on November 25th. It stars **Petula Clark**, **Peter O'Toole**, and **Sir Michael Redgrave**, and its music was written by **Leslie Bricusse**.

A three-year deal has been signed by **Dick James** of Page One Records and Philips Records managing director **Leslie Gould** whereby Philips will continue to press and distribute Page One product. There will be an even closer association regarding the marketing and promotion of Page One material between Philips and the new Page One management team of **Dennis Berger** and **Stephen James**.

Quickies: **Leslie Hutchinson** — "Hutch," the veteran favorite cabaret and society entertainer - died August 18th in Hampstead's New End Hospital aged 69. Blackhill Enterprises is planning another free open-air concert in Hyde Park September 6th with a bill including **Jefferson Airplane** and the **Grateful Dead**. EMI's latest acquisition, **Keith Prowse Music Publishing** and the Rosetti musical instrument company, expected to bring in £200,000 before tax in the current year.



CashBox Italy

The third SIM (Salone Internazionale Della Musica) which will take place in Milan from September 6th to September 11 has been officially introduced during a cocktail party offered to the specialized press reps at Terrazza Martini.

The president, **Piero Bonetti**, declared that projections of musical films and meetings for studies are included in the program.

The fifth edition of the International Light Music Show of Venice will be held this year in Venice September 18 until September 20. Organizer **Gianni Ravera** explained the change of the dates (usually the show took place on the end of June) so as not to interfere with the other top manifestation, "Cantagiorno." This year the rules of the Festival have been completely changed. 36 singers will take part in the contest. 18 well-known artists and 18 newcomers who will be selected from the names offered by the different record firms. Each performer

will present one song only and the recording of this song cannot be presented on the market before September 10th. All the established singers (18) and four debutants will take part in the final night. The four debutants will be selected by a special jury. The trophy which will be awarded to a singer of international fame will be presented this year to **Mina** (PDU). In the past two years the trophy was signed to **Frank Sinatra** and **Gilberto Beaud**.

Telecanzoniere is the title of a new musical TV series which will be televised during the month of September. The TV show is the result of a cooperation between RCA and Durium. The series includes 6 shows of 35 minutes each. Durium will be represented by **Wess**, the **Motowns**, **I Nuovi Angeli** and **Dori Ghezzi**. The names of RCA artists who are taking part in the TV series has as yet to be announced.

Great Britain's Best Sellers

This Week	Last Week	On Chart	Title	Artist	Label
1	1	7	*Honky Tonk Women	Rolling Stones	Decca, Mirage
2	17	2	In The Year 2525	Zager & Evans	RCA, Zelad
3	4	5	My Cherie Amour	Stevie Wonder	Tamla/Motown, Jobete, Carlin
4	2	6	*Saved By The Bell	Robin Gibb	Polydor, Saharet
5	6	5	*Make Me An Island	Joe Dolan, Pye	Shaftesbury
6	9	4	*Conversations	Cilla Black	Parlophone, Cookaway
7	19	2	Too Busy Thinking About My Baby	Marvin Gaye	Tamla, Jobete/Carlin
8	3	7	*Give Peace A Chance	Plastic Ono Band	Apple, Northern
9	8	4	*Early In The Morning	Vanity Fare	Page One, Morley, Shaftesbury
10	—	1	Viva Bobby Joe	The Equals	President, Grant
11	—	1	*Curly	The Move	Regal-Zonophone, Essex
12	5	5	*Goodnight Midnight	Clodagh Rogers	RCA, April
13	16	3	*Bringing On Back The Good Times	Love Affair	CBS, Island, James
14	13	4	I Can Sing A Rainbow	The Dells	Chess, Leeds
15	—	1	Wet Dream	Max Romeo	Unity, Beverley
16	—	1	In The Ghetto	Elvis Presley	RCA, Carlin
17	—	1	Je T'Aime Moi Non Plus	Jane Birkin & Serge Gainsbourg	Fontana, Shapiro Bernstein
18	—	1	Bad Moon Rising	Creedence Clearwater Revival	Liberty, Burlington
19	—	1	*Don't Forget To Remember	Bee Gees	Polydor, Abigail
20	—	1	Si Tu Dois Partir	Fairport Convention	Island, Blue Mountain

*Local copyrights

Great Britain's Top Ten LP's

- Stand Up, Jethro Tull, Island
- 2001 Space Odyssey, Soundtrack, MGM
- Elvis In Memphis, Elvis Presley, RCA
- According To My Heart, Jim Reeves, RCA
- Hair, London Cast, Polydor
- Unhalfbricking, Fairport Convention, Island
- Flaming Star, Elvis Presley, RCA
- Best Of Cliff, Cliff Richard, Columbia
- Led Zeppelin, Led Zeppelin, Atlantic
- Cymanfa Canu, Massed Welsh Choirs, BBC

Tommy Steel will star in this year's London Palladium pantomime "Dick Whittington" opening on December 23rd. Reprise recorded **Sammy Davis's** opening night act at the Talk Of The Town August 25th. **Johnny Nash** arrives in Britain for the Car-

ibbean Music Festival at Wembley September 21st and TV and dates for his new Major Minor single "Love And Peace". Major Nones Press Office **Francis Baers** accompanying **Isobel Bond** to East Germany for TV dates.



CashBox Mexico

Discos Universales, S.A., (DUSA) has currently sold 10,000 copies of the "World Star Festival," the LP sponsored by the United Nations to help the refugees of the world. **Andre Toffel**, DUSA's A&R Director, recorded a single with **Tehua** (new member of the cast) containing **Burt Bacharach's** "I Will Never Fall In Love Again" and **Michel Legrand's** "The Windmills Of Your Mind." Both versions in Spanish.

Pepe Leon, a well-known impresario, and **Luis Olmos**, organizer, got together in a new show business. They will run the Teatro de los Ferrocarriles (The Railroad Employees Union

Theatre). They plan to have concerts for Mexican youth year round, a mix up of international attractions, that purpose they already have **Bob Dylan**, **Joan Baez** and the **Butterfly**. The general idea is to first class entertainment at low prices.

Two new recordings have just out: "Tommy," a rock opera LP discs with the pop English **The Who**, and "Odessa" with the **Gees**. In this album the **Gibb Brothers** tell through musical forms the sinking of the English ship "Vesta" in the Black Sea off the shore of Odessa.



EMI & Motown Renew, Strengthen Contract

LONDON — During his recent visit to Motown Records in Detroit, Michigan in the U.S., Ken East, managing director of London, England's EMI records, has signed a new longtime licensing agreement with Motown for the manufacture and distribution of the diskery's recordings by EMI in the United Kingdom and Ireland. The contract covers all existing Motown labels, including the new Rare Earth label, whose first product has just been released.

EMI and Motown have been working together since 1963, when EMI first released Motown product on the State-side label. In March 1965, all Motown product appeared with its own logo. During this time EMI has developed and established many Tamla Motown recording artists in the U.K., among them Diana Ross & the Supremes, Marvin Gaye, Tammi Terrell, the Temptations, the Four Tops, Stevie Wonder and Jr. Walker.

To coincide with the commencement of the new contract, 24 year-old Brian Hopkins, a former EMI Records salesman, has been appointed Tamla Motown label manager. He replaces John Marshall, who will take up a new position with Tamla Motown.

Peer/Southern's 'Por Amor' To Be Honored At Carnegie

NEW YORK — During the Dominican Festival, "Amorama," to be held September 13 at Carnegie Hall, the Latin hit song, "Por Amor," published by Peer/Southern, will be honored.

The song, which won first prize at the first Dominican Song Festival last year, will be performed at the festival by noted Latin performers Nini Caffaro, Lope Balaguer, Anibal de Pena, and Joseito Mateo, accompanied by Pete Bonet and his orchestra. Rafael Solano, the Dominican composer of "Por Amor," will be present and will receive awards from the Association of Latin American Composers. The festival will include 50 Latin Beauty Contest winners, plus a musical review and will be broadcast live to the Dominican Republic.

Claudio Villa Wins Split

SPLIT, YUGOSLAVIA — Italian singer Claudio Villa has won the international Split Contest, held in Split, Yugoslavia. Declared winner by both the public and the international jury, which had as president Mario Panvini Rosati, Italian representative of Cash Box. Villa performed a song called "Il Tuo Monde," which was written by Yugoslavian composer Nikita Kalogera (original Yugoslavian title of the song is "Nono Nono Mne Drago Nono").

Among the other artists who took

part in Split were Italian songstress Iva Zanicchi, who entered the finals with "Un Baccio Sulla Fronte"; Japanese songstress Itoko Hayasaka, who drew acclaim with her performance of "Ano Hito Wa"; Chico Buarque De Hollanda, representing Brazil, who sang "Cara A Cara"; and Italy's Gino Paoli, who offered his own composition, "Concerto In Blu."

The Split contest was organized under the supervision of Ante Saric and Mirko Lesic.

Canadian Polydor Holds 1st National Sales Convention

MONTREAL — Polydor Records Canada Ltd., recently held its first national sales convention in Quebec's Laurentian Mountains at the Mont Gabriel Lodge. The five day get-together was a successful run from the beginning to end due to the efforts of Frank Henry, national sales manager, who looked after every detail.

Using the theme, "Sound 21", which was appropriately illustrated by the use of a global picture printed on plastic and illuminated by a lighting fixture which hung sphere-like from the ceiling, Henry introduced the gathering to Fred Exon, managing director, who officially opened the proceedings.

Out-of-country executives present at the meet were Jerry Schoenbaum, president of Polydor Inc. in the U.S. and his general marketing director, Jim Frey; D. Bliersbach, executive commercial director of Polydor's classical Deutsche Grammophon label, located in Hamburg, Germany; and W. Triepke, Canadian manager in Hamburg.

Those taking part in the presentations included Guy Bertrand, general marketing manager of Canadian Polydor, who gave a brief summary of the past year and a half's sales operations; and Gilles Marchand, classical marketing manager, who with his assistant, Vas Pollakis, presented the "Classical Gassers" LP on Music Guild. LP includes themes from "Elvira Madigan," "Interlude," "Rose-

mary's Baby," and "2001 Space Odyssey." Marchand and Pollakis also introduced six new multiple albums to be released this fall to be sold at low prices (for a limited time only). The albums will be part of Deutsche Grammophon's Annual Subscription Series. Also introduced was product from Heliodor, Music Royale, Privilege, the regular Deutsche Grammophon, Archive and Westminster.

Winfried Birkenfeld, chief for European labels, gave an inside look at Polydor Hamburg, Polydor London, Ariola from Munich and Island Records and introduced new releases from these labels.

David Garneau, label chief for the U.S., introduced ABC, Probe, Impulse and Riverside products, and from U.S. Polydor, the Cat Mother and the All Night News Boys album, which was produced by Jimi Hendrix.

Rudy Assaly, head of Polydor's tape division, introduced the new stereo Polydor Kiddy Cassettes as well as the "World Of Music" series.

Guy Bertrand enlightened the group on the future productions of French Canadian artists and gave a brief rundown of future releases from Polydor France.

'Revolution' Rages Via Motherlode Hit

NEW YORK — Buddah Records' hit single "When I Die," by the Motherlode, is actually the brainchild of Canadian Mort Ross, who for the past four years has been successfully running a jingle productions house in Canada, creating radio and TV commercials for the international market.

Six months ago Ross and Doug Riley, a commercial writer and arranger, decided to build a recording studio. They got together with one of Britain's top recording engineers, Terry Brown, who has worked with Cream, and arranged for him to come to Canada to form Revolution Sound Studio Ltd.

"When I Die," the second release from Ross' newly formed Revolution Records, and recorded at the Revolution Studios, became one of Canada's top sellers. The hit came to Neil Bogart's attention and it was released in this country on Buddah.

Motherlode's first album was released on Aug. 24. All of the songs on the LP were written by the group whose personnel includes Steve Kennedy, William Smith, Ken Marco, and Wayne Stone. The group will soon begin a national tour which is now being set up by the Willard Alexander Agency.

Ross has brought his publishing firms Modo Music and Revolution Music to Kelli Ross and Art Wayne's Alouette Productions for administration and exploitation. Alouette already handles nine pubberies, including Tattersall and Dialogue Music.

Ross and his associates are currently moving into new offices which will house, among other things, their 16 track recording studio.

Revolution's next project involves a young American singer Dianne Brooks. They are currently preparing a premier single and album for her.

LP Production Climbs, Disk Sales Rise In UK

LONDON — Board of Trade statistics for May this year reveal that total disk sales at £2,055,000 were 8% higher than for May 1968. 7,622,000 records were produced during the month, 2% more than for the corresponding period last year, and LP production rose by 22% while the 45 r.p.m. total dipped by 16%. Home sales were up by 5% and exports by 25%. The figures for the first five months of this year indicate the changing pattern of disk production. LP's are up by 20%, 45 r.p.m. down by 14%, total sales are up by 5% and exports have scored a 25% boost over the first five months of 1968.

Astor Gains MCA (Eng.) And Uni (US) Material For Australian Release

NEW YORK — Astor Records, a division of Electronic Industries Limited, has obtained the manufacturing and distribution rights for the immediate release of certain material from the English MCA record catalogue, and the UNI catalogue, which originates in the States. The deal was negotiated with Ron Brown, vice-president of MCA America, by Astor general manager Neville Smith.

All material from these catalogues will be released in Australia on the newly formed MCA label. Astor will also obtain the Australian and New Zealand rights from January, 1970, for the American Decca and Kapp group of labels, all of which are wholly owned subsidiaries of American MCA.

Croma Music Opens Office In London

LONDON — A new company Croma Music has been set up in London headed by Harold Fields with American directors Robert Colby and Ettore Stratta. First song in the new catalogue is "Quentin's Theme" ("Shadows of the Night") with recordings by Harry Secombe (Philips), Charles Randolph Grean Sounde (London American), Franck Pourcel (Columbia) and Claudine Longet (A & M). An album track is also available by Andy Williams on CBS. Croma also has the music to the film "Marry Me, Marry Me" to be premiered in London in October. Recordings include Johnny Spence and Jane Morgan on RCA.

VMC Closes 1st Deal For Int'l Distrib

HOLLYWOOD — Steve Vail, president of Hollywood-based indie VMC Records, has set the first international deal on this company's product with Festival Records, a Liberty subsidiary. Festival will exclusively release VMC's Duke Baxter recording "Everybody Loves Matilda" in Australia and New Zealand.

Rivers Comes In First At Mar Del Plata Fest

ARGENTINA — Johnny Rivers has been awarded first prize in the Seventh Annual International Record Festival at Mar Del Plata, Argentina.

Rivers' Imperial album, "Rewind" established him as number one in the solo male singer-dance music category in the international competition.

The award was made by Rodolfo A. Gonzalez, Enrique Ventrisci, and Dr. Dalmiro Daiz Mallea of the Festival Committee.

Fried To Visit Europe

NEW YORK — Ronald Fried, head of the "serious music" division of Peer/Southern, travels to London Sept. 25, for a week of business meetings with P/S staff there. This is the first leg of a month-long trip which will also bring Fried to Amsterdam and Hamburg.



SETTING THINGS UP — Larry Page (right) has just launched his new label, Penny Farthing Records, with offices at 4 Tilney Street, Mayfair, London, England, and he is shown here with Leslie Gould, managing director of Philips Records (seated) and Olav Wyper (left), new marketing manager of Philips, closing a three year deal which calls for Philips to manufacture and distribute Penny Farthing product throughout all of Europe. Penny Farthing will be distributed in Australia by Festival Records and in South Africa by Trutone. Page is currently in the U.S. arranging American distribution. In addition to Penny Farthing Records, Page's operation also includes the publishing company, Page Full Of Hits. Personnel joining Page in his new set up include Brian Hall (marketing), Terry Fenn (administration), Colin Frechter (A&R) and Lisa Denton (press). Terry Noon heads Page Full Of Hits. Penny Farthing product is scheduled to bow on September 12. First release will be "Taking The Heart Out Of Love," by Lace. Deck is a Pete Dello production and composition, published by Page Full Of Hits.



Argentina

Sandie Shaw has been the visitor of the week in Buenos Aires with intense social life and taping of appearances on TV 13's highly rated Wednesday program "Casino" emceed by Antonio Prieto and strongly aimed at record buyers. RCA has released an album by the British chanteuse and strongly promoted the visit. The diskery's Publicity Manager, Carlos Garbarino, reported that several other European artists, including Nicola de Bari, Nada and Gabriella Ferri, will be appearing in person in Buenos Aires in the near future.

CBS seems to have a new star in hand: the second single by chanter Piero, "Tengo la Piel Cansada," is climbing the national charts and seems to have good possibilities in other Latin American countries. Piero's previous entry, "Mi Viejo," also reached a high position in the charts a couple of months ago. Piero is now preparing several tunes for his first LP at the diskery.

Manuel Rodriguez Luque of Disc Jockey very satisfied with the sales of beat group Pintura Fresca whose sales are running ahead of all the predictions. One of the interesting details of this group is that it has waxed English versions of some local hits originally recorded in Spanish with an eye on other markets. The new single by Carlos Javier Beltran has also strong advance orders, showing that this soloist is becoming a consistent name in this country.

Chanter Roberto Yanes has a new long-play in the market, released in Argentina by Music Hall and negotiated in other Latin American markets

by the same Yanes through his record-producing enterprise. Yanes is currently appearing on Channel 9 in the "Special" program and is preparing a tour to Venezuela and Puerto Rico. Music Hall has also a new LP by instrumental group Tubatango with a selection of standards, and another one tagged "Liverpool" and containing British recordings by artists recording for Pye's Marble Arch label.

Phonogram is continuing its promotional drive in behalf of U. S. label Atlantic which is starting to show strong sales through artists like Wilson Pickett, Aretha Franklin and the Soul Clan. The diskery made a massive release about three months ago, including a series tagged "The Story of Soul Music," and has added several other albums to the lists. Phonogram's manager Hugo Persichini considers that this label will turn into one of the strongest among teenage buyers in a few months.

EMI Suppliers happy with the sales of the first LP by Steppenwolf. If added to the Creedence Clearwater Revival success, this puts EMI into a strong place in the album field. On the local side, the label has released new singles by orkster Willy Martins and chanter Roberto Vicario, and is preparing the first LP by the latter.

Trova reports good sales for the recent Dionne Warwick LP "Soulful" which is also renewing the interest on Dionne's previous three Scepter LP's, released also by Trova. On the local side, there is an LP by Omar Moreno Palacios, and a single by beat group El Color Que Cayo del Cielo.

Argentina's Best Sellers

This Week	Last Week	Title	Artist	Label
1	1	*Tiritando	Relay Donald	RCA
2	3	Te Regalo Mis Ojos	Relay Gabriella Ferri	RCA
3	2	Rosa Rosa	Ansa Sandro	CBS
4	4	Ma Che Freddo Fa	Relay Nada, Iracundos	RCA; Willy Martins (EMI)
5	5	*Viva La Vida	Clanort Palito Ortega	RCA
6	9	Proud Mary	Creedence Clearwater Revival	EMI
7	—	*Tengo La Piel Cansada	Piero	CBS
8	8	Ave Maria	Raphael	Music Hall
9	6	*Penumbas	Ansa Sandro	CBS
10	7	*Mi Viejo	Korn Piero	CBS
11	15	Caballos Verdes	Trocha Angosta	Music Hall
12	10	*Otra Vez En La Via	Melograf Los Naufragos	CBS
13	19	Sugar Sugar	Archies	RCA
14	13	*Cosquillas	Melograf Donald	RCA
15	17	Heather Honey	Walkers	Music Hall
16	11	Ballad of John And Yoko	Fermata Beatles	Fermata
17	12	*Argentino Hasta La Muerte	Roberto R. Fraga	CBS
18	18	*Combate De San Lorenzo	Roberto R. Fraga	CBS
19	—	*Extrana De Las Botas Rosas	Relay Joven Guardia	RCA
20	14	Lejos De Los Ojos	Fermata Django	RCA; Sergio Endrigo (Fermata) Carlos Sobrino (Philips); Mary Hopkin (Apple)

PALITO ORTEGA



THE SINGER AND COMPOSER OF MAJOR INTERNATIONAL PROJECTION, WITH SONGS LIKE "LA FELICIDAD," "SABOR A NADA," "LO MISMO QUE UD," "CORAZON CONTENTO," ETC., PRESENTS HIS NEW LONG-PLAY.



Canada

International Tape Cartridge Company of Canada Ltd. (ITCC), which will shortly bow their new disc label, have appointed John Driscoll to the post of National Sales Promotion manager of the Record Division and who will also work on A&R with the label's Vice President Bob Martin and Jimmy Tyrell of Hourglass Records (NYC). Driscoll was former national sales manager, singles, for Quality Records.

Capitol Records just tied up one of the most lavish and successful promotions of their history with the Toronto appearance of Glen Campbell. Campbell was introduced to Toronto press, radio and key dealers at a Four Seasons reception the likes of which had never been seen before. All Capitol execs were in attendance with the party being hosted by Vice President Ron Plumb, and Campbell was individually introduced to the gathering by promotion manager Joe Woodhouse. A massive cake in the shape of a guitar went uncut. Joe Woodhouse presented the cake along with eye patches (from Campbell's movie "True Grit") the following day to the Sick Children's Hospital. The cake went over very well, but it wasn't until later that Woodhouse found the cake had rum flavouring. Campbell product, albums and tape, have shown a considerable sales increase since Campbell's appearance at Toronto's exhibition.

With Capitol's new logo now established, the label this week introduces their "Back To School" campaign which features free bookcovers, which were designed by Peter Max, for each album or tape sold. Capitol's branches have been supplied one hundred thousand copies of Max's bookcover/poster designs along with double-sided floor-display browsers that accommodate 100 albums as well as the bookcovers. The label has also designed a combination consumer checklist/dealer order form which features Capitol's top 230 rock albums and tapes.

Motherlode, who are currently running up the Cash Box 100 with their Revolver lid of "When I Did" (Buddah in the U.S.) are reaping the benefit of disc action with a solid booking pattern which is taking them across Canada as well as several dates in the U.S. Their appearance in Toronto on the same bill as the Association brought much local attention to the group who previewed several cuts from their soon-to-be-released album. Martin Onrot, who heads up his own PR firm and who has been responsible for much of the press action on the group, is currently readying a national promotion to bring attention to the U.S. success of the group as well as their new album. Revolver is distributed in Canada by The Compo Company. Now that it has been established the Irish Rovers' plug side is "Peter Knight," the group has picked up considerable national action. "Allright Mama" by the Toronto group Tote Family on Apex, now showing signs of moving towards the charts. Bobby Goldsboro's "Muddy Mississippi Line" has now moved into the top end of many of the charts across Canada.

Charlie Camilleri, promotion manager for Columbia Records, has n of the Sept. 22-27 showing of Jc Vale at the Beverly Hills Motel in urban Toronto. The Royal York is otiating for a 2 week engagement. Bobby Vinton in their Imperial R Johnny Cash is set for a one nig at the Maple Leaf Gardens Nov. at which time it's expected that M Leaf Gold will be presented to the vocalist currently grabbing top en chart action with "A Boy Na Sue." The new novelty single "N Na-Mah-Na" with no billed artist making time on the playlists ac Canada and expected to hit the ch within the next few weeks. Brea action from Columbia goes to Al C er's "You Never Know Who Your ends Are," "Plynth" by Jeff B and "White Bird" by It's A Beau Day. The Sugar Shoppe have signed with Epic. Their first rel "Save The Country" which was ten by Laura Nero, and was prev at Columbia's international co in Miami, is expected shortly.

Pierre Belamare, national pro tion for London Records, reports reaction to disc product on the I Dimension who played Man & World in Montreal (20) and in Ha at St. Mary's U (22). The latter pearance is part of the entertain program for the Canada Ga Dave Dudley into Montreal's Co Palace (18). The big news from don this week is the single relea "Which Way You Goin' Billy" Winnipeg's Poppy Family. The cord was one of those picked by Maple Leaf System and is now s ing early indications of becomi chart item. Another 'Peg g Sugar & Spice, are also hitting with their Franklin lid of "Some To Believe." McKenna Mend Mainline showing strong Ontaric tion with their Liberty release of ter Watch Out."

Caravan's prexy Frank Swain reports good radio station reactio the single release of "Israelites the Merryman as well as impive sales on all their 11 album releases. The Barbados group wer recently in Toronto playing the Ho Ladder Room of the Beverly Motel and received such an whelming reception, they've skedded for a return engage sometime in October.

David Hubert, international re A&M Records, into Montreal f short visit and introduced local Qu folk to a couple of new releases, o them being "Tarantula" which is produced by Chad Stuart of Ch Jeremy fame. David Bro Quality's promo man for Quebec reports that Jimmie Clanton has ally broken for sales through play of his lid "Curly." Sergio des & Brasil '66 set for an Au appearance at Man & His W place des Nations with an exp 40,000 to attend. This is a free cert, one of the many put on b Montreal Fair.

Mexico's Best Sellers

This Week	Last Week	Title	Artist	Label
1	1	Get Back	The Beatles	(Fermata) — Apple
2	2	The Ballad Of John & Yoko	The Beatles	— Apple
3	4	In A Gadda Da Vida	Iron Butterfly	— Atlantic
4	5	Azucarado (Zucchero)	Patty	— Capitol
5	3	Maria Isabel	Los Payos	— Gamma
6	7	*La Senal	Los Montejo	— Capitol
7	6	*Te Deseo Amor (I Wish You Love)	La Rondalla De Salti	Capitol
8	8	Casatchock	Dimitri Dourakine	— Philips
9	9	*Por Amor	Marco Antonio Muniz	— RCA
10	10	Eloisa (Eloise)	Barry Ryan	— MGM

* Indicates locally produced record



Australia

Neville Smith, General Manager of Astor Records, a division of Ronco Industries Limited, has announced that his company has obtained the manufacturing and distribution rights for the immediate release of certain material from the British MCA record catalog and the catalog which originates in the United States of America. The deal negotiated with **Mr. Ron Brown**, President of MCA. All material in these catalogs will be released in Australia on the newly-formed MCA Astor will also obtain the Australian and New Zealand rights from January 1st, 1970, for the American and Kapp group of labels, all of which are wholly-owned subsidiaries of MCA, Inc. of U.S.A.

Essex Music is running hot at the moment with all kinds of action on their copyrights. They have current hits in "Honky Tonk Woman" by the **Rolling Stones**; "A Boy Named Sue" by **Johnny Cash**; "In The Year 2525" by **Zager & Evans**; "That's The Way God Planned It" by **Billy Joe Royal**, and an album called "The Jim Webb Song Book" which features ten of the famous composers' greatest successes. This folio retails for \$1.99, Australian.

One of New Zealand's top groups, **Simple Image**, is in Australia to promote their first Australian release, "I'm A C/w 'Tomorrow Today,'" out of Columbia through EMI. They are currently doing personal appearances on television work in which the songs on the record are being heavily promoted.

Brotherly Love is one of Australia's known composers, and it's nice to see EMI out with an album completely devoted to her music. On the Columbia label, **Neil Williams** sings "Kind Of Music," songs by **Doro Merande**. **Brotherly Love** has been joining with the Coca

Cola company and various television stations in press preview showings of the television special, "T.C.B." "Taking Care of Business" which features **Diana Ross** and the **Supremes** with the **Temptations**. EMI has organized a substantial promotion drive to support the release of the television program.

Belinda Music, an off-shoot of the EMI publishing subsidiary Castle Music, has secured the Australian rights to the **Burt Bacharach-Hal David** musical "Promises, Promises." It is expected that the J.C. Williamson theatre group will stage the show here early next year.

September albums from Australian Record Company include "Galveston" by **Jim Nabors**; "John Kay & The Sparrow"; "Family Entertainment" by **Family**; "Music" by **Mason Williams**; a 2-record set called "Chicago Transit Authority"; "Lady" by **Jack Jones**; and "Smiling Like I'm Happy" by **Duster Bennett**.

Chappell & Co., have already issued the sheet music of the title song from the **Glen Campbell** film "True Grit." The record is picking up great action for **Campbell** who has never enjoyed greater acceptance than at present.

RCA is making an all-out effort on their large range of records featuring the late **Jim Reeves**, that fine American country artist. For some reason(s) or other, **Reeves** has never won disc popularity here to the same extent that he has in either England or the United States, and it hasn't been through any lack of effort by RCA because they have really stacked up some action behind all his discs. But with country music making great strides in Australia right now, it is quite likely that the **Reeves'** records will really start to move. RCA has recently issued two albums by him: "God Be With You" and "Songs To Warm The Heart."

Australia's Best Sellers

This Week	Last Week	Weeks On Chart	Title
1	1	6	In The Ghetto, (Elvis Presley — RCA)
2	2	5	Honky Tonk Woman, (Rolling Stones — Decca) Essex Music
3	3	4	Ruby Don't Take Your Love, (Kenny Rogers — Reprise) Southern Music
4	5	7	Sentimental Friend, (Herman's Hermits — Columbia) Southern Music
5	10	2	A Boy Named Sue, (Johnny Cash — CBS) Essex Music
6	8	4	In The Year 2525, (Zager & Evans — RCA) Essex Music
7	9	2	Along Came Jones, (Ray Stevens — Monument) Aberbach Music
8	7	10	Hair, (The Cowsills — MGM) Tu-Con Music
9	—	1	Sugar, Sugar, (The Archies — RCA)
10	4	3	Give Peace A Chance, (Plastic Ono Band — Apple) Northern Songs

Argentina's Top Ten LP's

1	1	Preferidos A La Luna Selection (RCA)
2	2	*De America Sandro (CBS)
3	8	*Pintura Fresca Pintura Fresca (Disk Jockey)
4	5	El Golfo Raphael (Music Hall)
6	3	*Viva La Vida Palito Ortega (RCA)
7	7	Bayou Country Creedence Clearwater Revival (EMI)
8	9	*Caudillos Y Valientes Roberto R. Fraga (CBS)
9	4	*La Magia Sandro (CBS)
10	—	Los Parranderos Los Parranderos (Magenta) (*) Local

Germany Best Sellers

This Week	Last Week	Weeks On Chart	Title
1	1	4	Tomorrow, Tomorrow — The Bee Gees — Polydor — Rudolf Slezak Music
2	2	2	*Was damals war (What Used To Be) — Karel Gott — Polydor — Aberbach Music
3	3	2	*Heute so, morgen so (Today It's This, Tomorrow That) — Roberto Blanco — Vogue — April Music
4	4	4	Oh Happy Day — Edwin Hawkins Singers — Buddah — Melodie Der Welt/Michel
5	5	2	In The Ghetto — Elvis Presley — RCA — B.-n.-B. Music
6	6	4	Pretty Belinda — Chris Andrews — Vogue — Hans Gerig Music
7	7	2	Honky Tonk Women — The Rolling Stones — Decca — Hans Gerig Music
8	8	2	*Geh, Alte, schau mi net so teppert an (Old Girl, Don't Look At Me Like That) — 3 Mecky's — Elite Special — Melodie der Welt
9	9	2	Bad Moon Rising — Creedence Clearwater Revival — Bellaphon — Paul Arends Music
10	10	8	The Ballad Of John & Yoko — The Beatles — Apple — Rolf Budde Music

* Original German Copyright

Italy's Best Sellers

This Week	Last Week	Weeks On Chart	Title
1	1	10	*Lisa Dagli Occhi Blu: Mario Tessuto (CGD) Published by Sugarmusic
2	2	12	*Storia D'Amore: Adriano Celentano (CLAN) Published by CLAN
3	3	8	*Pensiero D'Amore: Mal & Primitives (RCA) Published by RCA
4	6	14	*Pensando A Te: Al Bano (EMI Italiana) Published by EMI Italiana
5	4	15	*Non Credere: Mina (PDU) Published by PDU
6	14	4	Je T'Aime . . . Moi Non Plus: Jane Birkin (Phonogram) Published by Esedra
7	9	6	*Soli Si Muore: Patrick Samson (Carosello) Published by Curci
8	7	5	*Ti Voglio Tanto Bene: Rossano (RIFI) Published by RIFI Music
9	5	6	*Rose Rosse: Massimo Ranieri (CGD) Published by Sugarmusic
10	10	13	*Acqua Di Mare: Romina Power (EMI Italiana) Published by EMI Italiana
11	—	1	The Ballad Of John And Yoko: The Beatles (EMI Italiana) Published by Ricordi
12	8	9	*L'Altalena: Orietta Berti (Phonogram) Published by Sugarmusic & Alfiere
13	—	1	Get Back: The Beatles (EMI Italiana) Published by Ricordi
14	12	13	I Want To Live: Aphrodite's Child (Phonogram) Published by Esedra
15	—	1	Ragazzina Ragazzina: I Nuovi Angeli (Durium) Published by Esedra
16	11	16	*Acqua Azzurra Acqua Chiara: Lucio Battisti (Ricordi) Published by Ricordi
17	—	1	*Primo Giorno Di Primavera: I Dik Dik (Ricordi) Published by Ricordi
18	20	13	*Sole: Franco IV & Franco I (Celligraf Simp) Published by Leonardi
19	15	9	*Davanti Agli Occhi Mie: The New Trolls (Fonit Cetra) Published by Fonit
20	—	1	*Solo Per Te: Little Tony (Durium) Not yet published

*Denotes Original Italian Copyrights

Japan's Best Sellers

INTERNATIONAL

Last Week	Title	Artist	Publisher
1	Kinjirareta Koi	Ryoko Moriyama	(Philips), Publisher/Shinko
3	Smile For Me	The Tigers	(Polydor), Publisher/Watanabe
2	Francine-No Baai	Noriko Shintani	(Denon), Publisher/Aoyama Ongaku
4	Aru-Hi Totsuzen	Toi et Moi	(Express), Publisher/Watanabe
5	Kumo-Ni Noritai	Jun Mayuzumi	(Capitol), Publisher/Ishihara
6	Nageki	The Tigers	(Polydor), Publisher/Watanabe
7	Aquarius	Fifth Dimension	(Liberty), Sub-Publisher/Taiyo
9	The Ballad Of John And Yoko	The Beatles	(Apple), Sub-Publisher/Toshiba
8	La Pioggia	Gigliola Cinquetti	(Seven Seas), Sub-Publisher/Suisei-Sha
10	The Time Of The Season	The Zombies	(CBS Sony), Sub-Publisher/—
13	Yaki-Ni Hikarete	Maki Karumen	(CBS Sony), Publisher/April Music
11	Oh Chin Chin	Honey Nights	(Denon), Publisher/Astro Music
14	Shiroi Sango-Sho	Zoo Nee Voo	(Columbia), Publisher/Pacific Music
12	Tenshi-No Skat	Saori Juki	(Express), Publisher/All Staff
—	Boxer	Simon & Garfunkle	(CBS Sony), Sub-Publisher/Shinko

Local

1	Koi-No Dorei	Chiyo Okumura	(Toshiba)
3	Nagasaki-Wa Kyoo-Mo Ame Datta	H. Uchiyamada & Cool Five	(RCA Victor)
2	Minato-Machi Blues	Shinichi Mori	(Victor)
4	Onna	Shinichi Mori	(Victor)
5	Ikebukuro-No Yoru	Mina Aoe	(Victor)
6	Jingi	Saburo Kitajima	(Crown)
8	Miyu-Chan	The Drifters	(Toshiba)
7	Showa Blues	The Bluebell Singers	(Grammophon)
9	Kimi-Wa Kokoro-No Tsuma Dakara	M. Tsuruoka & Tokyo Romantica	(Teichiku)
—	Koi-No Nagori	Tomoko Ogawa	(Toshiba)

Album

1	Ryoko Moriyama/College Album	Ryoko Moriyama	(Philips)
2	Ryoko Moriyama/Idol-O Utau	Ryoko Moriyama	(Philips)
3	Paul Mauriat Costum Deluxe	Paul Mauriat	Grand Orch. (Philips)
5	Memphis Under Ground	Herbie Mann, etc.	(Grammophon)
4	Fool On The Hill	Sergio Mendes & Brasil '66	(A&M)



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EDITORIAL : The Show Spirit

All systems are **go** for Friday. The 1969 running of the Music Operators of America convention, now known internationally as the MOA Exposition, will chalk up another action and idea-packed three days. The Expo is the summit meeting of the music and amusement machine industry. It is the scene where all programs start, where new factories test their wings on a no-nonsense trade show floor, where dealer marriages are set with a hand shake, a drink and a signature on an order.

The Expo brings the cream of the industry people together. It is virtually the only event during the year at which old friends and hardened competitors get together under the same roof. It evokes a spirit best described as a confusing mixture of haggling and hail-fellow-well-met. It's a spirit that swells the chest with pride — pride in one's place in the industry. It's a spirit, unfortunately, that often turns right back to cynicism after the show is over.

You know, there are an awful lot of cynics in this business, people with that depressing, negative attitude that says any new idea stinks before they even bother to think it out. These are the same people who kick and complain because operating costs go up and the locations go down. . .but have they one solid suggestion to beat it? Methods that once earned the bread may not be effective today and the smart man pulls ahead by thinking and acting progressively. But you can't think up all the new ideas yourself — they only come through a frank exchange with other tradesmen in a talk-shop situation. And that's why the MOA Show always hits the gong; that's why the individual spirit soars when the industry gets together to talk shop.

Just pretend for a moment that you were never in the coin business and you walked onto the MOA trade show floor. Your first impression would have to be: "this is the greatest arcade in the world." All the game lights would dazzle you, the sounds, the commotion would amaze, but you'd have absolutely no idea what the event was really all about, other than a convention of "jukebox guys." Well, buddy, you're not on the outside looking in — you're already in. And that means you've acquired priceless knowledge on the specialized occupation of making a living operating coin machines. You've got an intuition into the game, you know most of the in's and out's about machines, locations, financing . . . you name it. This is special knowledge, intuitive knowledge. But it grows stale and useless unless this knowledge is fed with the latest techniques, machines, policies and solutions to common operating problems.

These are the reasons why the cream of this trade turns out at the Expo — that's one good reason why it is the cream, the best of the operators, distributors and manufacturers.

See you there? That's the spirit!

MOA Expo Go For Friday; 56 Exhibitors; P.R. Theme Set

CHICAGO — At press time, it was all downhill to the Friday morning opening of the 1969 MOA Exposition (Sept. 5th). The mammoth convention and trade show climaxes several pressing months of intensive planning, promoting and staging by MOA executive vice president Fred Granger, his staff and the officers and directors of the national group.

President Howard Ellis ends his extremely fruitful year, in the top spot, with this convention, and leaves an indelible mark on the trade — having planted the idea that a better public image can at last be achieved by the jukebox industry.

Public relations is the theme of the Exposition this weekend, a closing tribute to Ellis' campaign. The theme will be promoted to the hilt at the show, with MOA itself taking a much larger and more elaborately decorated booth (20' across) generously adorned with the message "Build a Better Industry".

Public relations promotion buttons have been prepared by Granger to be worn by members on their jackets throughout the three day convention. Bearing the message "Better Public Relations through Membership Action," the button is one manifestation of an Ellis-oriented campaign that included the introduction of the "Jukebox Speech" (delivered during the year by scores of operators and distributors at community meetings).

A total of 56 firms will be exhibiting their products on the trade show floor. This year's exhibition recalls the shows of bygone years with the promised introduction of at least fifteen never-before-seen amusement machines and service innovations (such as that to be demonstrated by two firms' "flocking" refinishing process). While the accent will be on new pins, bowlers and refinements in the design of a number of coin pool tables, the number of new "special novelty" machines to be displayed indicates that these higher-play-pricing innovations are becoming more and more an important factor in games operation. A tour of the games area will quickly reveal at least five radically different amuse-

ment machines and it will be worth the salt of every operator to get in on the info right at the beginning.

Of any singular individual whose talents and persistent efforts might be responsible for the staging of this worthwhile and useful three day event, Fred Granger just naturally comes to the fore. Fred's a man to be admired. His single-direction concentration on making this and every show the very best ever usually pans out in just that. Uniquely tuned into the movements on all three levels of the trade (operator, distributor and manufacturer), he knows what each looks for at these conventions and pulls all stops to have them ready. (Major events to take place at the Expo can be found elsewhere in this section).



On the subject of MOA itself, Granger noted last week (and with considerable pride), that more than 35 new members have been signed up since the March Board of Directors Meeting in New Orleans, at which Larry Le-Stourgeon and his committee were formed to promote an increase in the rolls. Granger further expects still another 35 to be signed up at the Expo itself. "We're well over the 900 member mark already," he stated last week, "and of course look to the day when that nice round 1,000 can be written down."

So, at press time, it was to work on last minute details for Fred and his staff, and to him, and the entire trade, we at Cash Box hope to see you at the show. Visit us at our booth in the Registration Area.

THREE BIG DAYS

Friday, September 5

Exhibits Open 9:00 AM to 3:00 PM
Ladies Luncheon & Program Noon
Industry Seminar 3:30 PM
Exhibitors' Hospitality Suites Open in Evening

Saturday, September 6

Exhibits Open 10:00 AM to 6:00 PM
Membership Luncheon & Program Noon
Exhibitors' Hospitality Suites Open in Evening

Sunday, September 7

Exhibits Open 10:00 AM to 3:00 PM
Gala Banquet & Stage Show in Evening

Statement From President Ellis

On behalf of the association, I want to thank every firm, national and international, exhibiting with us this year. I also congratulate the officers, directors, Exposition committees, our show producer, and the staff of MOA for the tremendous job they have done in planning this year's Exposition, which I consider one of MOA's most important services to industry.

To play an active part in such a vital and developing association has made this year one of the most rewarding years in my life. I would never believe it possible to accomplish so much in such a short time — and it would not have been possible either without the dedicated assistance of the MOA board as well as many members in various parts of the country.

A grass roots public relations program launched early this year has, as many of you know, not only proved to be highly successful, but it is still going strong and with the clear promise of getting stronger. In community after community this program has begun to change the thinking of many people about our industry. Interesting enough, and also very important, it has even changed the thinking of many of us about our own industry. As one member said, "It has given me a new respect for the business I'm in."

So MOA moves forward, developing yet another valuable service to the membership in particular and the in-

dustry in general. To those of you who are not yet members of MOA, I urge you to remedy that situation by joining now. This will help MOA. It will also give you the satisfaction of knowing that you are supporting one of the finest trade associations in any industry in the country today.

Howard N. Ellis, President
Music Operations of America

About MOA Membership



Today there is more of an awareness than ever before of what it means to be a member of MOA. There is more of a sense of belonging, of involvement, of pride in being a part of this progressive organization which has gained so much respect both here and abroad. "MOA is a clean-cut, no-nonsense organization, something we can count on," is the way one highly respected member expressed it recently. I would add that besides this growing pride of membership, which is a healthy sign, members are now finding that MOA is really an extension of their own business because of the ever increasing services it offers them. The question is fast becoming: Can you afford not to belong?

We continue to improve present services and research new ones. We have remained alert to the copyright royalty problem, always an important service, on which MOA's Washington counsel, Nicholas E. Allen, will report during the membership meeting. More important than ever before are sound insurance services. The MOA Group Life Insurance Program is presently being studied to improve benefits. The Income Protection Plan is serving an increasing number of members. The Variable Pension Plan now has forty mutual funds. The Hospital Family Money Plan is one of the best anywhere. Our newest service is the MOA Public Relations Program, the success of which has been largely due to the president's efforts, the increasingly wide membership participation and, last but not least, the invaluable help of the trade press.

The man who led MOA this year was President Howard N. Ellis, whom I would describe as a man for all seasons. Quiet, thoughtful, experienced in association matters, Howard has applied himself with equal vigor to all aspects of MOA business — administration, membership services, regional association development, the annual Exposition. . . But most of all he has been the inspiration behind the successful MOA Public Relations Program, which he says is the first of many steps toward building a better image. For this alone he has earned the plaudits of every member. Let us give President Howard Ellis a resounding vote of thanks for moving MOA ahead another important step.

Frederick M. Granger, Jr.
Executive Vice President

What's Happening At The MOA Convention



A Message from the Exposition Chairman

Year after year we strive to improve MOA Exposition and, as you will see, this is yet another year of innovation. Not only do we have an impressive list of exhibitors displaying a considerable amount of new equipment, we have arranged special events, some educational and some entertaining, for each of the three days.

On opening day we have six exhibit hours plus a Ladies Program at noon and a two part seminar in the afternoon. Part 1 is on the jukebox industry with a prestigious panel representing the jukebox exhibitors. Part 2 is on public relations with Mr. Jack Anderson as the keynote speaker. On the second day we have eight exhibit hours, with a General Membership Meeting and Brunch at midday to which all are invited. On the last day we have five exhibit hours and, in the evening, the traditional awards banquet and stage show.

I urge everyone to see all the exhibits, attend all special events and, last but not least, let us know if you have any suggestions for improving future MOA Expositions. They are your Expositions and we want them to serve your needs.

Robert E. Nims, Chairman
1969 MOA Exposition

The Public Relations Speech A Better Industry Thru Joint Action



President Howard Ellis at the inauguration of the P.R. program presenting the "Jukebox Speech."

Over the past year, we at Cash Box have channeled numerous requests to MOA for copies of the lecture which has come to be known as "the jukebox speech." These requests have come from all levels of the trade and they reflect the genuine interest and enthusiasm which this speech evokes.

Here then for the many operators, distributors, et al. who admire "the jukebox speech" as much as we do, is the entire text, which we reprint courtesy of MOA.

Thank you, Mr. Chairman . . .

I am very grateful for this opportunity to speak to you for a few minutes about the business in which I have been engaged for years. It is a good business. I am proud of it, and I would like to tell you something about it.

In the past the coin-operated music industry, better known as the jukebox industry, has been misunderstood perhaps as an industry overrun by an undesirable element.

(With some emphasis) It is not true that this industry was ever overrun by undesirable element. We recognize, nevertheless, that the existence in early years of such an element in some areas of the country is why we have an ailing problem today.

(After a short pause) The coin-operated music and amusement industry is today a healthy and growing industry. Some of the ablest businessmen are engaged in the coin machine industry, and new people are coming into it all the time. We have men who are mayors of their towns, active in their church members of state legislatures and appointees to high office. It is an industry which contributes significantly to the economy of just about every village, town and city in the country.

(Pause. Speak slowly. Explain the following special terms with some feeling and emphasis. Make it interesting. Add your own ideas.)

Now, before I go any further, there are a few special terms with which I should like to acquaint you. I think it will be easier for you to follow me if you understand them. Here they are:

Operator — One who owns and operates any number of jukeboxes. The average number of units owned and operated by U. S. operators is from fifty to seventy.

Distributor — One who sells phonographs to operators, usually a distributor through a franchise granted by a factory. Incidentally, phonographs and jukeboxes mean the same thing to us.

Location — An establishment in which an operator's phonograph is located.

Operator or Route — The total string of jukeboxes placed on location by an operator.

Service Man — A mechanic who repairs and maintains jukeboxes either on location or in the home shop.

Route Man or Collector — An individual who collects income from jukeboxes for the operator. Also changes the record selections on the machine.

One Stop — Record store from which operators may buy all makes of records at one stop. Some years ago it was necessary to call on each record manufacturer's distributor which was very time consuming.

Programming — Selecting and changing of records on jukeboxes according to the preferences of the particular location.

Those eight terms will help you to better understand what I am talking about.

Today most music operators are diversified. Beside operating jukeboxes they also have coin-operated amusement games. Some have vending machines. There are very few operators left who operate only jukeboxes. In most cases it has become necessary for them to diversify in order to keep their local location in the amusement industry which means the combination of jukeboxes and amusement games.

At the present time there are in the United States about 7,500 operators and 400,000 to 500,000 jukeboxes. There are actually more operators than that. I am not including the marginal ones who operate only a few machines.

As stated earlier, the average operator has about 50 to 70 machines on location, but there are operators with 100, 200, 300, 400 or more machines. And operator owns all of the equipment he has out on location.

The record capacity of jukeboxes now is at least fifty records or 100 selections. Some hold eighty records or 160 selections. The biggest hold a hundred records or 200 selections. The price of a new jukebox today is about \$150 to \$1700.

As in other industries, our costs have gone up, yet it is not easy for us to raise the price for the playing of a jukebox to make up the difference. In some cases it is a matter of changing the price tag, and the change may not be accepted. In ours, it is a matter of reducing the number of songs a customer can play on a jukebox for a quarter—and also of changing the coin receiving mechanism on every one of the operator's machines. Most of the country is on for a quarter play, but many operators, feeling the pinch, are trying to change to two for quarter play. In some areas it has been accepted. In other areas it has raised so much objection that operators have been forced to return to old pricing of three for a quarter play.

Another thing . . . We cannot in most cases just go in and change the price on a jukebox without asking the location owner. He may feel that a raise in cost to play music may affect his business adversely. If he is against it, pretty much settles it. Or he may agree to it on a trial basis. Of course there are many operators who are very successful in selling their locations and need for increased income for both of them since there is a division of income between them (explain the division in your own way if you think it is necessary).

Jukeboxes have about 4 to 5 hours of good potential play per day—that is, the dinner hour on through the evening. This is certainly true of tavern and lounge locations. The exception would be something like a highway truck stop where there may be more around-the-clock activity.

The most records that can be played on a jukebox are not more than 200 per hour. This means that the income is not as great as some people may think because if the price is three for a quarter, that's \$1.50 to \$1.75 per hour. Two quarters would increase the yield to \$2.50 per hour.

You see, we are really in the entertainment business, but it is for the part working men's entertainment. Jukeboxes are for those people who cannot afford high priced entertainment. So our prices have to be realistically related to those customers. At the drop of a coin the working man can have a performance of his favorite artists. And I think the jukebox provides excellent entertainment.

(Con't. on P. 69)

CHICAGO COIN

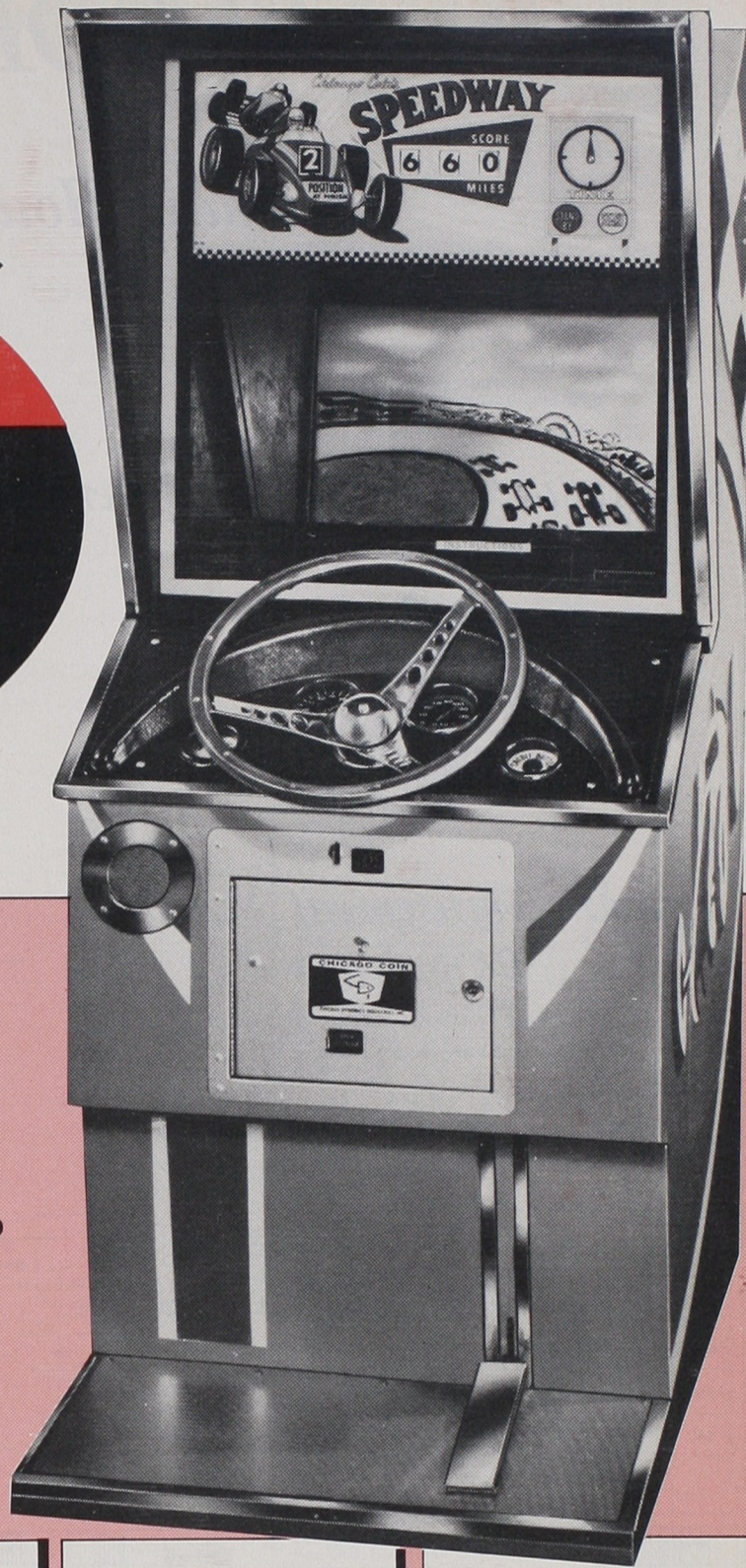
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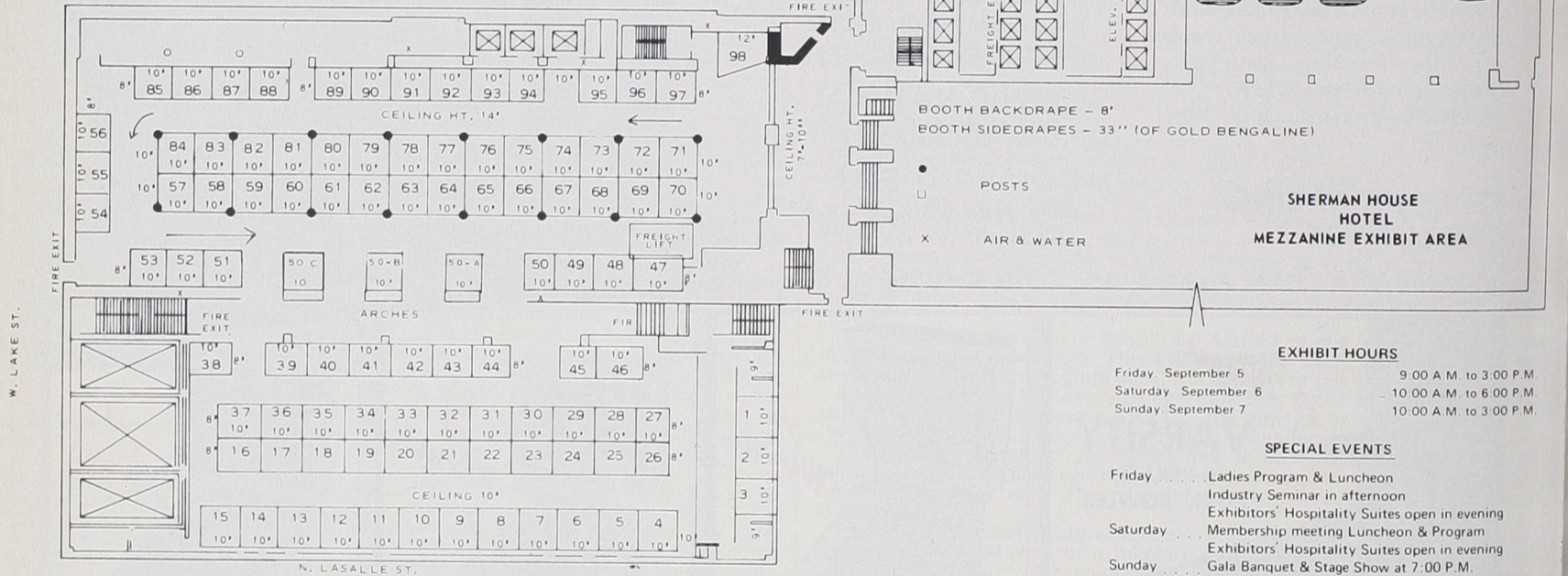
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Topics Interesting And Varied For MOA Jukebox Seminar



Rieck



Palmer



Barton



Adair



Leyser

CHICAGO — Topics for the MOA seminar "The Jukebox Industry: Where Is It Going?" were announced this week. The seminar will highlight the opening day of the upcoming convention.

"Pricing For Profit (Including 25¢ Play)" will be the subject of a speech to be delivered by Les Rieck, Music Sales Mgr. of Rock-Ola. This should be of particular interest in light of our Cash Box survey which showed a surprisingly low rate (25%) of phonographs on 2-25¢ play.

Joe Barton, Vice President, Distribution for Rowe International will address himself to the topic of "Merchandizing Music At the Location Level." A.D. Palmer, Manager of Advertising and Sales Promotion for Wurlitzer will explain his company's stand that: "We Need 200, 160 and 100 Selection Phonographs in the Industry."

Henry Leyser, President of ACA Sales & Service, U.S. distributors for the NSM Prestige 160, will talk on the subject "The Jukebox And Urban Renewal." At press time Seeburg president William Adair was uncertain as to what the exact topic of his seminar

address would be.

According to MOA vice president Granger, speeches will be brief, rang-

ing from five to eight minutes. After each talk the floor will be thrown open to permit operators to indulge in a

question and answer period.

The jukebox seminar is scheduled to begin at 3:30 p.m. on Friday, Sept.

Anderson To Address Operators On Public Relations

CHICAGO — Columnist Jack Anderson, who will address the Public Relations seminar at the MOA convention, is a man with a thorough knowledge of the making and breaking of reputations. It is expected that his observations on the ever present jukebox image problem will be as relevant as the columns which he writes along with Drew Pearson.

Those stories have brought convictions of tax violators, five percenters and embezzlers. His evidence helped to convict three Congressmen of taking kickbacks. His legwork was instrumental in persuading the Senate to launch the celebrated Kefauver investigation of the underworld.

It was Anderson who wrote the first

stories about White House aide Sherman Adams' intervention to save Bernard Goldfine from criminal prosecution at the same time that Adams was accepting valuable gifts from the textile tycoon. These stories led to House hearings that rocked the Eisenhower Administration and forced Adams' resignation.

In March, 1963, angry Congressmen challenged Anderson to appear before a special hearing to back up charges he had made in a magazine article, "Congressmen Who Cheat." When he showed up at the hearing with a long statement which he said contained names and details, the Congressmen backed down. They refused to listen to his testimony and adjourned the

hearing before he could read his statement. If they had listened to statement, they would have heard the first time about one of Bo Baker's backdoor deals. The ser aide later was to become the object of a much-headlined investigation. Anderson's latest expose, written with Drew Pearson, has forced the Senate Justice Department, and Internal Security Committee to investigate Senator Thor

Dodd, D-Conn. Anderson frankly describes him as a muckraker, but he insists his subject is not sensationalism but reform. Indeed, he professes to be sympathetic to the public officials who feel

(Con't on Page 6)

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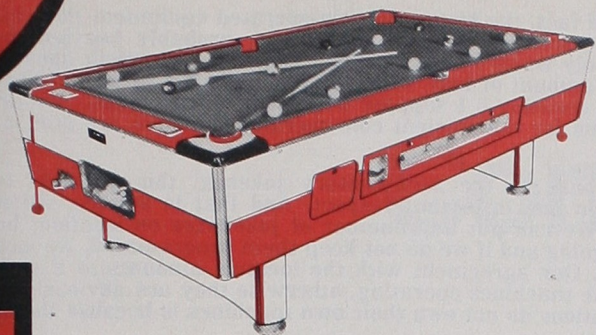
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- Bally Magic Circles
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- Wms. Full House's
- Wms. Jolly Roger's
- Gottlieb Fun Park's
- Gottlieb Happy Clown's
- Gottlieb Surf Side's
- Gottlieb Domino's

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- Wurlitzer 3200-4A
- Wurlitzer 3010
- Wurlitzer 2900
- Wurlitzer 2800
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- Seeburg LPC-1
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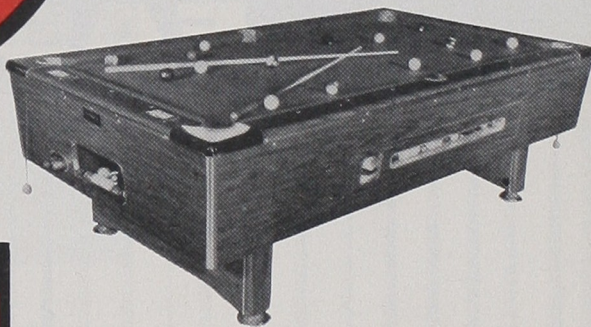
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POOL TABLES

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Building A Better Industry - Jukebox Speech, Continued

entertainment because, after all, it has a selection of all the top artists in the country. As a matter of fact, our national association—Music Operators of America—gives annual awards to the most popular artists on jukeboxes.

An operator changes approximately three records per week per machine. On the average this industry uses about 1,500,000 records per week or 75,000,000 per year at a cost of \$1,000,000 per week or \$52,000,000 per year. Successful operators are those who, among other things, program their jukeboxes carefully.

The art of programming is making sure that the tunes desired by prospective listeners are in the machine and available for immediate play. This requires a study of the patronage of the location in which the machine is placed. The operator must determine how many old favorites or contemporary style, how many polkas, how many rhumbas, rock & roll, rhythm & blues, country & western, vocal or instrumental records must be programmed in the machine in order to achieve maximum customer appeal.

In addition to knowing something about tastes in music, the successful operator must also have the attributes of a capable business administrator. He must have knowledge of bookkeeping, maintain bank and finance company relations, understand depreciation schedules. He must administer an office, supervise a shop. He must remember to comply with Federal, State, County and City regulations and costly licenses. He must be shrewd in determining what equipment to buy, what to sell or sagely trade.

The maintenance of automatic coin-operated musical equipment requires considerable technical know-how. While the larger operator has mechanics, the smaller one must be his own mechanic. In certain aspects, the cabinet of this music reproducing device covers many components which are the forerunners of parts in complex computers. The record selector system is a complex electro/mechanical operation. To this is added a sound system that plays monaural or stereo records at 45 or 33-1/3 r.p.m., intermixed and automatically. Yes, the modern jukebox is quite an electronic marvel.

We are also proud of the appearance of modern jukeboxes. If you take the trouble to look at them carefully you will see that they are beautiful pieces of equipment—not only beautiful but dignified. This is one reason, I think, why modern jukeboxes are showing up in unusual places. The dress department of a well known department store in one of the larger cities has a jukebox handy for customers. Shoe stores, drug stores, men's clothing stores and even bookstores in some areas are reported to be using them.

The history of the jukebox is also interesting. Jukeboxes first were seen in the late 1800's, with Thomas Edison's coin-operated phonograph. We are told that the term jukebox originated in England some time after 1910, when coin-operated phonographs began to show up in "juke joints" — or places of entertainment. There were of course other very ingenious machines in those far off days, including one that played a violin. And of course you have all heard of the old coin-operated pianos. Today there are collectors of those old machines who fix them up and sell them for a good price.

As a matter of fact, the history of coin-operated equipment goes back beyond the 1800's. The early Egyptians used a coin, probably heavier than today's coins, to vend holy water in the temple. The coin was worth about 75¢ and allowed a certain amount of holy water to flow out of a large jug-like container. The penalty for cheating — I suppose with slugs — was death. We are told that the original plans for this ancient coin-operated machine are still in existence.

But coming back to the 20th century jukebox, this business is just like other business in one important respect. And that is service. All we have sold is service. We can put any number of jukeboxes on location, but if we do not keep them going and if we do not keep them programmed, we would soon be out of business. Our agreement with the location amounts to a service agreement to keep the machines operating, otherwise they are obviously of no value. The reason locations do not own their own machines is because they are unable to service them.

The Cash Box Route Survey

NEW YORK — The Cash Box music and games route survey (which appears on P.P. 78-88 this issue) is the compilation of responses to a mailing poll conducted by this magazine during the three weeks preceding the 1969 MOA Exposition. Of a total of 800 questionnaires sent out, 97 were filled and returned, or roughly 12% of those operators polled.

The survey is divided under the headings "Music Machine Route Survey" and "Amusement Machine Route Survey". While the information gained reveals little that hasn't already been known or suspected, it does, however, offer documented proof to some of the industry's assumed ideas on collections, record programming and the popularity of specific games in taverns and restaurants.

The survey reveals that the operating trade is definitely price-conscious in its equipment buying habits. While the operators in general also feel that

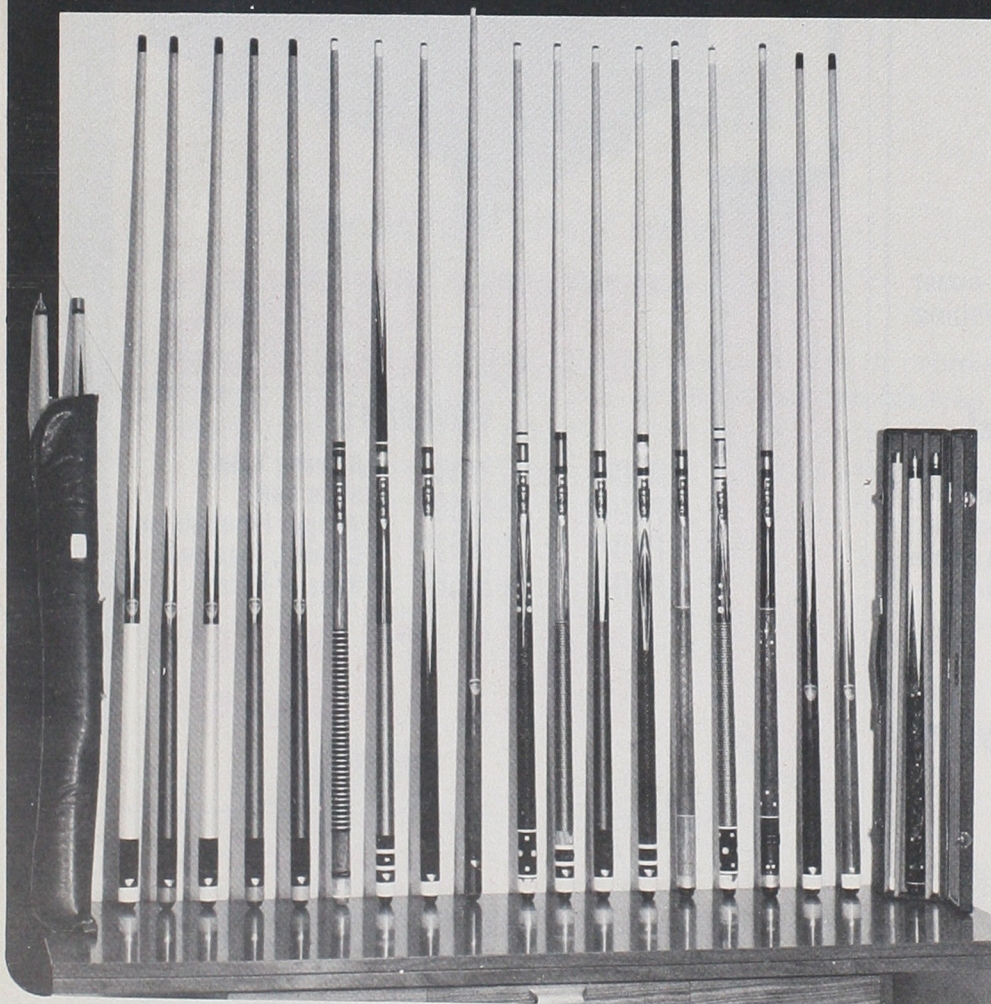
the amusement equipment being manufactured today is superior in every way to that produced over the past years, a number have voiced their own ideas on what improvements might be engineered into future machines.

The operators also stated their most serious route problem today — a serious lack of capable service mechanics. Not that the mechanic shortage has been unknown, but we feel the survey does add increased emphasis to a situation that frustrates even the best operating company, which can afford to pay top wages to mechanics, down to the smaller which would like to employ a serviceman but has no idea where to get one.

We hope the music and games trade finds our survey useful and perhaps thought provoking. Information of this nature is vital to any progressive industry and we sincerely thank all those who took time out from their busy schedules to respond.

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JUKEBOX AWARD WINNERS

As Determined by 1969 MOA Membership Poll

Artist of the Year



Glen Campbell

For the second straight time Capitol recording ace Glen Campbell cops the Artist Of The Year Award. Among his discs garnering plenty of coins this year was "Wichita Lineman." Glen's hit consistency has earned him the gratitude of the entire music operating industry. He's living proof that talent pays off — for performers as well as operators.

Record of the Year



Harper Valley P.T.A.

Jeannie C. Riley rates a bow for her smash single "Harper Valley P.T.A." which has had jukeboxes lighting up all over the country this year. The coins from this one continue to roll in and members of the trade are glad Plantation Records and this little lass decided to "sock it to 'em."

Record Company of the Year



MGM

The MGM lion is roaring with pride now that operators have chosen MGM as the Record Company of the Year. The trade especially appreciated this label's title strip policy and their attitude of giving special attention to operators, often in the form of advance mailings of soon to be released records.



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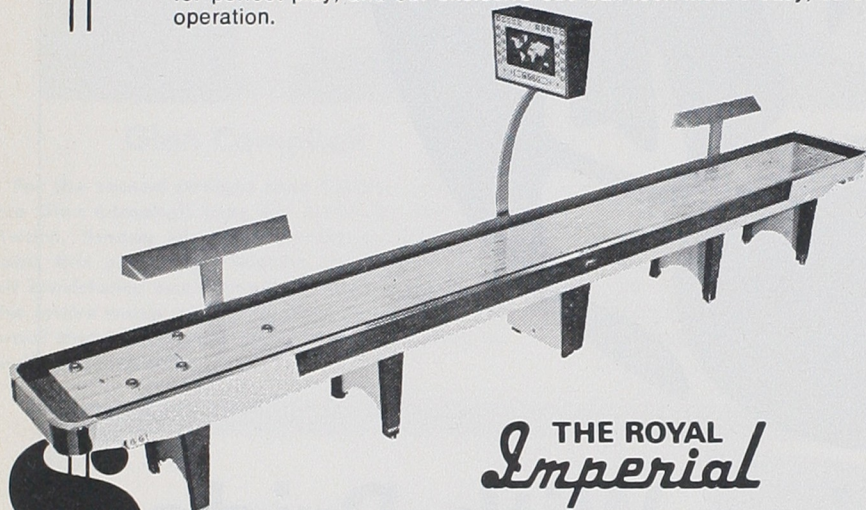
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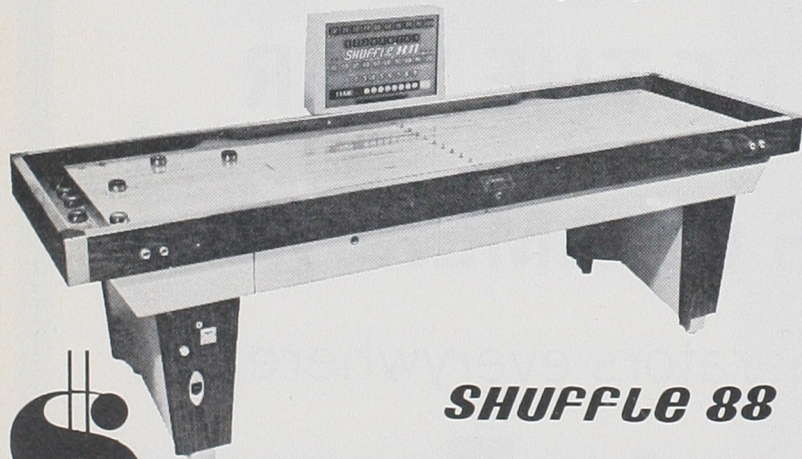
THE CLASSIC

Comes complete with "feather touch" coin mechanism. One piece customized cabinet is made with genuine Formica. Extra sturdy legs (also made with genuine Formica), contain the world famous American leg adjusters. In addition, the CLASSIC has genuine Formica top rails, steel corners, specially designed professional cushions and silent steel wire runways. The finest in cured slate tops makes for perfect play, and our exclusive cue ball lock means easy, sure operation.



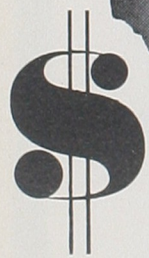
THE ROYAL Imperial

This world famous table is the standard by which all others are measured. Outstanding construction is obvious throughout. Cantilevered scoreboard, with built-in scoreboard light, provides professional scoring. Beautiful end lamps provide perfect, glare-free illumination. Tamper-proof pin gate control, which operates even when electricity is off, or our exclusive "Magno Play Control" is available.



SHUFFLE 88

This high-profit game is noted for its fast turnover of players. The handsome, rugged cabinet is also compact (9 ft.), and fits in almost any location. All scoreboard mechanisms are contained in a drawer for easy servicing. "Total Play Control" electronically monitors customer's game, and totally eliminates free games.



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Jack Anderson, Fighting Reporter, To Address Operators At Seminar

(Con't. from Page 70)

prick of his pen. He considers it the special calling of the press, however, to expose corruption and crusade for reforms. The fact that he would rather write only nice things about everybody doesn't deter him from doing his duty as he sees it.

Jack Northman Anderson, now in his early 40's, was born in Long Beach, California, and reared in Salt Lake City, Utah. His father was a postal clerk, his mother a taxi driver.

When he was 12, he got his first newspaper job as a \$7-a-week reporter for the weekly Murray Eagle in the Salt Lake City suburbs. By the time he was 18, he was working on the city desk of the Salt Lake Tribune.

A practicing Mormon, he accepted a call from his church to serve two years, 1942-1943, as a full-time missionary in the southern states. He still teaches Sunday School and delivers an occasional sermon.

He served briefly during World War II as a cadet officer in the merchant marine, resigned to accept credentials as a civilian war correspondent. He was accompanying a band of Chinese guerrillas behind Japanese lines when the draft board tried to induct him. Not until he emerged from behind the lines after the Armistice were the authorities able to locate the prospective soldier. Inducted in China, he was as-



Jack Anderson

signed to the Shanghai edition of the Army newspaper, Stars and Stripes. Anderson joined Drew Pearson staff after his return to the States in 1947, is now Pearson's heir apparent. Anderson also is Washington editor of Parade Magazine and does a syndicated TV news commentary.

Star Lineup Set For Banquet



Peaches and Herb

Roy Clark

The Impressions

CHICAGO—This year's MOA Gala Banquet is shaping up as a wingdinger thanks largely to the efforts of producer Hirsh de La Veiz. The festivities get under way at 7 p.m. Sunday and the good food, good fun and great entertainment will run till 1 a.m.

Among the top name stars scheduled to appear are Plantation's Jeannie C. Riley singing her record of the year, "Harper Valley PTA," Roy Clark from Dot; Peaches and Herb from Date; the Impressions of Curtom Records; Boots Randolph from Monument; Singing artists, The Four

Guys; Hank Williams, Jr. & the Chein' Hearts from MGM; London L from Mercury; Columbia's Elo Laws; the Happenings from Jubilee; Tommy Wills & Sonny Hines from Airtown; RCA's Skeeter Davis; Monument's Charlie McCoy & the Escor; Frankie Randall; Jerry Smith from ABC Records; Roberta Quinlan and Don Cornell, both from Jaybee Records.

Preceding the Gala Banquet there will be a cocktail hour, beginning 6 p.m. We'll be seeing all of you there.

Toushay Plans To Dazzle Ladies

CHICAGO—The Amazing Toushay, hypnotist, magician and pickpocket extraordinaire, will be the featured performer at the MOA Ladies Luncheon in the Starlite Room at noon on opening day of the convention, Friday, Sept. 5.

Ladies are forewarned that Toushay will be up to his old tricks. And this means members of the audience will be finding themselves minus watches, purses and even articles of clothing. Such antics have earned The Amazing Toushay the nickname of "The Mad Turk."

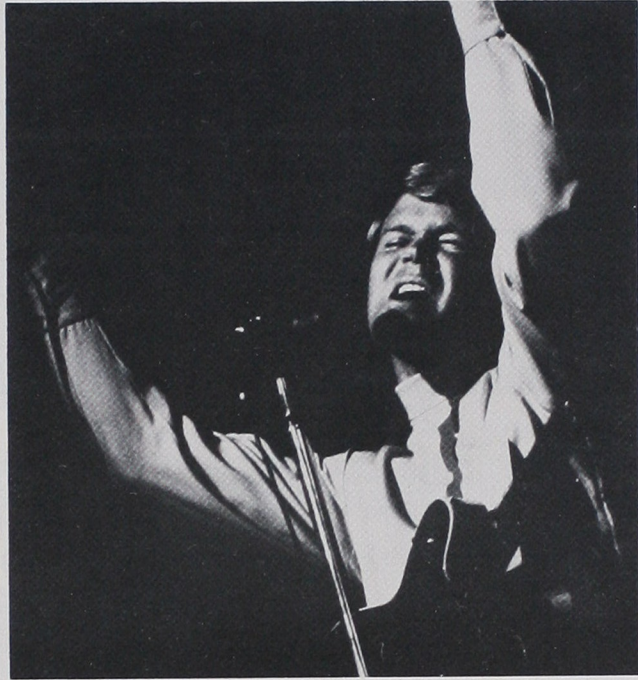
He will be drawing on years of experience and knowhow in the areas of hypnotism and mind reading. And ladies are sure to enjoy the audience participation portion of the program.

It has been said of this performer that "he can make a mummy laugh." While there won't be any mummies in the Starlite Room audience, it's a safe bet this one-man show will be the comedy highlight of the convention's entertainment program.



The Amazing Toushay

Congratulations, Glen. Again.



The Music Operators of America
have selected Glen Campbell
as Artist of the Year
for the second year in a row.

